

ROH

PORTFOLIO

ADITYA NOVALI

ROH

BIOGRAPHY

Born 1978, Surakarta, Indonesia

Lives and works in Surakarta, Indonesia

Aditya Novali works with a variety of materials, often first conceiving an idea and then finding the right medium to transcribe his vision. His background in architecture influences his sensitivity to structure, space, and knowledge of construction – key elements of his approach and aesthetic. Addressing themes such as boundaries, identities, materialism, and urban life, Novali's work interacts with the viewer and transforms with each viewing.

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: ADITYAVOVALI* 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 MAMAM Contemporary Art Museum, Chiang Mai, Thailand (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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CURRICULUM VITAE

EDUCATION

- 2008 IM Master of Conceptual Design, Design Academy Eindhoven, Netherlands
- 2002 BE Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia

SELECTED SOLO EXHIBITIONS

- 2024 *Ends*. Nova Contemporary, Bangkok, Thailand
- 2023 *blacklight*. Paris Internationale, ROH, Paris, France
New Obsolescence: ADITYA VOVALI. ROH, Jakarta, Indonesia
- 2022 *WHY*. Tumurun Private Museum, Surakarta, Indonesia
- 2019 *ME:DI:UM*. Liste Art Fair, ROH Projects, Basel, Switzerland
- 2019 *Significant Other*. ShanghArt Gallery, Singapore
- 2018 *Caprice*. Art Basel Hong Kong 2017: Discoveries, ROH Projects, Hong Kong
- 2016 *AGRYLIC*. ROH Projects, Jakarta, Indonesia
- 2013 *Beyond the Walls*. Primo Marella Gallery, Milan, Italy
- 2012 *Method of Polarity*. Umahseni, Jakarta
The Wall: Asian (Un)Real Estate Project. Project Stage-Art Stage, Singapore

SELECTED GROUP EXHIBITIONS

- 2025 Art Basel Hong Kong 2025: Galleries, ROH, Hong Kong
There is no center. ROH, Jakarta, Indonesia
- 2024 Art Jakarta 2024. ROH, Jakarta International Expo, Jakarta, Indonesia
Surakusuma Mangkunegaran Art Garden. Pracima Tuin Pura Mangkunegaran, Surakarta, Indonesia
Art Basel Hong Kong 2024: Galleries, ROH, Hong Kong
- 2023 Taipei Biennial 2023: *Small World*. Taipei Fine Art Museum, Taipei, Taiwan
Art Jakarta 2023. ROH, Jakarta International Expo, Jakarta, Indonesia
Very Small Feelings. Kiran Nadar Museum of Art, New Delhi, India
Art Basel Hong Kong 2023: Galleries, ROH, Hong Kong

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2022	Art Jakarta Gardens. ROH, Hutan Kota by Plataran, Jakarta, Indonesia
	Dhaka Art Summit: <i>Bonna</i> . Bangladesh Shilpakala Academy, Dhaka, Bangladesh
	Art Jakarta 2022. ROH, Jakarta, Indonesia
	Art Jakarta Gardens 2022. ROH, Hutan Kota by Plataran, Jakarta, Indonesia
2021	1. ROH, Jakarta, Indonesia
2020-2021	Art Basel Hong Kong Online Viewing Room, ROH Projects
	Art Jakarta Virtual, ROH Projects
	Art Basel Hong Kong Online Viewing Room, ROH Projects
	<i>iso</i> . Paris Internationale, ROH Projects, Paris, France
2019	<i>On Muzharul Islam: Surfacing Intentions</i> . Dhaka Art Summit, Dhaka, Bangladesh
	West Bund Art & Design 2019, ROH Projects, Shanghai, China
	Art Jakarta 2019, ROH Projects, Jakarta, Indonesia
	Art Basel Hong Kong 2019: Galleries, ROH Projects, Hong Kong
	<i>Ripples: Continuity in Indonesian Contemporary Art</i> . Taipei Dangdai, ROH Projects, Taipei, Taiwan
2018	The 9th Asia Pacific Triennial of Contemporary Art. Queensland Art Gallery Gallery of Modern Art, Brisbane, Queensland, Australia
	Art Jakarta 2018, ROH Projects, Jakarta, Indonesia
	<i>DIASPORA: Exit, Exile, Exodus of Southeast Asia</i> . MAM Contemporary Art Museum, Chiang Mai, Thailand
2017	West Bund: TALENT, West Bund Art & Design, ROH Projects, Shanghai, China
	Jogja Biennale 2017, Yogyakarta, Indonesia
	<i>The 15th Asia Art Festival: Multiple Spectacle Art from Asia</i> . Ningbo Art Museum, Ningbo, China
	<i>Sunshower: Contemporary Art from Southeast Asia 1980s to Now</i> . Mori Art Museum, Tokyo, Japan
	<i>Lines, Borders, Boundaries and The In-Betweens</i> . Yamamoto Gendai, Tokyo, Japan
	<i>SHARED COORDINATES</i> . The Arts House, Singapore
2016	<i>Imaginary Synonym</i> . Tokyo Wonder Site, Tokyo, Japan
	Prudential Eye Awards 2016. ArtScience Museum, Singapore, Singapore
	<i>Plugged</i> . Pearl Lam Galleries, Singapore, Singapore
	<i>EkstrakurikulerLab SERRUM</i> . Gudang Sarinah Ekosistem, Jakarta, Indonesia
	<i>The Man who Fell into Art: Collecting as A Form of Personal Narrative</i> . Song Eun Art Space, Seoul, South Korea
	<i>Indonesialand</i> . Selasar Sunaryo Art Space, Bandung, Indonesia
	<i>Southeast Asia Forum</i> . Marina Bay Sands, Singapore
	<i>Constituent Concreteness</i> . Mizuma Gallery, Gillman Barracks, Singapore
2015	<i>Aku Diponegoro</i> . Galeri Nasional, Jakarta, Indonesia
2014	<i>Shout! Indonesian Contemporary Art</i> . Museo d'Arte Contemporanea (MACRO), Rome, Italy
	Sculpture Triennale. National Gallery of Indonesia, Jakarta, Indonesia

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2013	<i>Little Water</i> . Dojima River Biennale, Osaka, Japan Southeast Asia (SEA)+ Triennale. National Gallery of Indonesia, Jakarta, Indonesia
2012	<i>Re.claim</i> . National Gallery of Indonesia, Jakarta, Indonesia
2011	<i>Maximum City: Jakarta Biennale</i> . National Gallery of Indonesia, Jakarta, Indonesia <i>Ekspansi</i> . National Gallery of Indonesia, Jakarta, Indonesia

RESIDENCIES

2016	International Creator Program. Tokyo Wonder Site, Tokyo, Japan
2014	<i>Makan Angin #2</i> . Cemeti Art House, Yogyakarta, Indonesia

COLLECTIONS

Queensland Art Gallery | Gallery of Modern Art, Brisbane, Queensland, Australia
Morgan Stanley Art Collection. Singapore
Tumurun Museum. Solo, Indonesia
Uli Sigg Private Collection. Hong Kong
X Museum. Beijing, China

ROH

ADITYA NOVALI

ROH

THERE IS NO CENTER

ADITYA NOVALI
ALBERTHO WANMA
BEA CAMACHO
BUDI SANTOSO
CHARWEI TSAI
CHI TOO
DEDE ERI SUPRIA
KATE NEWBY
KAZUKO MIYAMOTO
KITTY TANIGUCHI
MELLA JAARSMA
MIRA RIZKI KURNIA
OOTOTOL
ORAWAN ARUNRAK
RAB
RAHA RAISSNIA
TCHEU SIONG
TITH KANITHA

25 JANUARY - 13 APRIL 2025

ROH
JALAN SURABAYA 66
JAKARTA

IMAGE COURTESY OF THE ARTISTS AND ROH
PHOTOGRAPHY BY ERNEST THEOFILUS

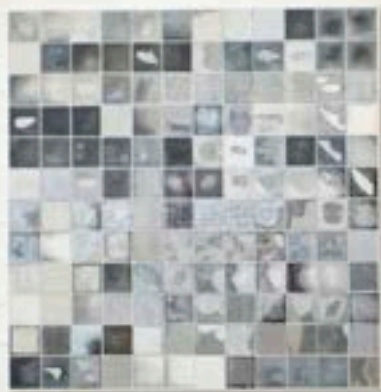


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ADITYA NOVALI

When it's too painful to catch the light: object 1
2025
Multiboard, Hand-cut mirror tile, Chain
120 × 90 × 60 cm





When it's too painful to catch the light: object 1 #1
 2025
 Hand-cut mirror tile, Pen, Marker, Ink, Oil and
 acrylic on multiboard, Wood
 122 × 122 × 2 cm



When it's too painful to catch the light: object 1 #2
 2025
 Hand-cut mirror tile, Pen, Marker, Ink, Oil and
 acrylic on plexiglass, Wood
 122 × 122 × 2 cm

ROH

ADITYA NOVALI

ADITYA NOVALI
ITTAH YODA
KEI IMAZU
MARIA TANIGUCHI
SYAIFUL AULIA GARIBALDI
TREVOR SHIMIZU

21 – 25 MARCH 2023

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE
1 EXPO DR, WAN CHAI
HONG KONG

PHOTOS COURTESY OF THE ARTISTS AND ROH

ROH

ADITYA NOVALI

When it's too painful to catch the light: object 1 #3

2025

Ink, paint, plexi glass, wood, multiboard

120 × 90 × 60 cm



ROH

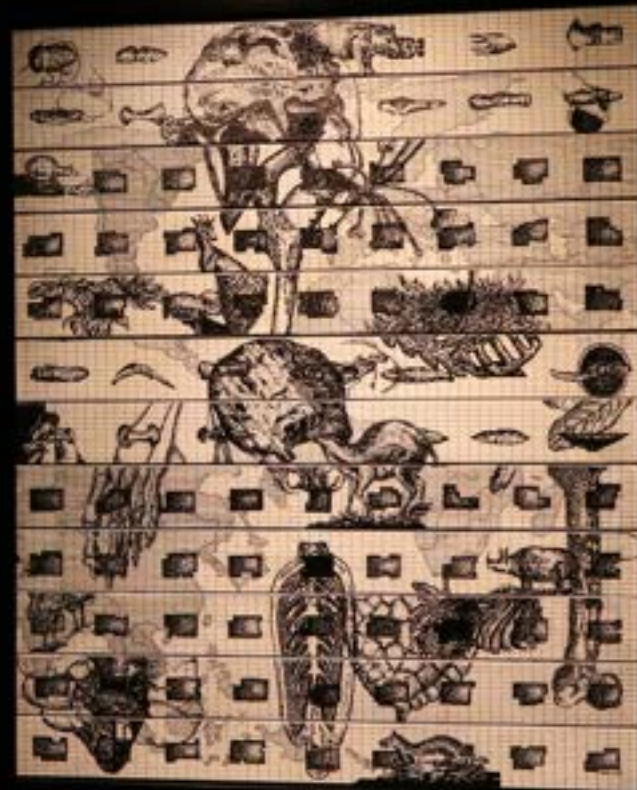
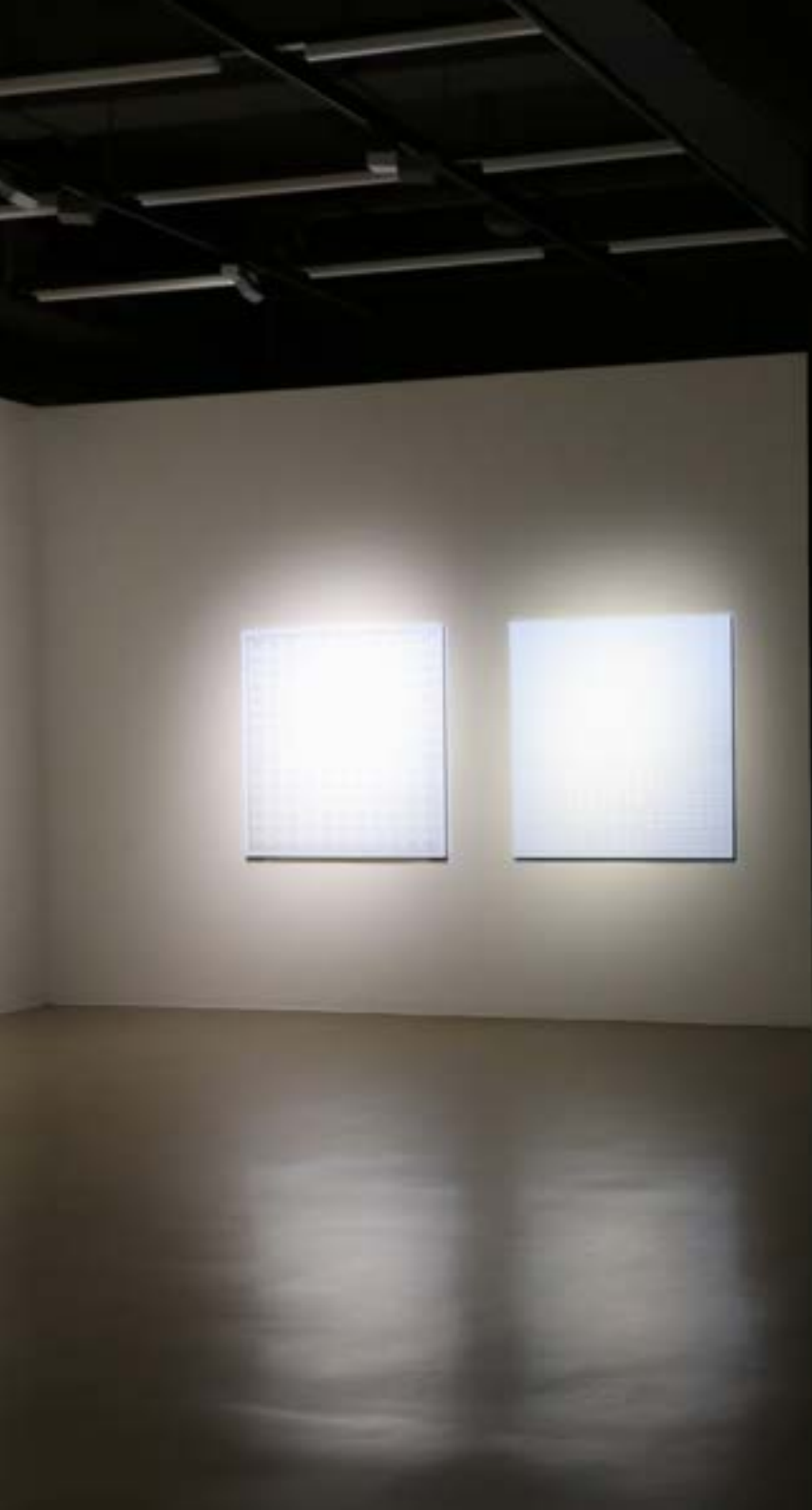
ENDS

14 SEPTEMBER - 18 OCTOBER 2024

NOVA CONTEMPORARY
SOI MAHADLEK- LUANG 3
BANGKOK 10330
THAILAND

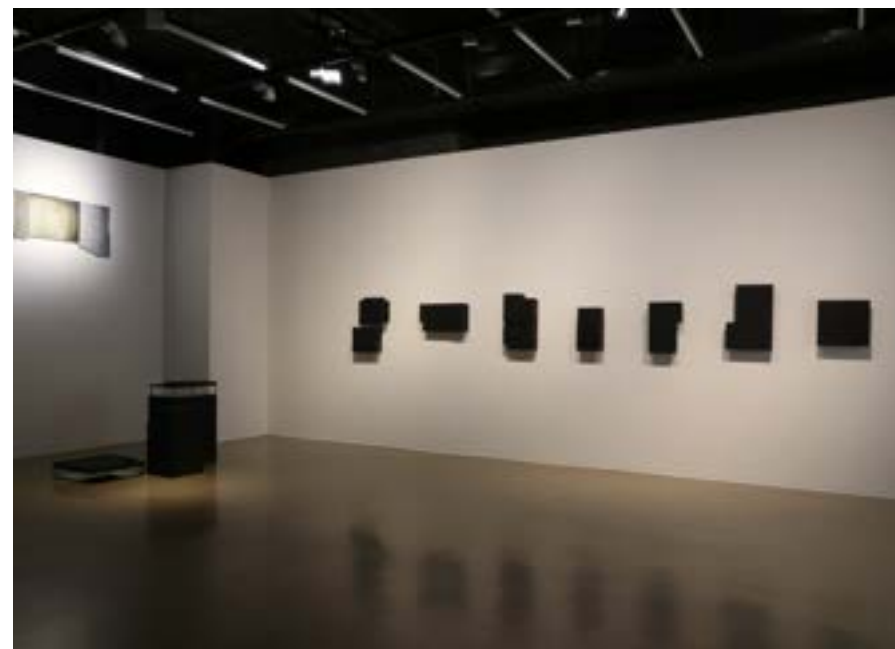
PHOTOS COURTESY OF THE ARTIST, NOVA CONTEMPO-
RARY, AND ROH









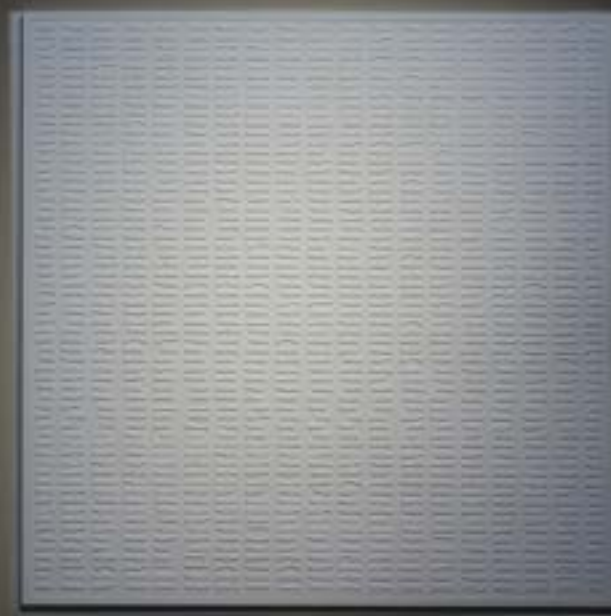


ROH

ADITYA NOVALI

The Last Chapter : Between 108.000 - 10.000
BCE
2024
Paint on canvas
Set of 8 shaped canvas
410 × 80 × 2 cm





The Last Chapter : Formation 1

2024

Plexiglass, wooden frame, paint, steel

Set of 2 panels

125.5 × 125.5 × 3 cm; 121.5 × 121.5 × 2 cm

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ADITYA NOVALI

The Last Chapter : Formation 2

2024

Plexiglass, wooden frame, paint, steel

Set of 2 panels

65.5 × 65.5 × 3 cm; 64.5 × 64.5 × 2 cm



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ADITYA NOVALI

The Last Chapter : Early Human Settlement
2024
Paint, ink, canvas, plexiglass, steel, mirror, wood
Set 2
From left to right:
30 × 35 × 13.5 cm
38 × 55 × 13.5 cm
30 × 50 × 13.5 cm
25 × 35 × 12 cm



ROH

ADITYA NOVALI

The Last Chapter : Early Human Settlement
2024
Paint, ink, canvas, plexiglass, steel, mirror, wood
Set 3
From left to right:
35 × 60 × 14 cm
35.5 × 60 × 14 cm
40 × 60 × 14 cm



ROH

ADITYA NOVALI

The Last Chapter : Early Human Settlement
2024
Paint, ink, canvas, plexiglass, steel, mirror, wood
Set 1
From left to right:
33 × 35 × 13.5 cm
31.5 × 58 × 14.5 cm
60 × 60 × 14 cm
40 × 40 × 13.5 cm



ROH

ADITYA NOVALI

The Last Chapter : Early Human Settlement
2024
Paint, ink, canvas, plexiglass, steel, mirror, wood
Set 4
From left to right:
34.5 × 35 × 14 cm
25 × 44 × 14 cm
36.5 × 66.5 × 13.5 cm







The Wall: Asian (Un)Real Estate Project 2023
2023
Wood, resin, aluminium, steel, copper, plexiglass,
LED on 133 triangular tubes
380 × 25 × 180 cm

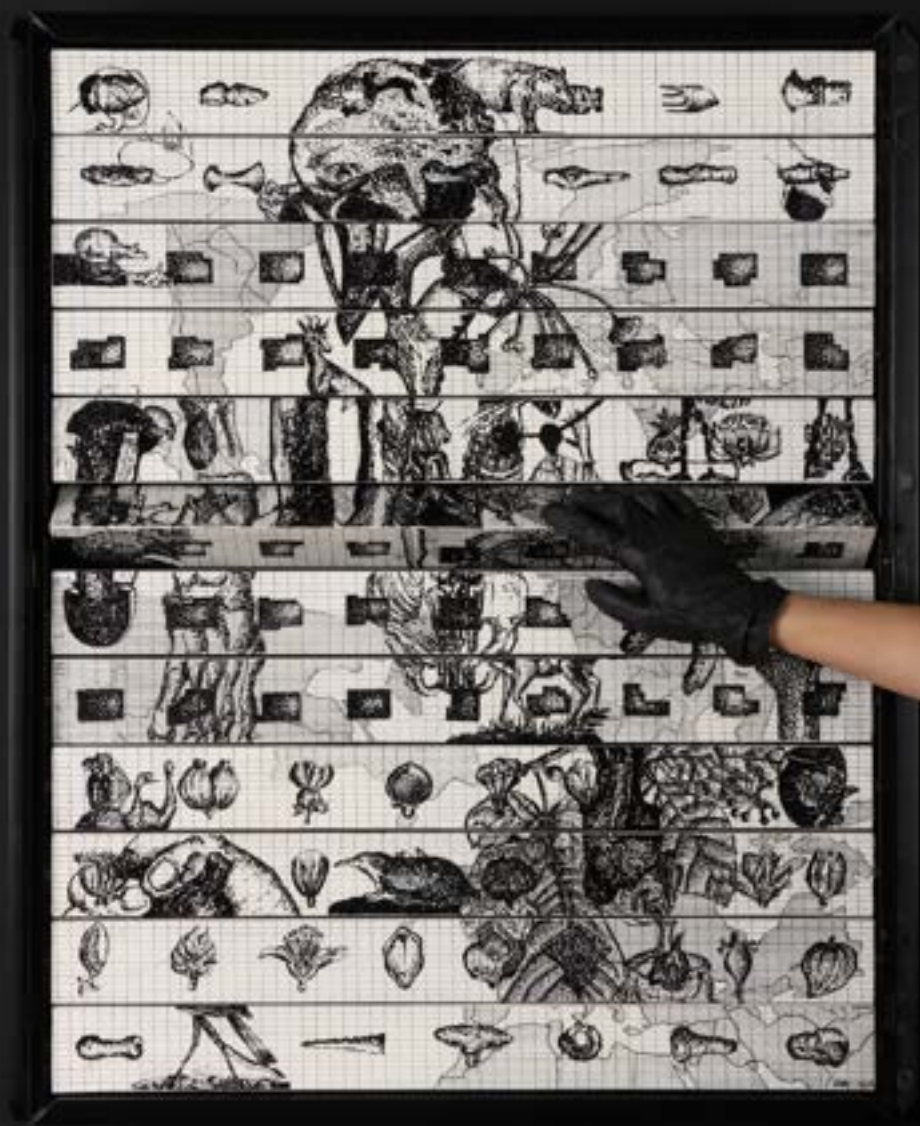


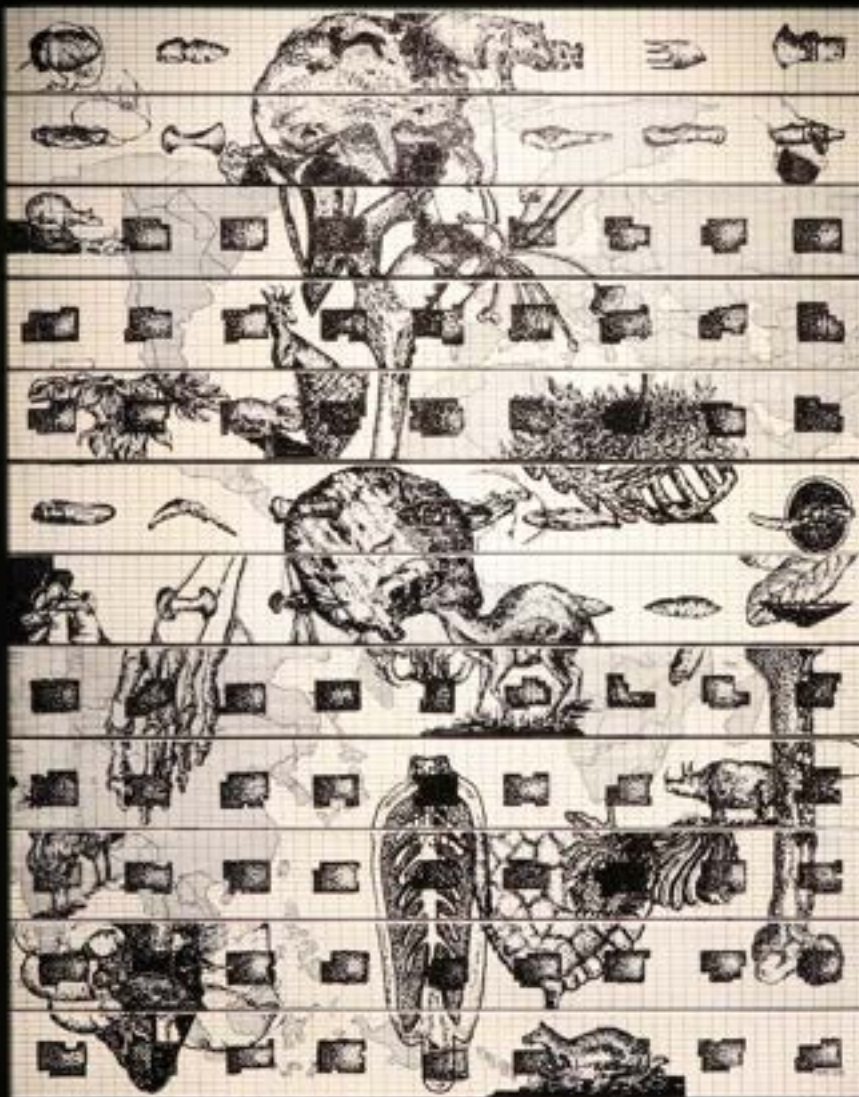
The Last Chapter : 1.850.000 km2

2024

Ink, paint on 12 triangular canvas covered in zinc

81 × 63 × 9 cm





The Last Chapter : 1.800.000 km2
2024

Ink, paint on 12 triangular rotatable canvas
covered in zinc
81 × 63 × 9 cm

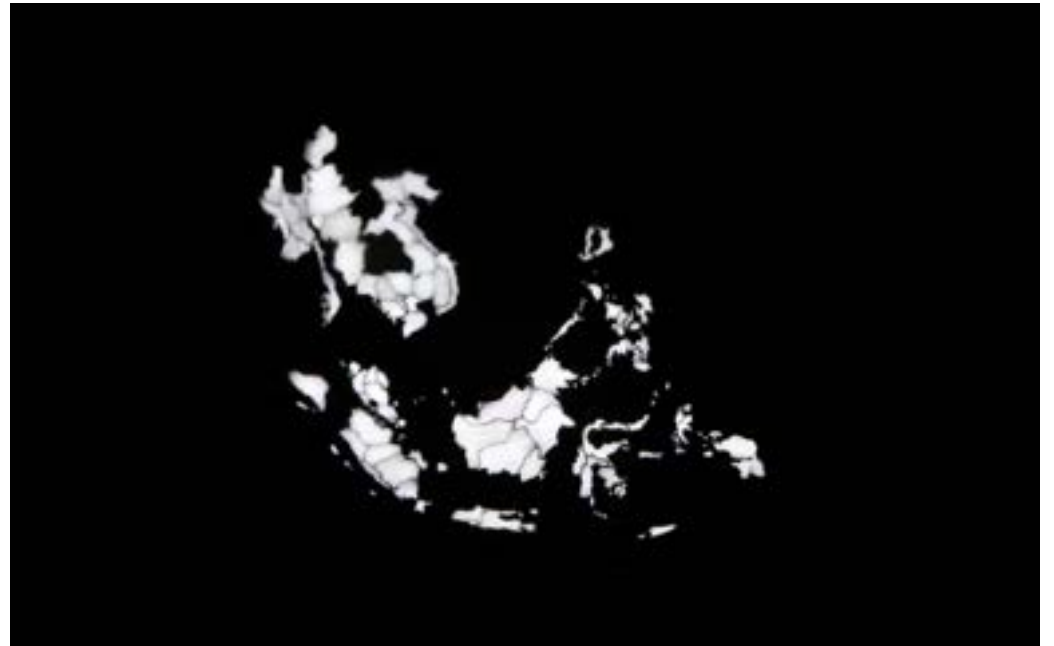
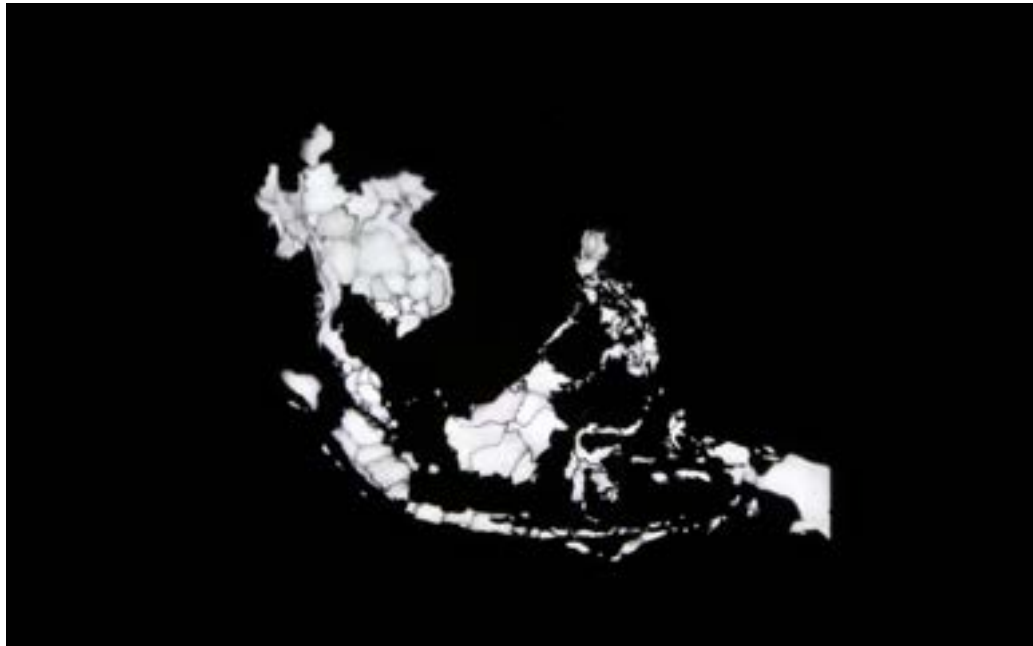
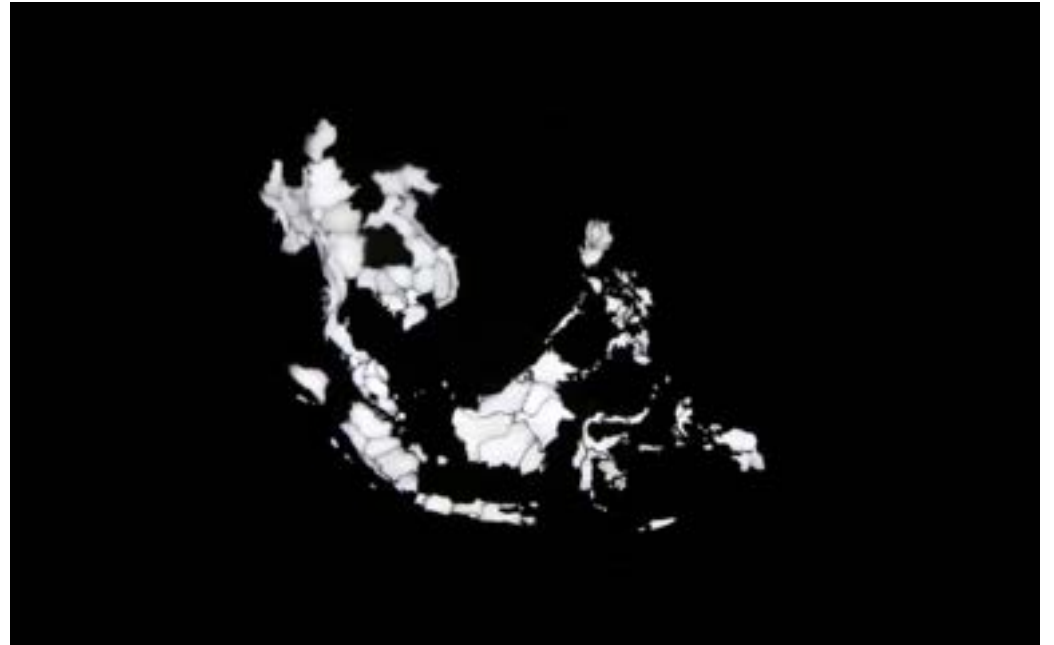


*IDENTIFYING SOUTHEAST ASIA: Borderless
Humanity*

2018

multi board, plexiglass, automotive film, steel,
LED, adaptor, cable, switches

306 × 212 × 12 cm



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ART JAKARTA 2024

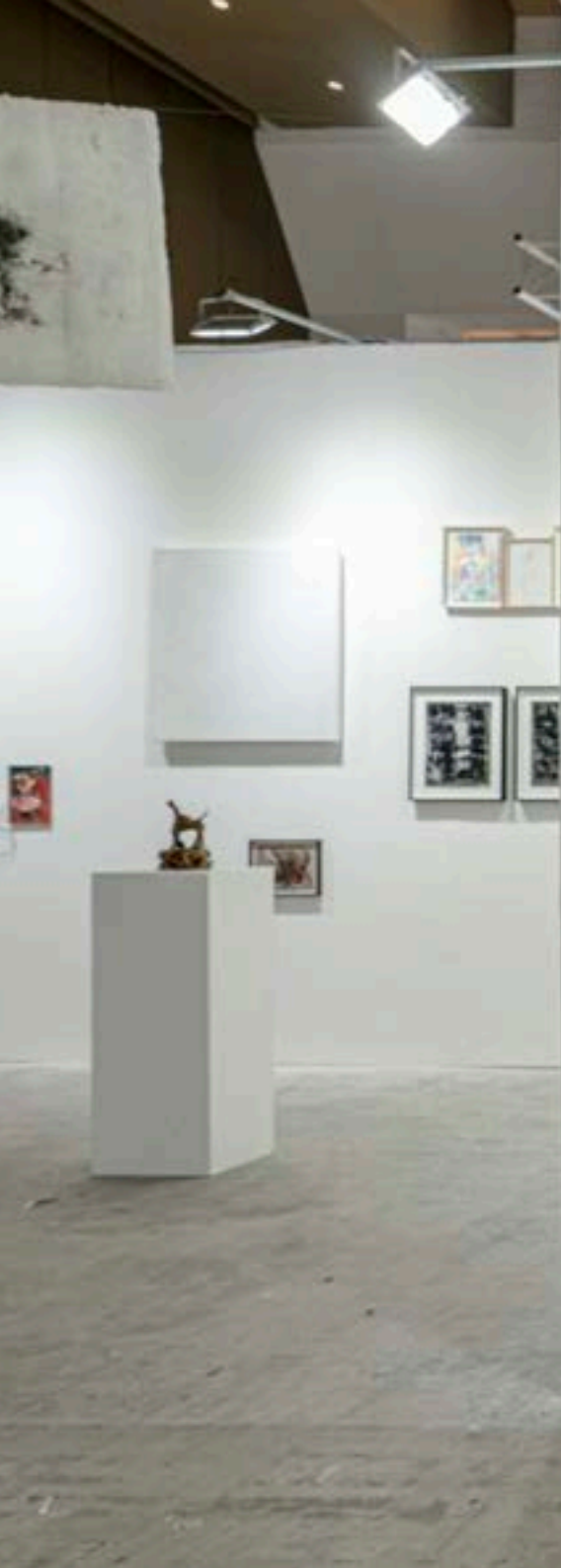
ADITYA NOVALI
AGUNG KURNIAWAN
ATIT SORNSONGKRAM
AURORA ARAZZI
BAGUS PANDEGA
BANNY JAYANATA
CHI TOO
DAVY LINGGAR
DUSADEE HUNTRAKUL
EIMEI KANEYAMA
EKO NUGROHO
FAISAL HABIBI
HEMAN CHONG
HYUN NAHM
ITTAH YODA
MARIA TANIGUCHI
MARUTO ARDI
MELLA JAARSMA
NANAMI HORI
NICOLE COSON
PRAE PUPITYASTAPORN
RAB
REINA SUGIHARA
SAWANGWONGSE YAWNGHWE
SHIMON MINAMIKAWA
SHINRO OHTAKE
SYAIFUL AULIA GARIBALDI
TROMARAMA

4-6 OCTOBER 2024

ROH
JAKARTA INTERNATIONAL EXPO
KEMAYORAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





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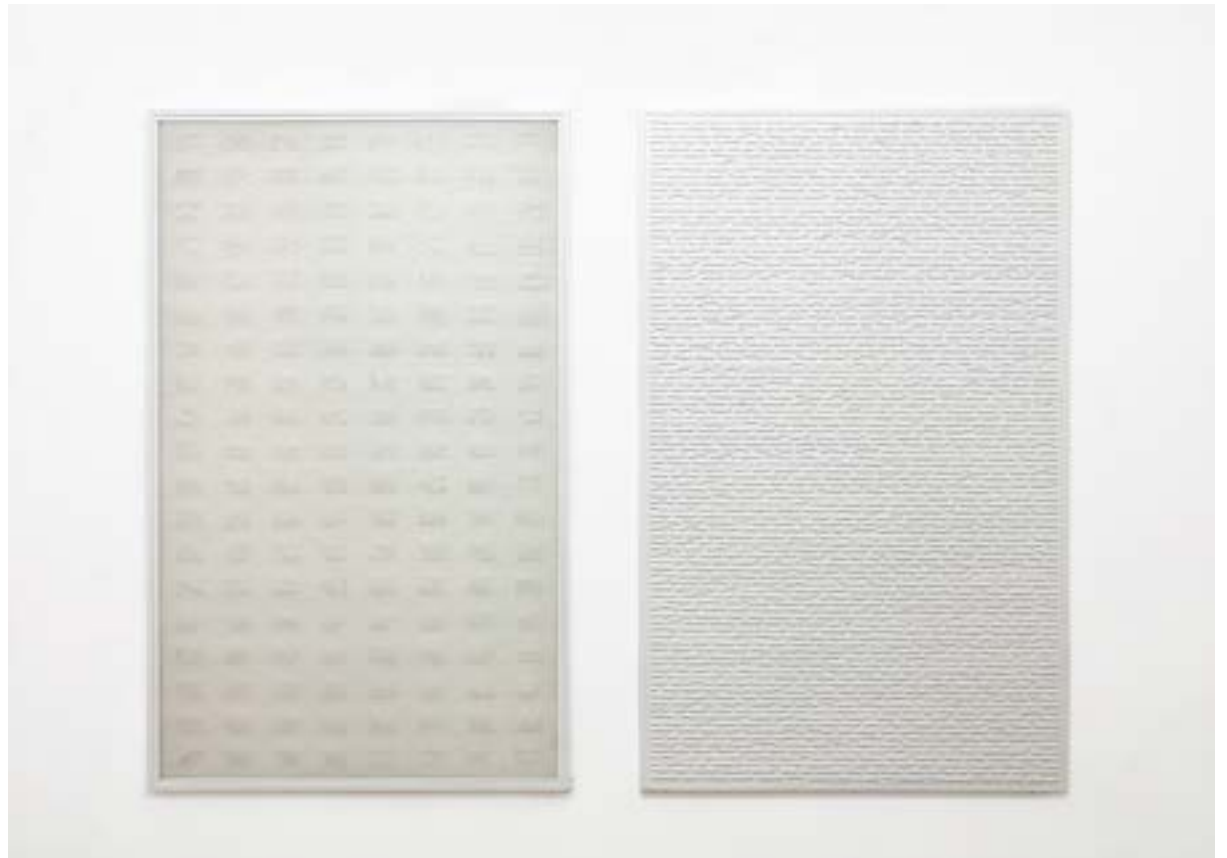
ADITYA NOVALI

The last chapter : Formation 3

2024

Plexiglass, wooden frame, paint, steel

200 × 180 cm (diptych, 200 × 90 cm per panel)



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SURAKUSUMA MANGKUNEGARAN ART GARDEN

ADITYA NOVALI
ALEX SETON
ALICJA KWADE
BERNAR VENET
FAISAL HABIBI
GABRIEL ARIES
GREGORIUS SIDHARTA
RITA WIDAGDO
UGO RONDINONE
WEDHAR RIYADI
YUNIZAR

30 JUNE - 29 JULY 2024

PRACIMA TUIN
PURA MANGKUNEGARAN
SURAKARTA

IMAGE COURTESY OF THE ARTISTS
PHOTOGRAPHY BY BRIAN ARTHDANY

ROH

ADITYA NOVALI

Tumpu
2024
Stainless steel
400 × 200 × 100 cm



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ART BASEL HONG KONG 2024

ADITYA NOVALI
DAVY LINGGAR
EKO NUGROHO
KEI IMAZU
MELLA JAARSMA
SYAIFUL AULIA GARIBALDI
TROMARAMA
UDOMSAK KRISANAMIS

27 JANUARY - 25 FEBRUARY 2024

ROH
JALAN SURABAYA 66
JAKARTA, INDONESIA

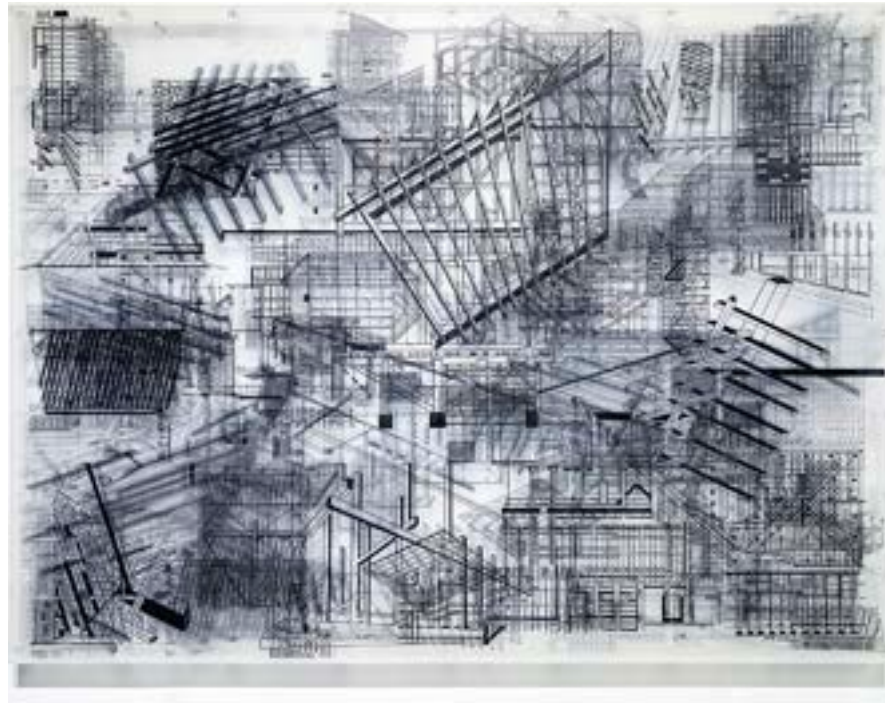
PHOTOS COURTESY OF THE ARTISTS AND ROH



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ADITYA NOVALI

ruang hidup, ruang antara #1
2024
ink and paint on plexi glass
92 × 122,5 × 5 cm



ROH

ADITYA NOVALI

ruang hidup, ruang antara #2
2024
ink and paint on plexi glass
92 × 122,5 × 5 cm



ROH

TAIPEI BIENNIAL 2023: SMALL WORLD

ADITYA NOVALI

18 NOVEMBER 2023 - 24 MARCH 2024



ROH

ADITYA NOVALI

The Wall Asian (Un)Real Estate Project
2023

Wood, resin, aluminium, steel, copper, plexiglass,
fabric, LED on 160 (miniature rooms) rotatable
triangular tubes
270 × 400 × 70 cm



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ART JAKARTA 2023

ADITYA NOVALI
AURORA ARAZZI
AGUNG KURNIAWAN
AGUS SUWAGE
BAGUS PANDEGA
BANNY JAYANATA
CARMEN CENIGA PRADO
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
GARY-ROSS PASTRANA
HIROKA YAMASHITA
LATTHAPON KORKIATARKUL
LUQI LUKMAN
MARUTO
MELLA JAARSMA
MIN HA PARK
NADYA JIWA
SUPAWICH WEESAPEN
SYAIFUL AULIA GARIBALDI
TAEYOON KIM
TROMARAMA
YEE I-LANN

17 - 19 NOVEMBER 2023

JIEXPO KEMAYORAN
JAKARTA
INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

17.6.1989

2023

ink and print on plexi glass

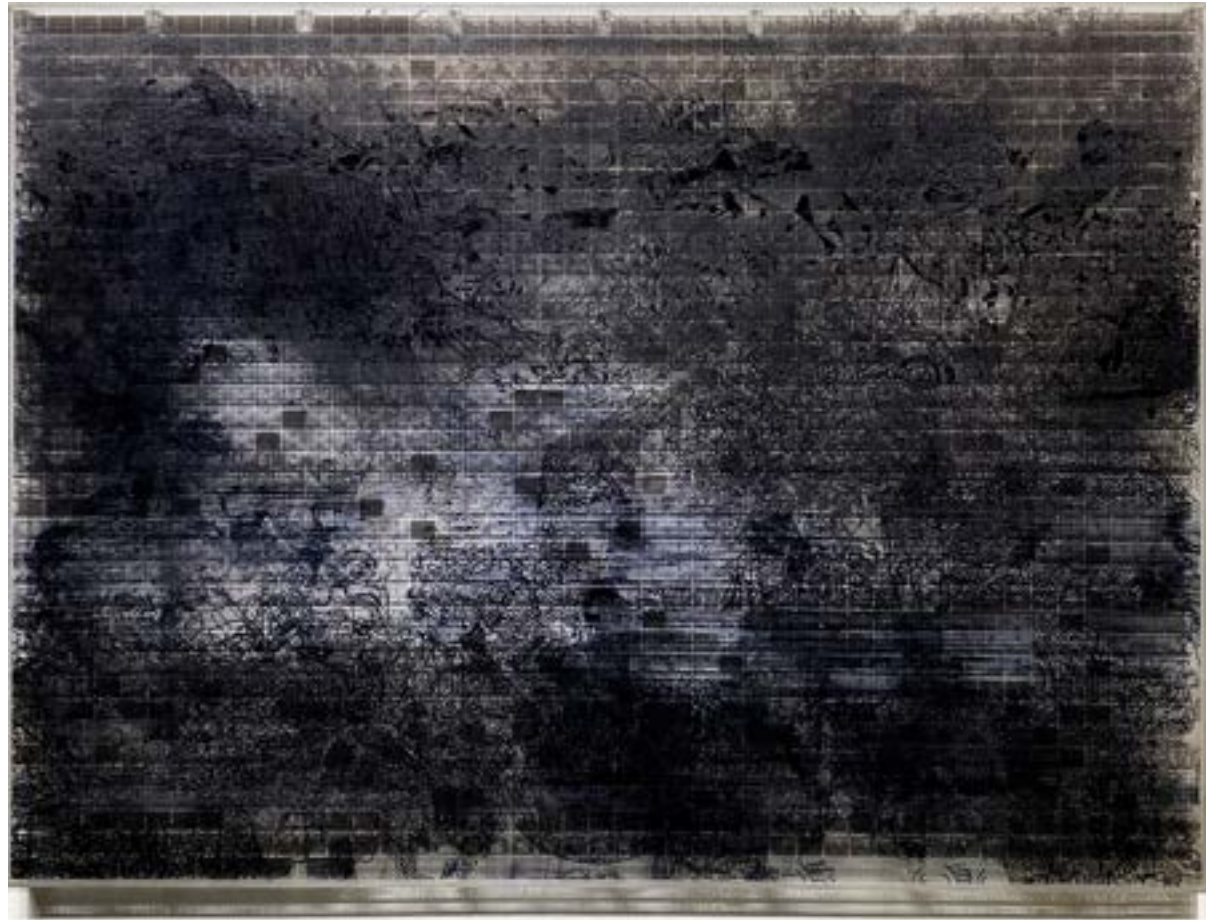
117 × 87 × 5 cm



ROH

ADITYA NOVALI

28m 43s
2023
ink and print on plexi glass
117 × 87 × 5 cm



ROH

BLACKLIGHT

17 - 22 OCTOBER 2023

AAAAHHH!!! PARIS INTERNATIONALE,
15-17 RUE DU F. POISSONNIÈRE, PARIS, FRANCE

PHOTOS COURTESY OF THE ARTIST AND MARGOT
MONTIGNY

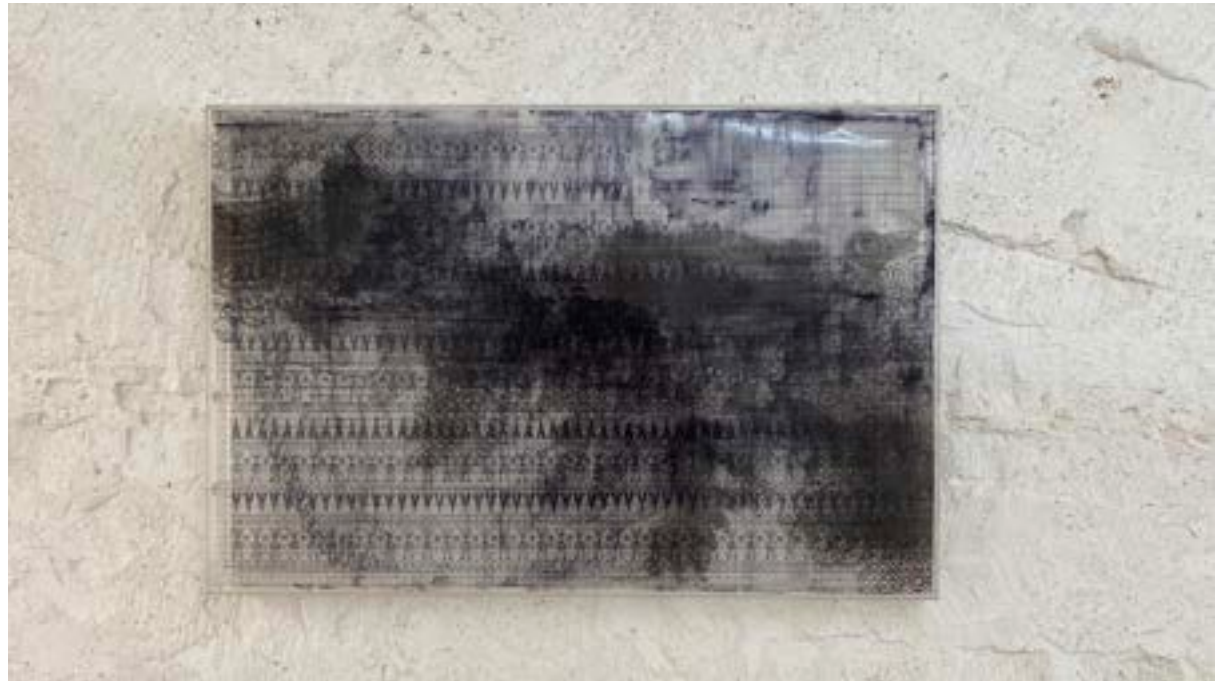




ROH

ADITYA NOVALI

sintenta ingkang lenggah hanggedhangkrang
2023
Ink, paint, plexiglass
62 × 92 × 5 cm

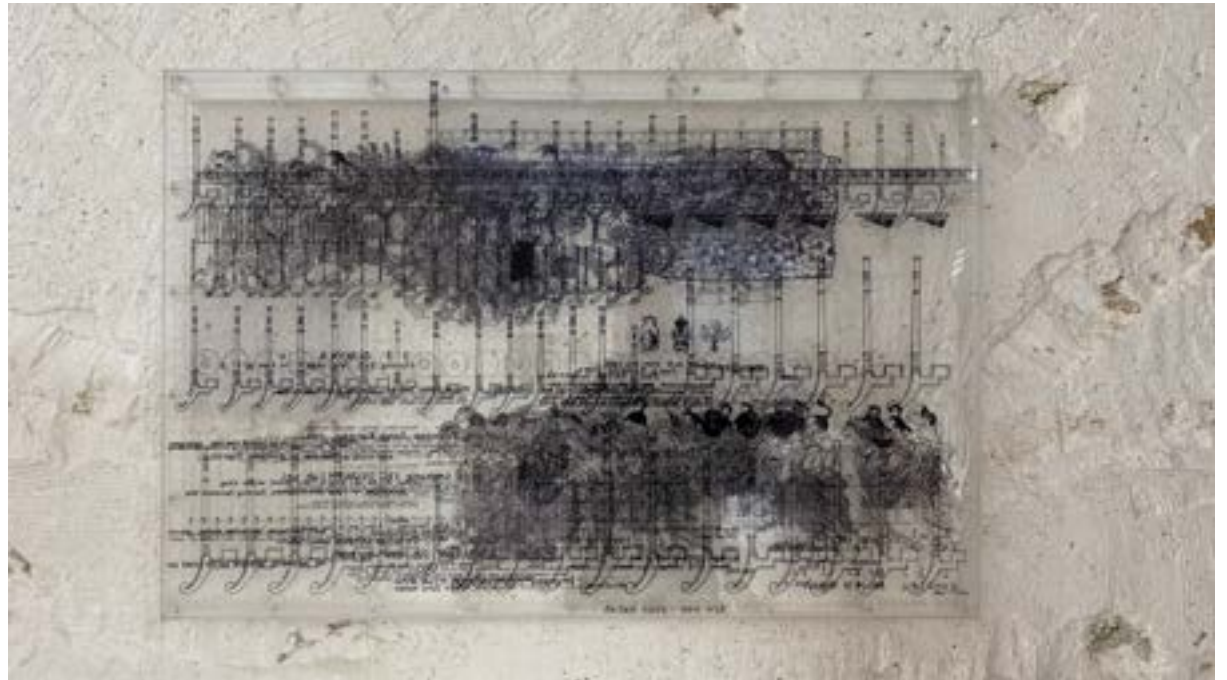


ROH

ADITYA NOVALI

tuhu punika ingkang Peparap sang kangsa dewa
2023

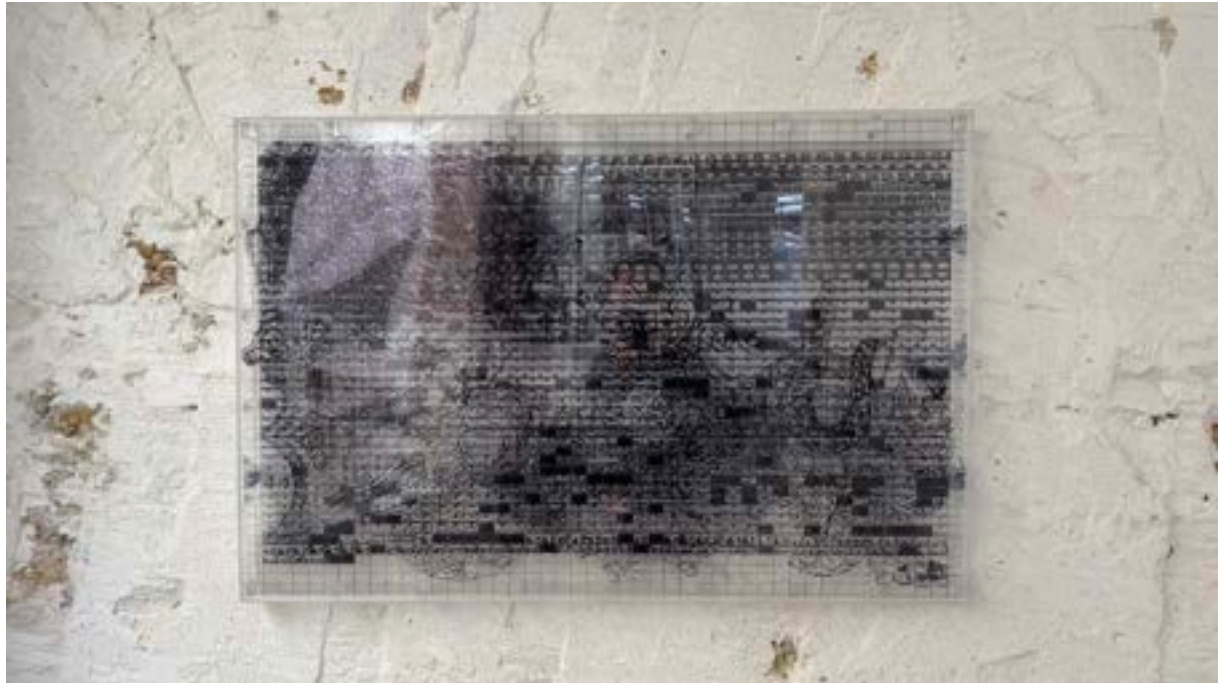
Ink, paint, plexiglass
62 × 92 × 5 cm



ROH

ADITYA NOVALI

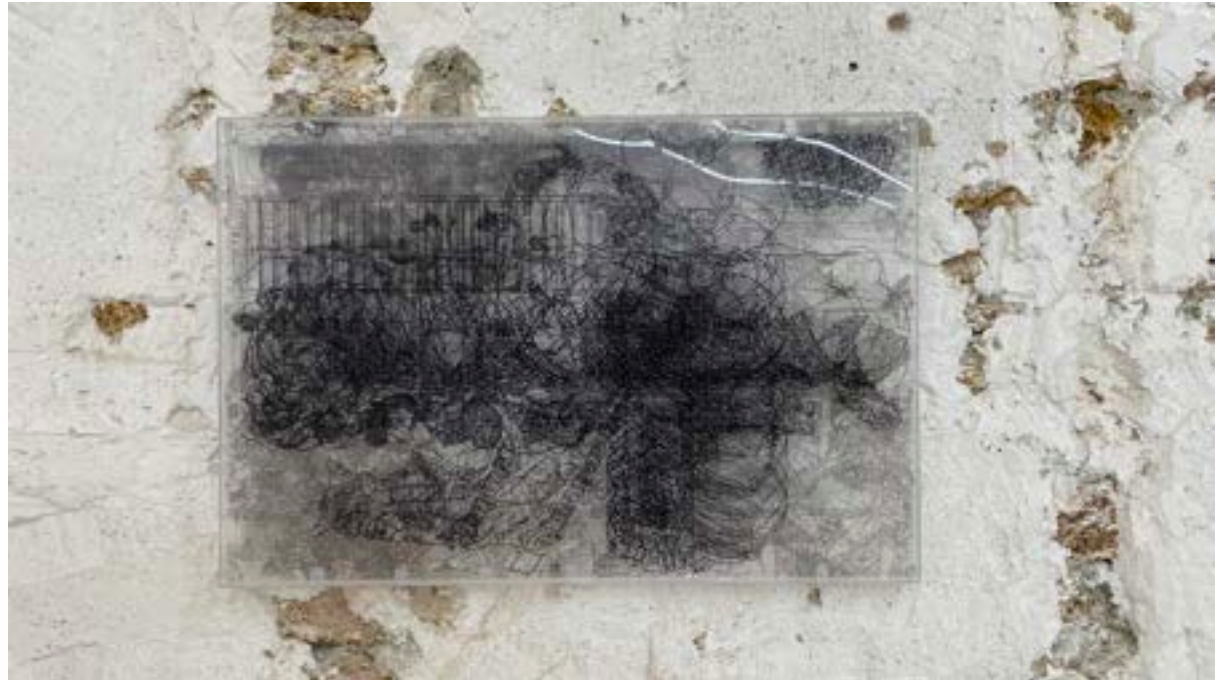
tetilaranipun swargi prabu gorowangsa
2023
Ink, paint, plexiglass
62 × 92 × 5 cm



ROH

ADITYA NOVALI

*sanadyang ingkang ibu dewi maerah ugi sampun
seda konduran*
2023
Ink, paint, plexiglass
62 × 92 × 5 cm



ROH

ADITYA NOVALI

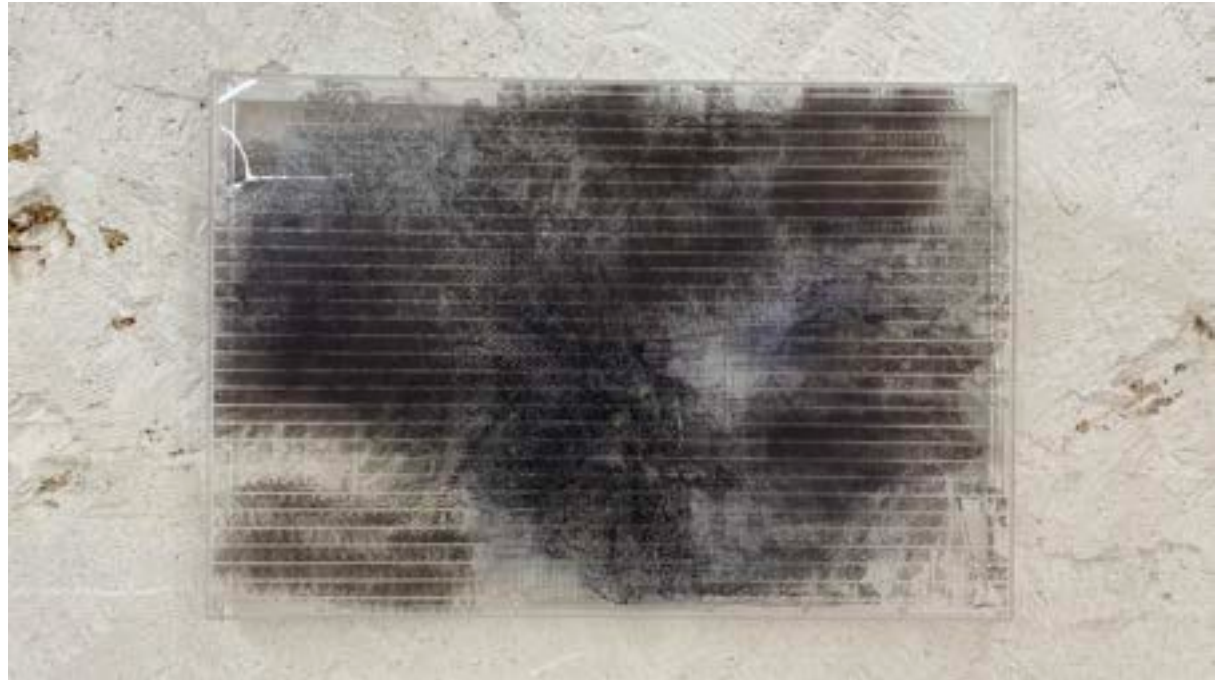
*samangke pinundut putra angkat narendra
mandura*
2023
Ink, paint, plexiglass
62 × 92 × 5 cm



ROH

ADITYA NOVALI

*marma katingal nggembelo mestakane sang
kangsa dewa*
2023
Ink, paint, plexiglass
62 × 92 × 5 cm



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ADITYA NOVALI

*hanenggih pundita ingkang minangka
pambukaning carita*
2023
Ink, paint, plexiglass
63,5 × 46,5 × 4,5 cm



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ADITYA NOVALI

*lah punika ingkang winastan ing kadipaten
sengkapura*
2023
Ink, paint, plexiglass
31 × 42 × 4,5 cm



ROH
Jakarta

ADITYA NOVALI



miwah rekyana patih jaya prakosa
2023
Ink, paint, plexiglass
41 × 90 × 5 cm, set of 3 panels

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ADITYA NOVALI

dhasar kedombanan ingkang paman ditya
suratrimantra
2023
Ink, paint, plexiglass
46,5 × 27,5 × 4,5 cm, set of 2 panels



ADITYA NOVALI



janturan

2023

Ink, paint, plexiglass

100 × 300 × 5 cm

ROH

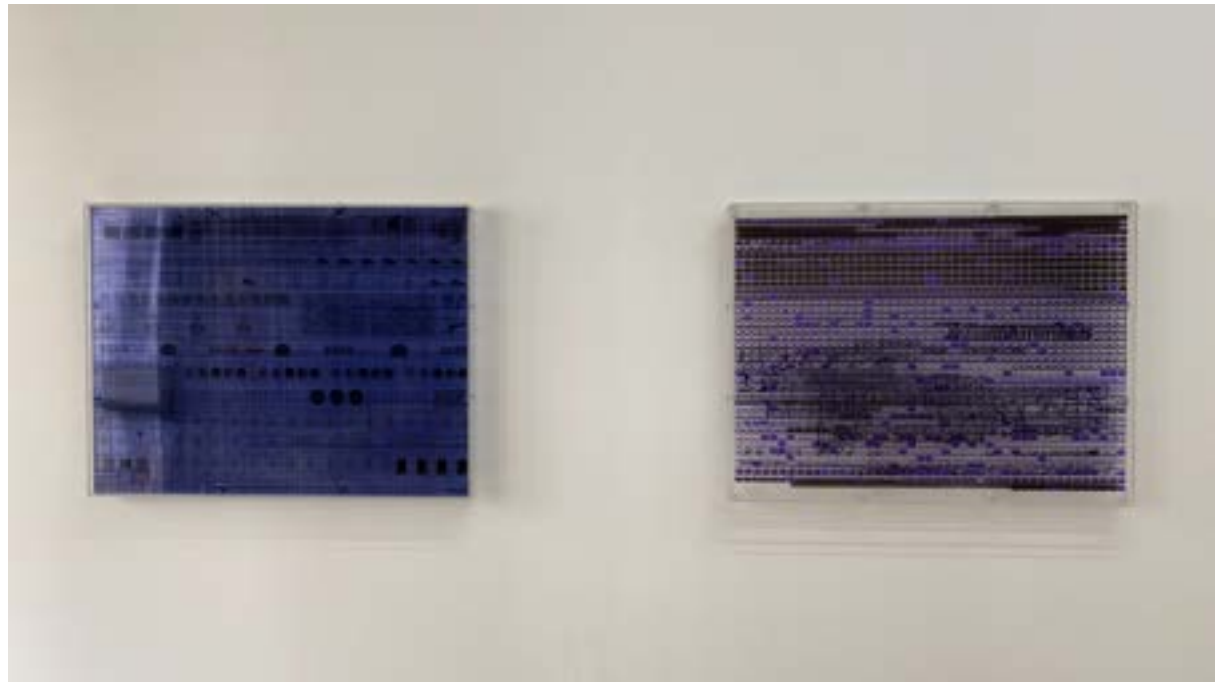
ADITYA NOVALI

narendra yaksa ing guwa barong

2023

Ink, paint, plexiglass

46,5 × 61 × 5 cm each, set of 2 panels



ROH

ADITYA NOVALI

mangkono wijiling pengendika
2023
Ink, paint, plexiglass
61 × 102 × 6 cm



ROH

VERY SMALL FEELINGS

ADE DIANITA AND ADITYA NOVALI
AFRAH SHAFIQ
AFRA EISMA
AHMET OGU
ALI SETHI
AMITAV GHOSH
JUNGLENAMA
ANGA ART COLLECTIVE
ANPU VARKEY
ARTREACH-KNMA TEACHING FELLOWSHIP
ASHFIKA RAHMAN
ATREEYE DEY
BLAISE JOSEPH AND NEG FIRE
BENODEBEHARI MUKHERJEE
CHITTAPROSAD
DAVID HORVITZ
DEVI PRASAD AND ART EDUCATION AT
SEVAGRAM/NAI TALIM
DRIANT ZENELI
GANESH PYNE
GHAZALEH AVARZAMANI
JOYDEB ROAJA
ROMAN ONDAK
HA BIK CHUEN
IRUSHI TENNEKON
JANI RUSCICA
JESSY RAZAFIMANDIMBY
KABIR
AHMED MASUM CHISTY
KELLY SINNAPHAH MARY
LAPDIANG SYIEM
LEELA MUKHERJEE
LOKESH KHODKE

4 JULI - 20 SEPTEMBER 2023

KIRAN NADAR MUSEUM OF ART
NO. 145, DLF SOUTH COURT MALL SAKET
NEW DELHI, INDIA

CURATED BY AKANSHA RASTOGI AND DIANA CAMPBELL
PHOTOS COURTESY OF KIRAN NADAR MUSEUM OF ART
AND THE ARTISTS



ROH

ADITYA NOVALI

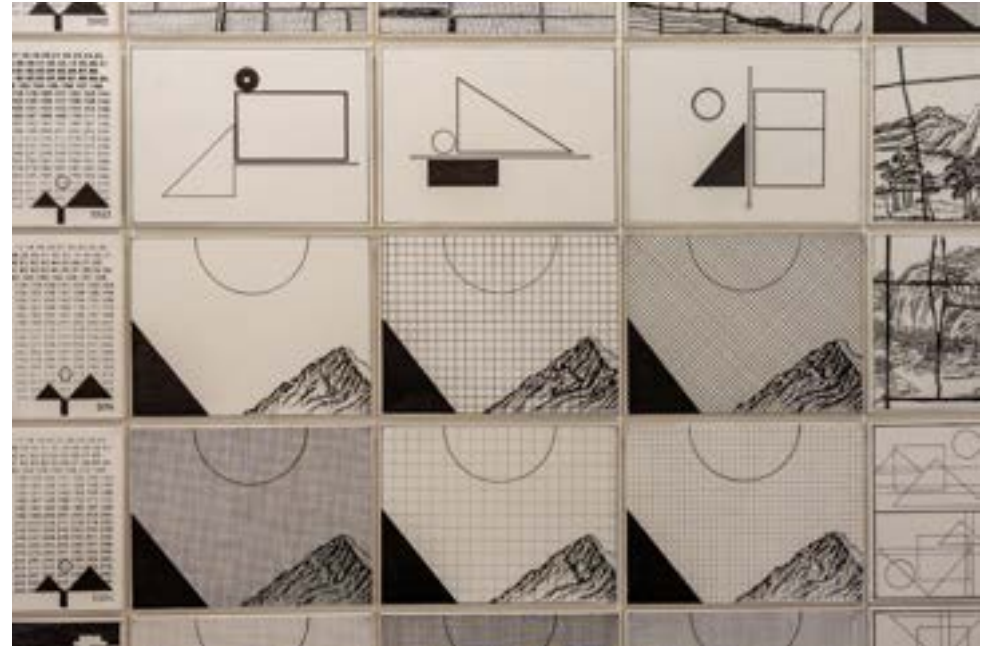
Significant Other

2023

ink, acrylic on canvas, wood, printed transparent
sheets, over head projectors (OHP)

365 panels of $37.5 \times 28.5 \times 1.5$ cm, A4 printed
transparent sheets





ROH

ART BASEL HONG KONG 2023

ADITYA NOVALI
AGUNG KURNIAWAN
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
KEI IMAZU
MARUTO
MELLA JAARSMA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA

21 – 25 MARCH 2023

ROH
HONG KONG CONVENTION AND EXHIBITION CENTRE
1 EXPO DR, WAN CHAI
HONG KONG

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

Remanence: (The things you do)
2023
Oil and ink on canvas, steel
115 × 155 cm



ROH

NEW OBSOLESCENCE: ADITYAVOVALI

ADITYA NOVALI

11 MARCH – 7 MAY 2023

ROH
JALAN SURABAYA 66
MENTENG, JAKARTA

PHOTOS COURTESY OF THE ARTISTS AND ROH





ROH

ADITYA NOVALI

Remanence: And a million for you
2023
Oil and ink on canvas, velvet
137 × 186 cm ; 94,5 × 134,5 cm



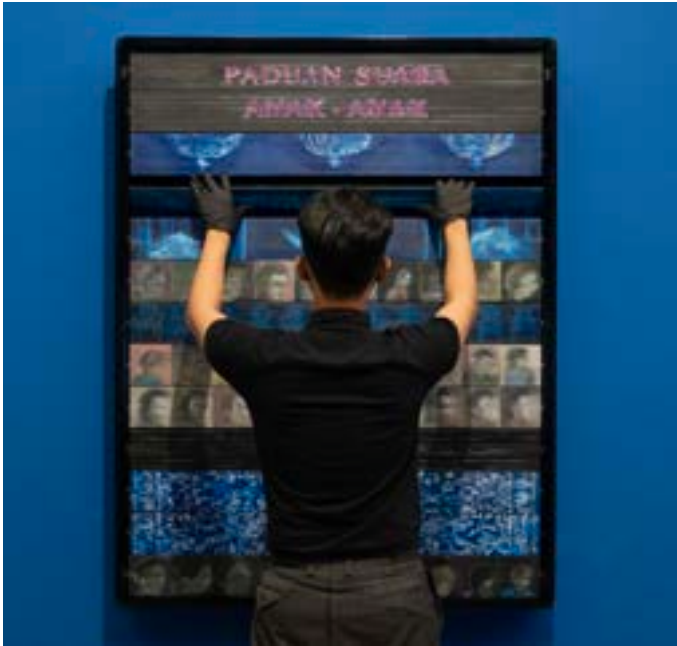
ADITYA NOVALI

Remanence: That everything

2023

Oil and ink on 13 rotatable triangular zinc bars
covered with canvas, wood, multi board, steel
139 × 104 × 14 cm





ROH

ADITYA NOVALI

Remanence: There's one for me
2023
Oil and ink on canvas
set of 60 pcs, 28,5 × 37,5 cm





ROH

ADITYA NOVALI

*Remanence: There's just so much that I want to
say*
2023
Oil on canvas
Set of 3
26,5 × 34 cm



ROH

ADITYA NOVALI

Remanence: I can see it all now
2023
Oil and ink on canvas, steel
95 × 165 cm



ROH

ADITYA NOVALI

*Remanence: The very thought of losing you
means*

2023

Oil and ink on canvas, steel

88 × 153 cm



ROH

ADITYA NOVALI

Remanence: So don't ever leave
2023
Oil and ink on canvas, steel
132 × 92,5 cm



ROH

ADITYA NOVALI

Remanence: Would go down under
2023
Oil and ink on canvas, steel
106,5 × 129,5 cm



ROH

ADITYA NOVALI

Remanence: But when I look at you
2023
Oil and ink on canvas, velvet, steel
124,5 × 105,5 cm



ROH

ADITYA NOVALI

Remanence: Yeah, it's forever
2023
Oil on canvas, velvet, steel
145 × 285 cm



ROH



Remanence: I don't want to see us part

2023

Oil on canvas

Variable dimension

ROH

ADITYA NOVALI

Remanence: Yeah

2023

Oil and ink on canvas, steel

120 × 20 cm ; 140 × 53,5 cm ; 91,5 × 68,5 cm



ROH

ADITYA NOVALI

Remanence: I'll be

2023

Oil and ink on canvas, brocade, velvet

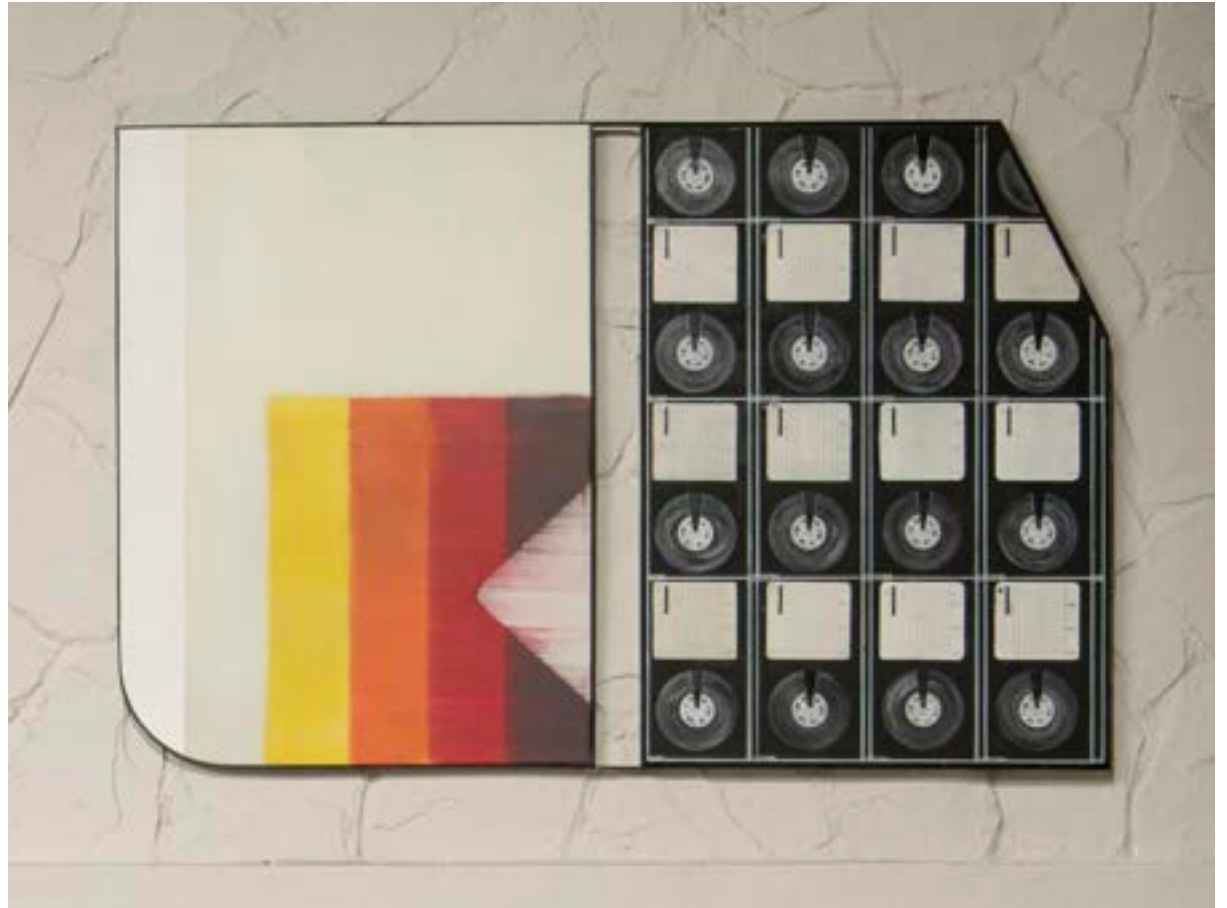
150 × 480 cm



ROH

ADITYA NOVALI

*Remanence: We've gone too far to ever turn back
now*
2023
Oil on canvas, steel
92 × 139 cm



ROH

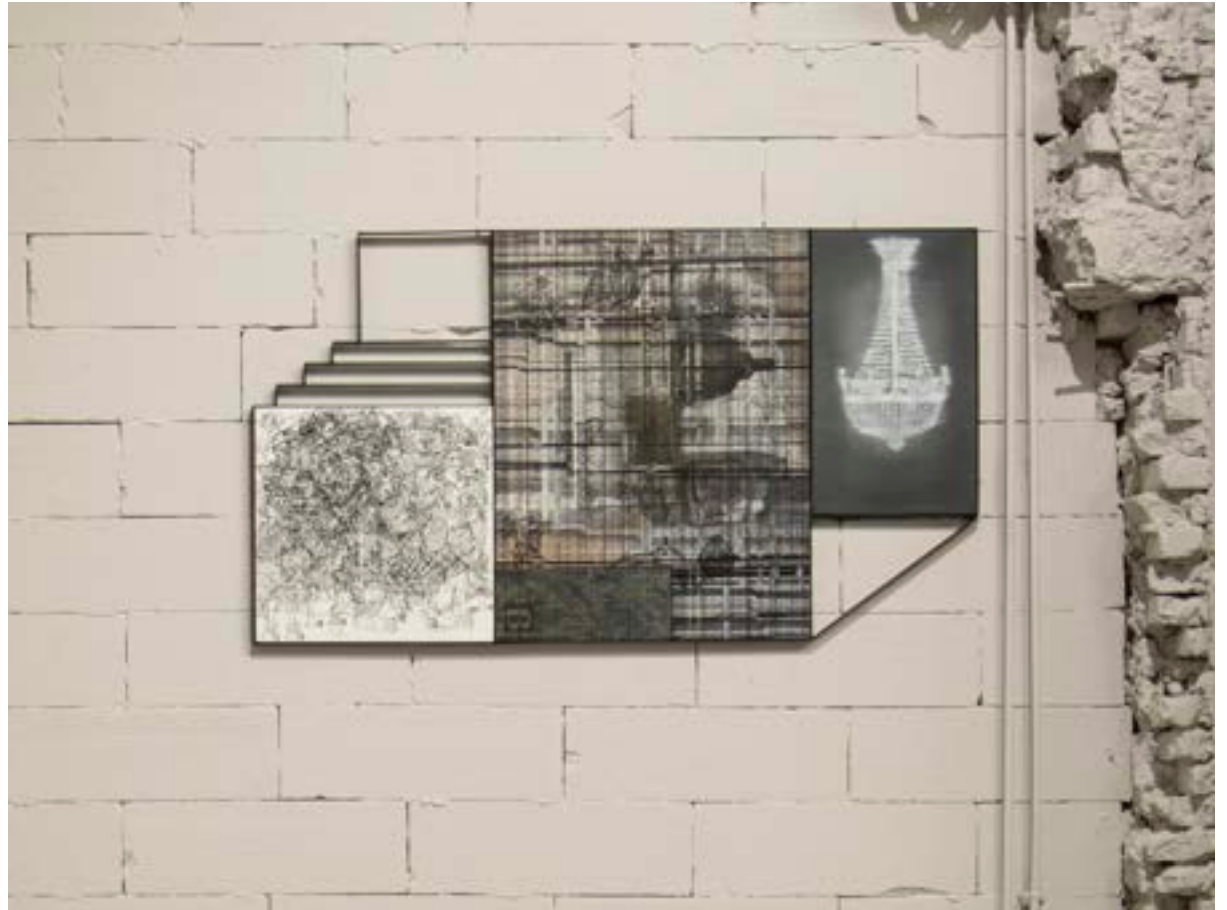
ADITYA NOVALI

*Remanence: The very thought of losing you
means*

2023

Oil and ink on canvas, steel

88 × 153 cm



ROH

ART JAKARTA GARDENS 2023

ADITYA NOVALI
BAGUS PANDEGA
BANNY JAYANATA
LUQI LUKMAN
MARUTO
NADYA JIWA
RIZAN N. RAMADHAN
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO

7 – 12 FEBRUARI 2023

ROH
HUTAN KOTA BY PLATARAN
JL. JENDERAL SUDIRMAN NO.KAV. 54-55
JAKARTA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

DHAKA ART SUMMIT 2023
বন্না/BONNA

3 – 11 FEBRUARY 2023

THE BANGLADESH SHILPAKALA ACADEMY
14/3 SEGUNBAGICHA, SEGUN BAGICHA RD
DHAKA, BANGLADESH

PHOTOS COURTESY OF THE ARTISTS AND DHAKA ART
SUMMIT 2023



ROH

ADITYA NOVALI

Significant Other

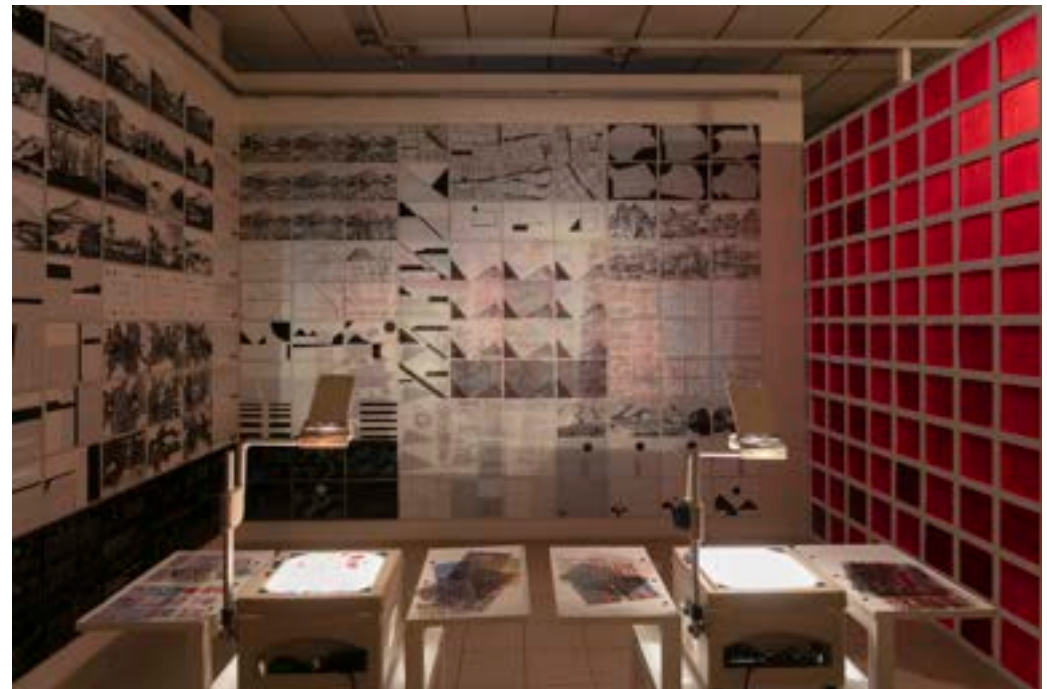
2023

ink, acrylic on canvas, wood, printed transparent
sheets, over head projectors (OHP)

365 panels of $37.5 \times 28.5 \times 1.5$ cm, A4 printed
transparent sheets



ROH





ROH

WHY

26 MARCH – 26 SEPTEMBER 2022

TUMURUN MUSEUM
SURAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS, TUMURUN
MUSEUM, AND ROH















ROH

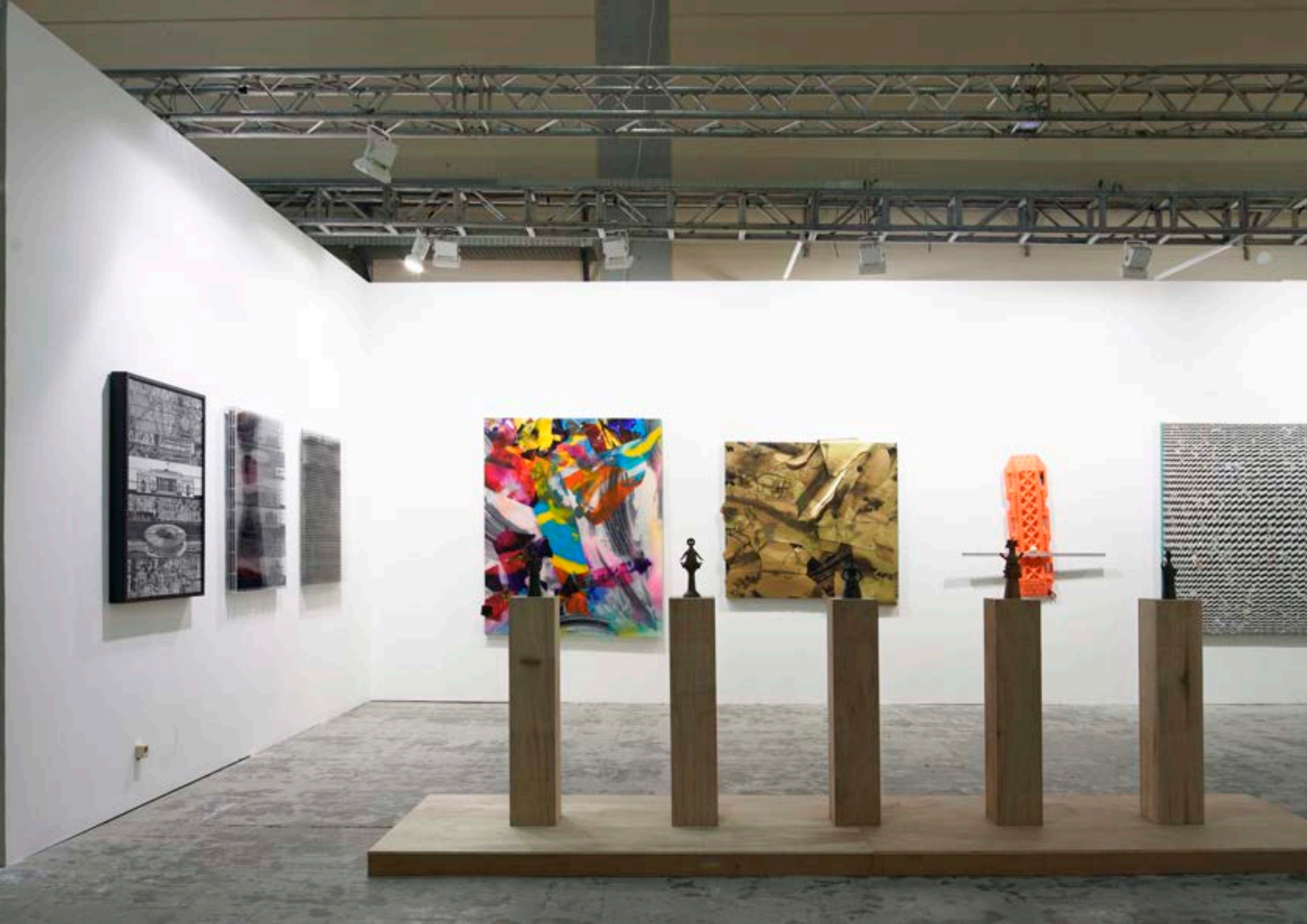
ART JAKARTA 2022

ADITYA NOVALI
AGUNG KURNIAWAN
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
BANNY JAYANATA
CHARLES LIM
DAVY LINGGAR
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
GARY-ROSS PASTRANA
HEMAN CHONG
KAWITA VATANAJYANKUR
KRISTOFFER ARDEÑA
LULU NGIE
LUQI LUKMAN
MARIA TANIGUCHI MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO
YEE I-LANN

26 – 28 AUGUST 2022

ROH
JAKARTA CONVENTION CENTER
JALAN GATOT SUBROTO NO. 1, GELORA, TANAH ABANG,
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

*6° 11' 0" S, 106° 50' 0" E : di antara kita, ruang
dan waktu 2022*
Ink and acrylic on 17 rotatable triangular zinc bars
covered with canvas, ink on plexiglass, steel,
zinc, wood
Set of 3 panels
112 × 84 × 8 cm



ART JAKARTA GARDENS 2022

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
DUSADEE HUNTRAKUL
EKO NUGROHO
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO

7 – 14 APRIL 2022

ROH
HUTAN KOTA BY PLATARAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





ROH

ADITYA NOVALI

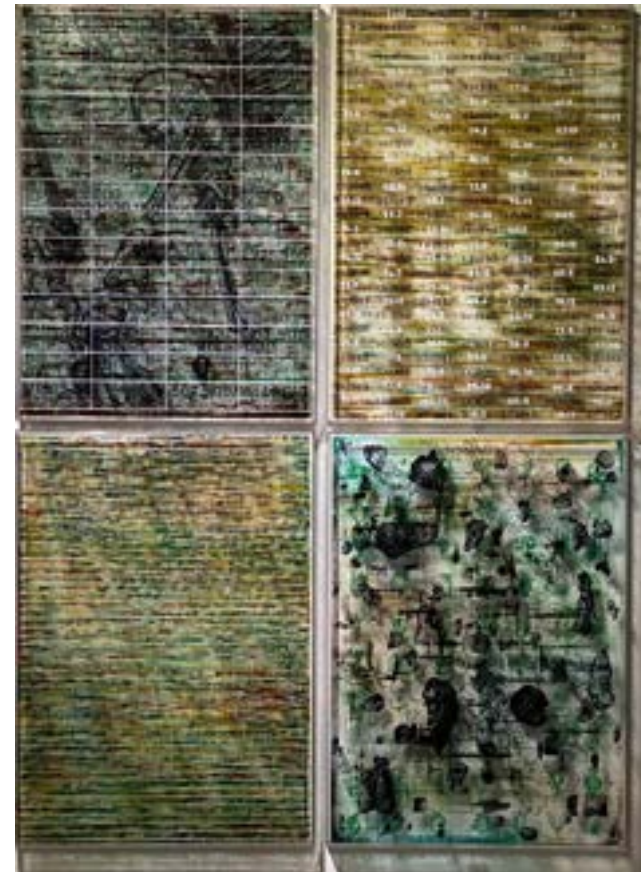
Hijau 1 | 24 | 2.4

2022

Ink, paint on plexiglass, multiboard, wood, zinc
plate

Set of 4 panels

73 × 53 × 5 cm (each)





ROH

ADITYA NOVALI

Hijau 1 | 366 | 3.65
2022

Ink, paint on plexiglass, multi board, wood, zinc
plate

Set of 3 panels

82 × 46 × 7.5 cm

82 × 46 × 7.5 cm

85 × 52 × 7.5 cm



ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MEI HOMMA
MELLA JAARSMA
NADIRA JULIA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UJI "HAHAN" HANDOKO

31 MARCH – 21 MAY 2022

ROH
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





ROH

ADITYA NOVALI

Hijau 1 | 60 | 60

2022

Ink, paint on plexiglass, multiboard, wood, zinc
plate

Variable dimensions



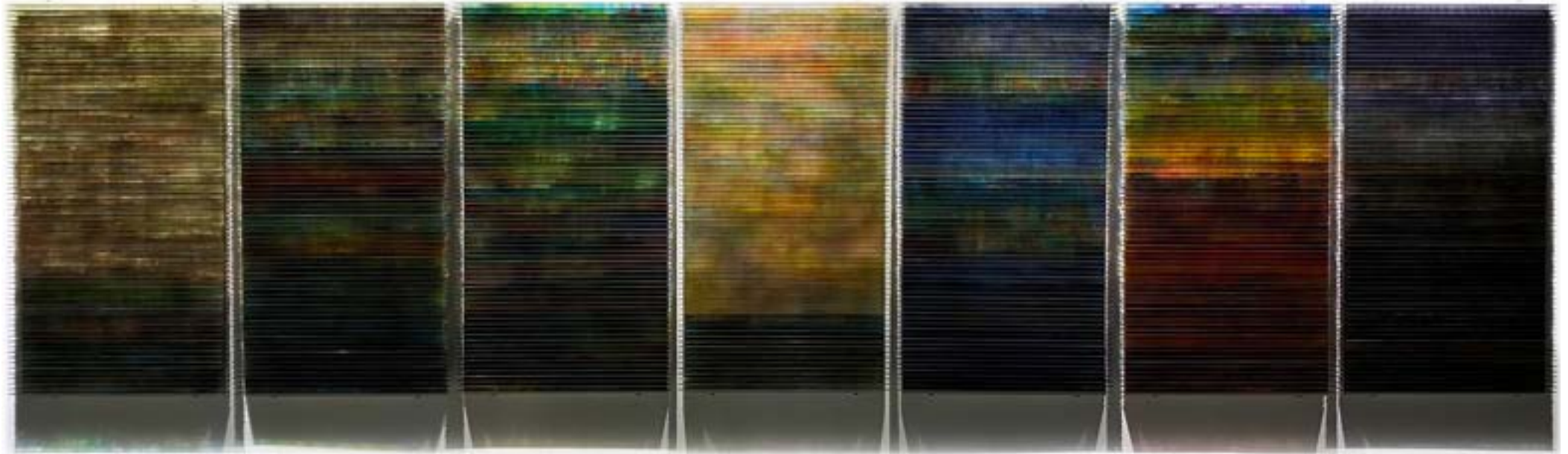
ART BASEL HONG KONG 2021
ONLINE VIEWING ROOM

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO

19 – 23 MAY 2021

ROH
ONLINE

ROH



ADITYA NOVALI

The Weather Report: 518 days
2021
Paint, plexiglass, wood, zinc bars
Set of 7 panels
100 × 52 × 6.5 cm each

ROH



ROH

ADITYA NOVALI

Still Life: 25.11.2020

2021

Ink, paint, plexiglass, wood, multi board, zinc
frame

Set of 2 panels,

73 × 114 × 5 cm each



ROH

ADITYA NOVALI

Still Life: 11.08.2020

2021

Ink, paint, plexiglass, wood, multi board, zinc
frame

88 × 108 × 5 cm



ROH

ADITYA NOVALI

Still Life: 31.12.2020

2021

Ink, paint, plexiglass, wood, multi board, zinc
frame

Set of 2 panels

115 × 99 × 5 cm (each)



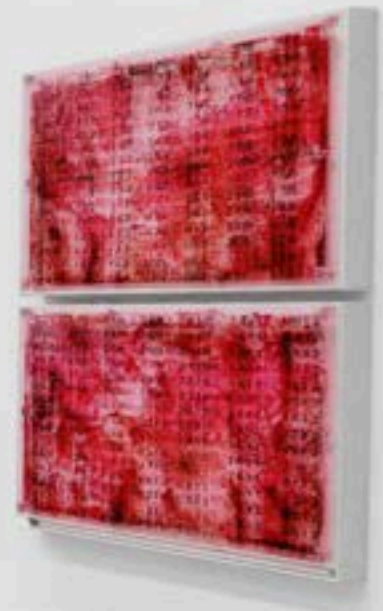
ART JAKARTA VIRTUAL 2020-2021

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
DAVY LINGGAR
FAISAL HABIBI
KEI IMAZU
LUQI LUKMAN
MARUTO
MELLA JAARSMA
NADIRA JULIA
NADYA JIWA
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO
WIMO AMBALA BAYANG

15 OCTOBER 2020 – 15 FEBRUARY 2021

ROH
ONLINE





ROH

ADITYA NOVALI

This is Not a Calendar / Monday 11.2020
2020

Ink, paint, plexiglass, wood, multi board, zinc
frame

88 × 114 × 5.5 cm



ROH

ADITYA NOVALI

This is Not a Calendar / Monday 02.2020
2020

Ink, paint, plexiglass

Set of 2 panels

39.5 × 31 × 4.5 cm (each)





ROH

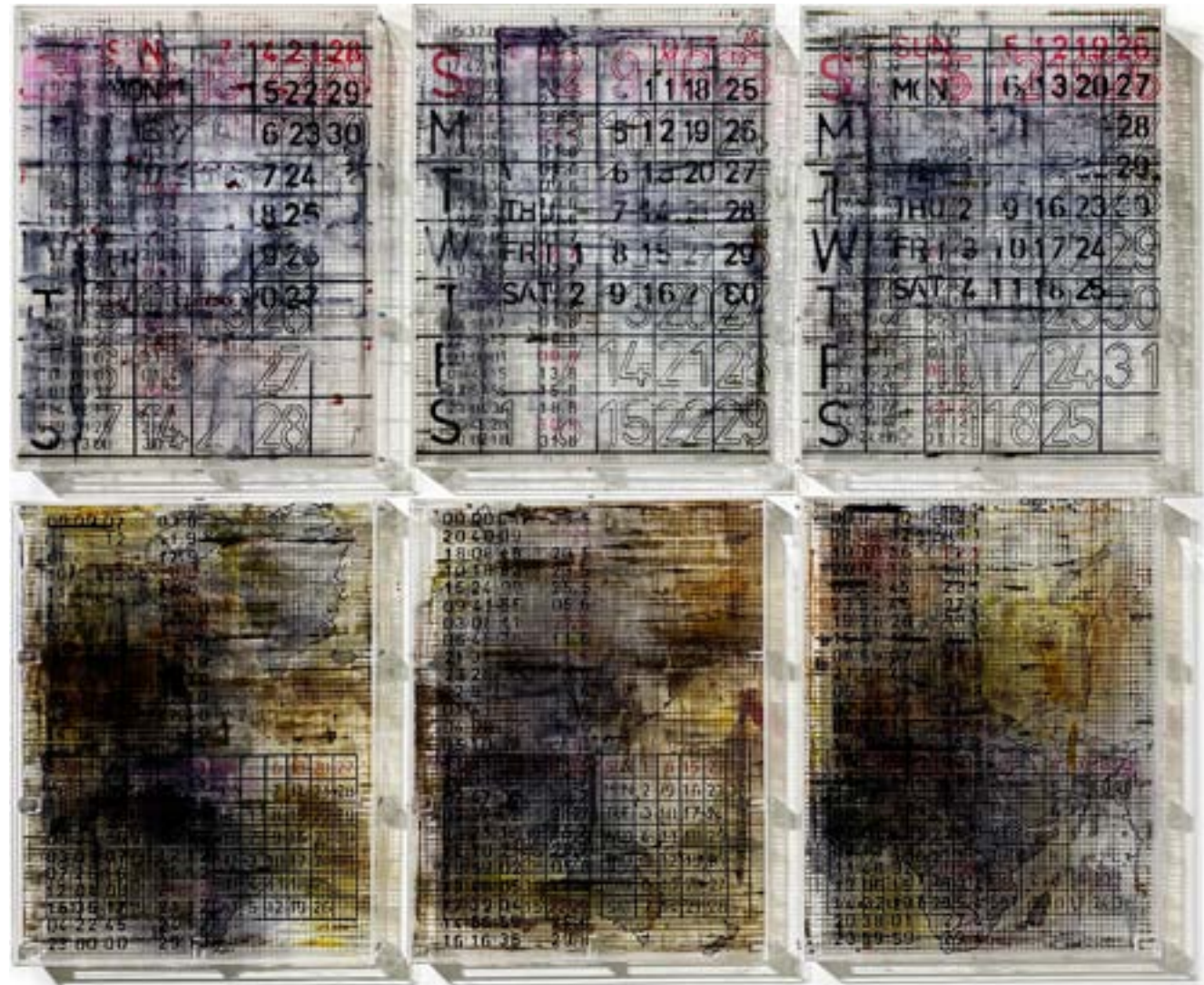
ADITYA NOVALI

This is Not a Calendar / Friday 06.2020
2020

Ink, paint, plexiglass

Set of 6 panels

39.5 × 31 × 3.5 cm each



ROH

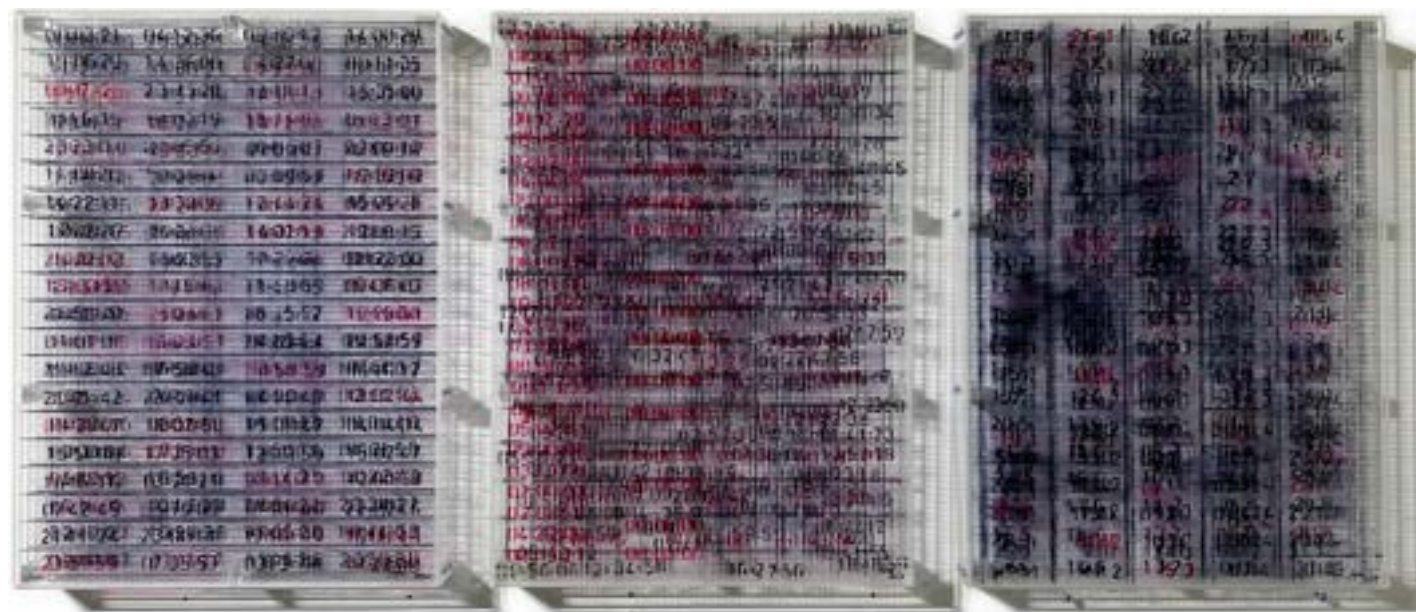
ADITYA NOVALI

This is Not a Calendar / Thursday 15.2020
2020

Ink, paint, plexiglass

Set of 3 panels

41 × 30.5 × 4.5 cm each



ROH

ADITYA NOVALI

This is Not a Calendar / Wednesday 04.2020
2020

Ink, paint, plexiglass

Set of 4 panels

39.5 × 31 × 3.5 cm each



ROH Projects

Jakarta

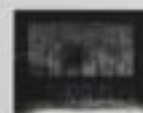


ROH Projects

Jakarta

House Gallery

Indonesia, Jakarta



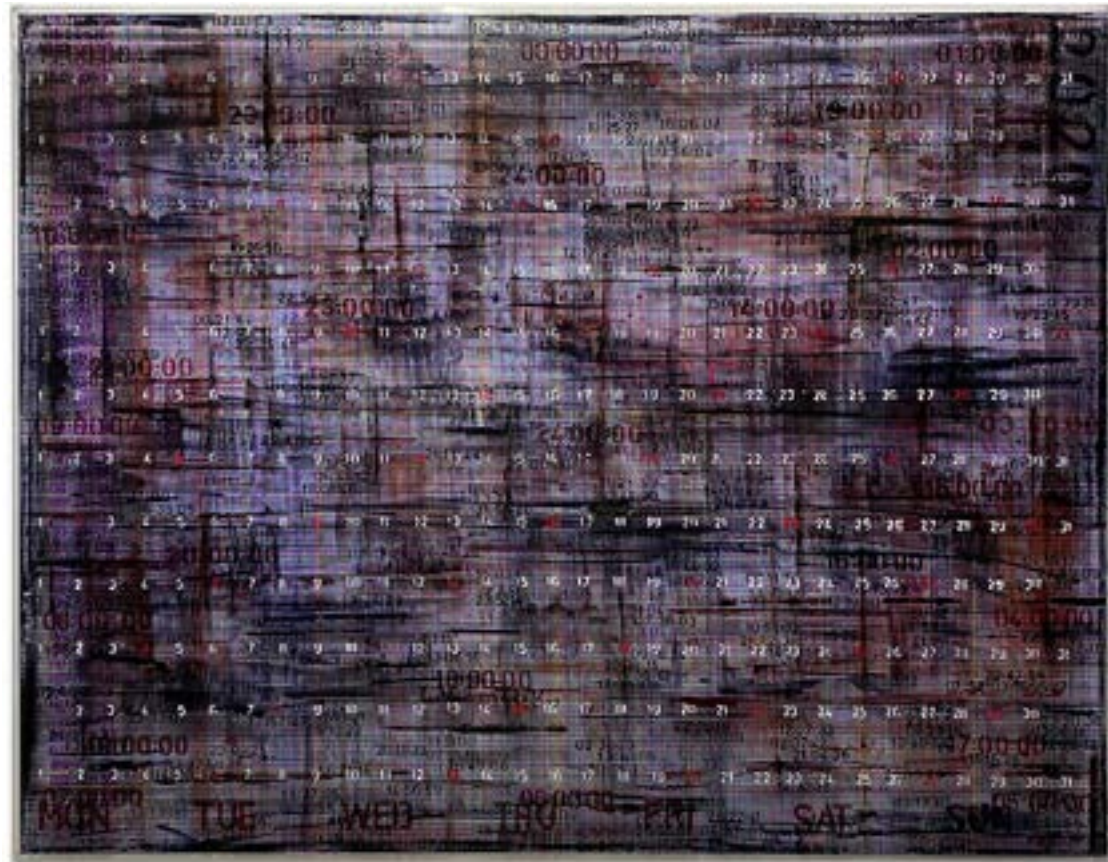
ROH

ADITYA NOVALI

This is not a calendar / Sunday 27.2020
2020

Ink, paint, plexiglass, wood, multi board, zinc
frame

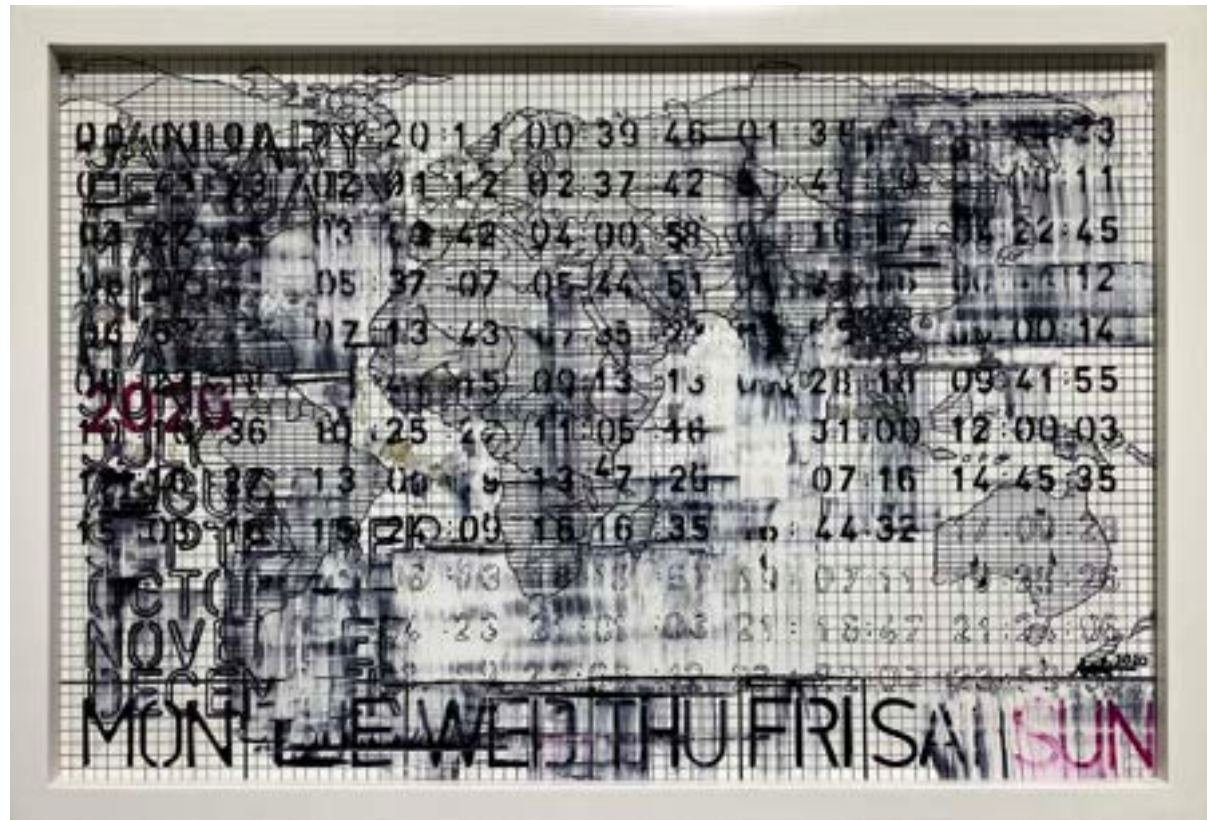
88 × 114 × 5.5 cm



ROH

ADITYA NOVALI

This is not a calendar | Friday 32.2020
2020
Ink, multiboard, wooden frame
32 × 47 × 4 cm



ROH

ADITYA NOVALI

50%
100%
200%
400%
AM
PM
2020
Digital print, plexiglass, multi board, wooden
frame
31.5 × 41 × 2.5 cm (with frame)



ROH

ADITYA NOVALI

Day Light

Low Light

Shadow

Reflection

Movement

Artificial

2020

Digital print, plexiglass, multi board, wooden
frame

31.5 × 41 × 2.5 cm (with frame)



ROH

ISO
PARIS INTERNATIONALE 2020

ADITYA NOVALI
DAVY LINGGAR

20 – 29 OCTOBER 2020

ROH
12 RUE DE MONTYON, PARIS, FRANCE

Artists remember. They absorb the sediments and residue of our life and of our time. Permutating exposures of the “what” through the “whom”, they capture what it means to be human. The acceleration of our lives this past year has confounded its preexisting order. Our naked eyes unceasingly gaze upon those things within its field of vision, and the digital eye exhaustively peers into an invisible wall that transforms other points of view into windows of sorts. It is as if there exists two worlds within – the physical and the abstract – that blur the lines between each other into a universe without end but also without a distinctive beginning.

It is almost paradoxical, then, that during this more withdrawn time of life, that we become more exposed to the seemingly infinite possibilities of forking narratives unfolding in states of flux around us. Our ideals are reconfigured in relation to our contact with our immediate surroundings, as well as our inner psyche. What we perceive as ontological fragments compete with each other to become significant though never reaching a state of equilibrium in its race with time. Events and incidents around us continue to move at a frenzied pace, while the anchor points we struggle to hold on to remain unsteady. Instead of expanding and providing clarity of fundamental meaning, we find ourselves instead saturated by our enclosed spaces, with our own ideas of identity stacking on top of each other – at times even overwriting that which exists into non-existence.

In *iso*, Aditya Novali and Davy Linggar present an effort to capture and comprehend a certain fermentation of thoughts and time. Through an array of approaches and imagerial impulses, that which may come into being never becomes whole, yet evoke and indexes certain more esoteric sensibilities inherent in their respective points of view. It is through the framing and layering of stories present in their works that capture a certain visibility of a changed world.

(Yacobus Ari Respati, 2020)



ROH

ADITYA NOVALI

Still Life Study: 11.04.2020

2020

Ink, paint, plexiglass, wood, multiboard, zinc
frame

53 × 34.5 × 4 cm



ROH

ADITYA NOVALI

Still Life Study: 29.03.2020

2020

Ink, paint, plexiglass, wood, multiboard, zinc
frame

Set of 3 panels

56.5 × 33.5 × 4 cm (each)



ROH

ADITYA NOVALI

Still Life Study: 07.05.2020
2020

Ink, paint, plexiglass, wood, multiboard, zinc
frame

Set of 4 panels

53 × 34.5 × 4 cm (each)



ROH

ADITYA NOVALI

Still Life Study: 17.04.2020

2020

Ink, paint, plexiglass, wood, multiboard, zinc
frame

Set of 2 panels

76.5 × 34.5 × 4.5 cm each



ROH

ADITYA NOVALI

Still Life Study: 08.02.2020

2020

Ink, paint, plexiglass, wood, multiboard, zinc
frame

49 × 49 × 4.5 cm



ROH

ON MUZHARUL ISLAM: SURFACING INTENTIONS
DHAKA ART SUMMIT 2020: SEISMIC MOVEMENTS

20 – 29 OCTOBER 2020

SHILPAKALA ACADEMY
14, 3 SEGUN BAGICHA ROAD, DHAKA, BANGLADESH





ROH

ADITYA NOVALI

*Y/M/B/U/M/Z/A/H/N/A/G/R/U/U/N/L/W/I/I/S/J/L/A/
A/Y/M/A #14, #3, #4, #10, #11*
2020

Oil paint and ink on modular rotatable triangular
zinc bars covered with canvas, wooden and zinc
frame

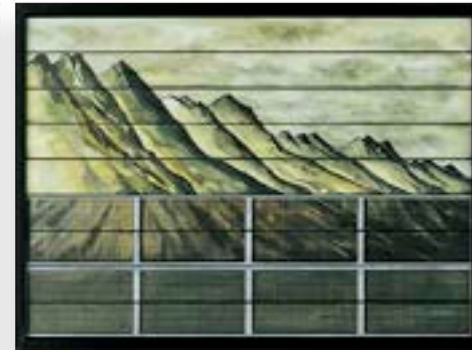
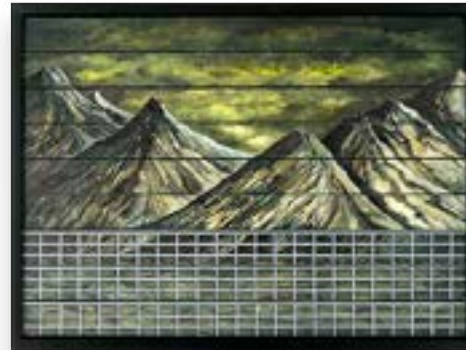
Panel 1: 30 × 43 × 8 cm

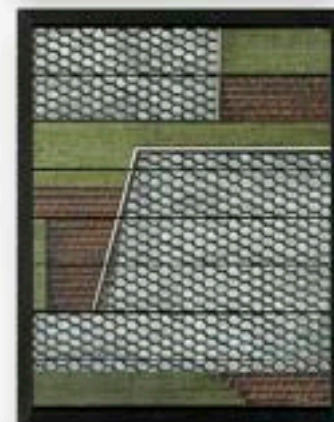
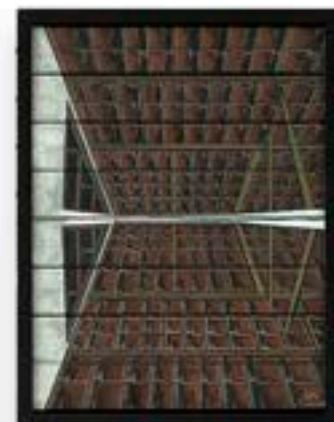
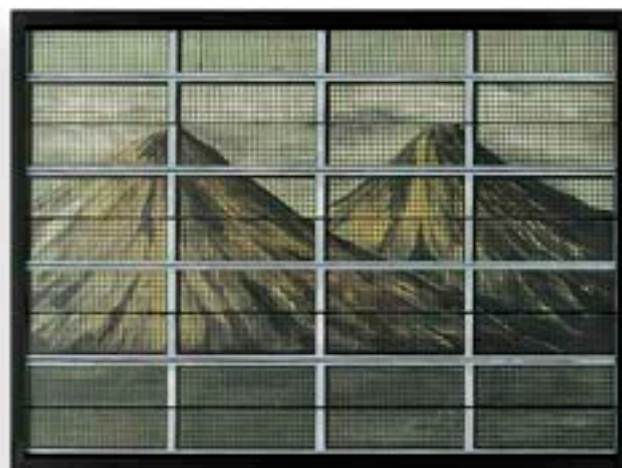
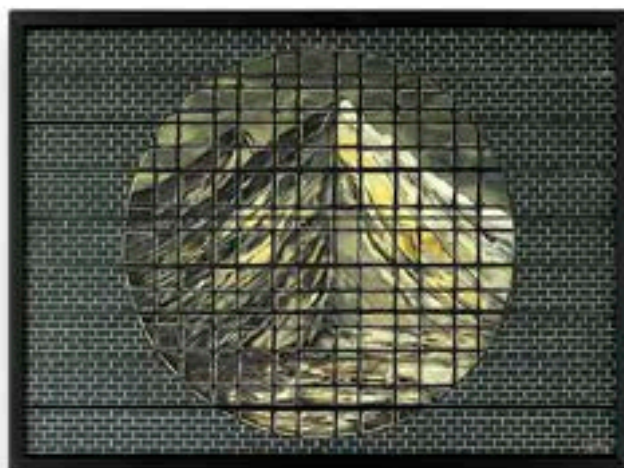
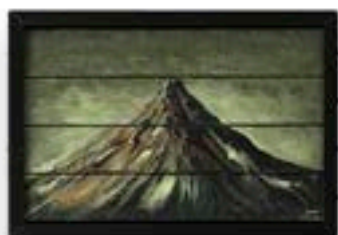
Panel 2: 61.5 × 83.5 × 8 cm

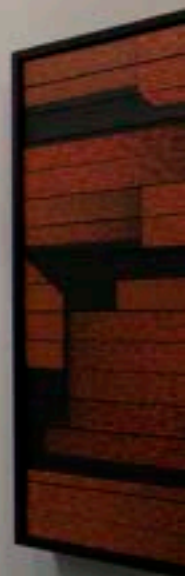
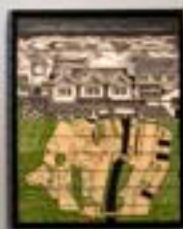
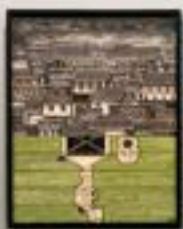
Panel 3: 61.5 × 83.5 × 8 cm

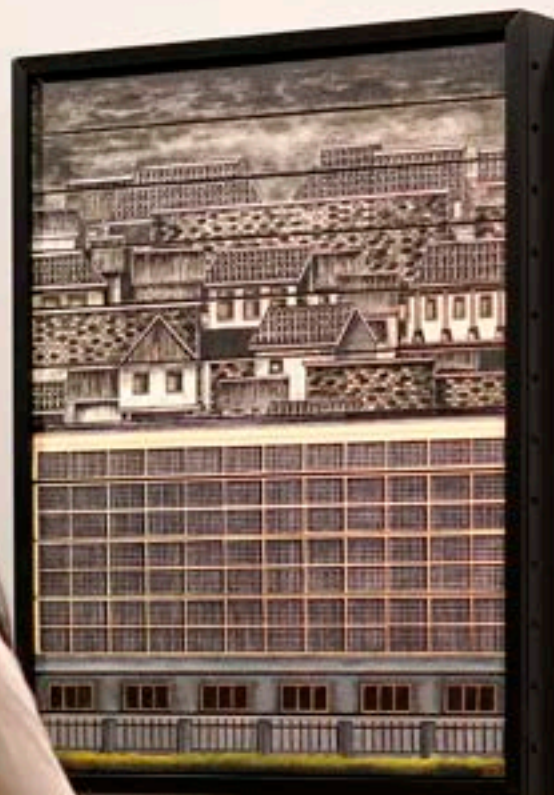
Panel 4: 55.5 × 43 × 8 cm

Panel 5: 55.5 × 43 × 8 cm











ROH

ADITYA NOVALI

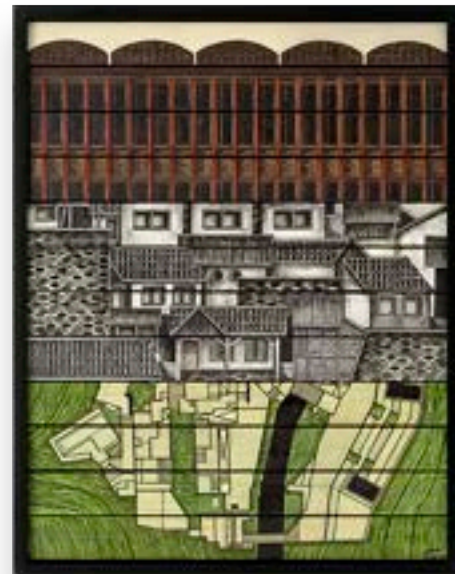
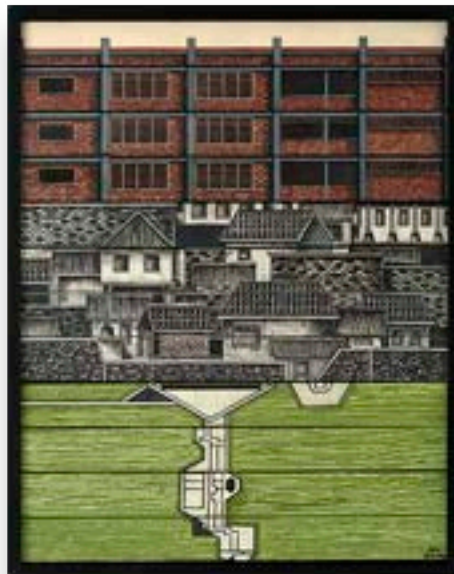
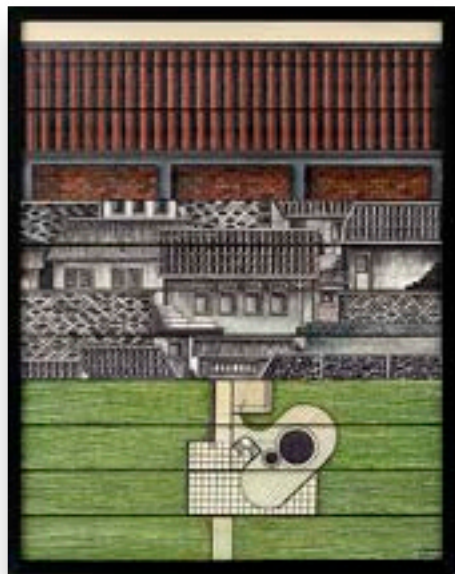
*Y/M/B/U/M/Z/A/H/N/A/G/R/U/U/N/L/W/I/I/
S/J/L/A/A/Y/M/A #5, #6, #7, #8*
2020

Oil paint and ink on modular rotatable
triangular zinc bars covered with canvas,
wooden and zinc frame

Set of 4 panels

81 × 63 × 8 cm each









ROH

ADITYA NOVALI

*Y/M/B/U/M/Z/A/H/N/A/G/R/U/U/N/L/W/I/I/S/J/L/A/
A/Y/M/A #9, #2, #12*

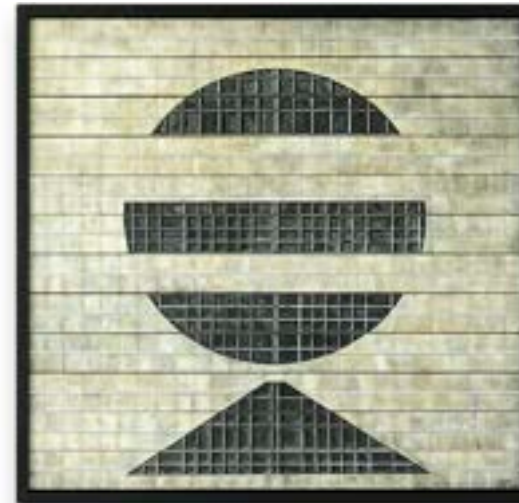
2020

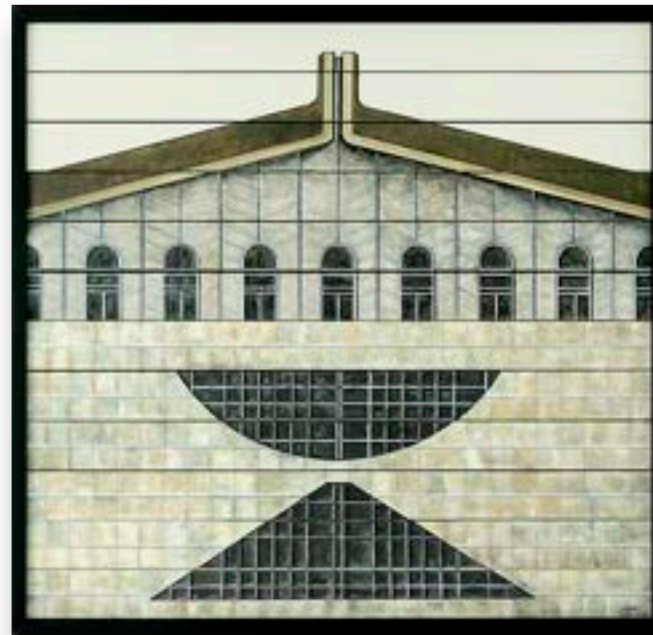
Oil paint and ink on modular rotatable triangular
zinc bars covered with canvas, wooden and zinc
frame

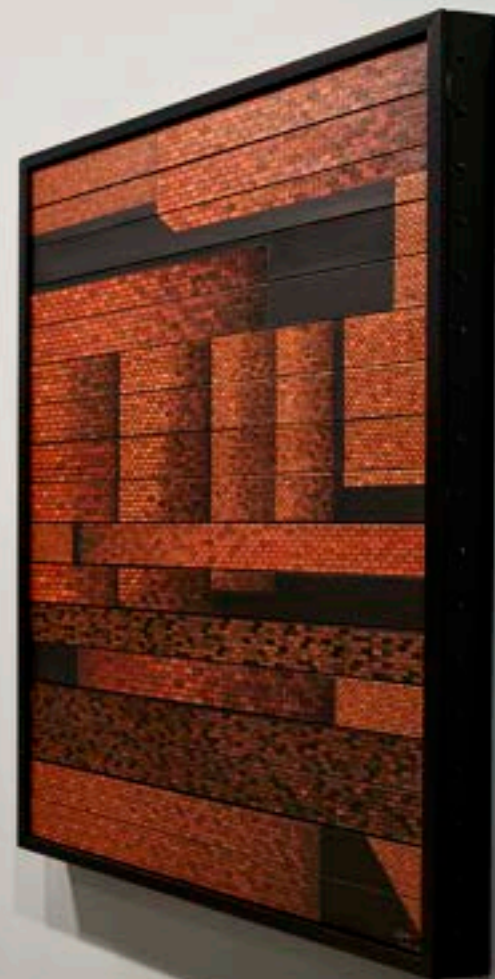
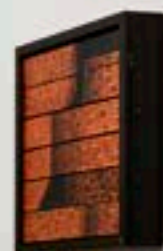
Panel 1: 49 × 63 × 8 cm

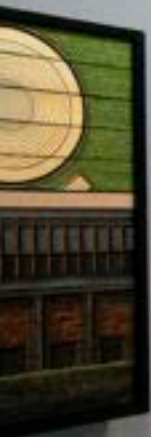
Panel 2: 81 × 83.5 × 8 cm

Panel 3: 43 × 43 × 8 cm









ROH

ADITYA NOVALI

*Y/M/B/U/M/Z/A/H/N/A/G/R/U/U/N/L/W/I/I/S/J/L/A/
A/Y/M/A #13, #1*

2019-2020

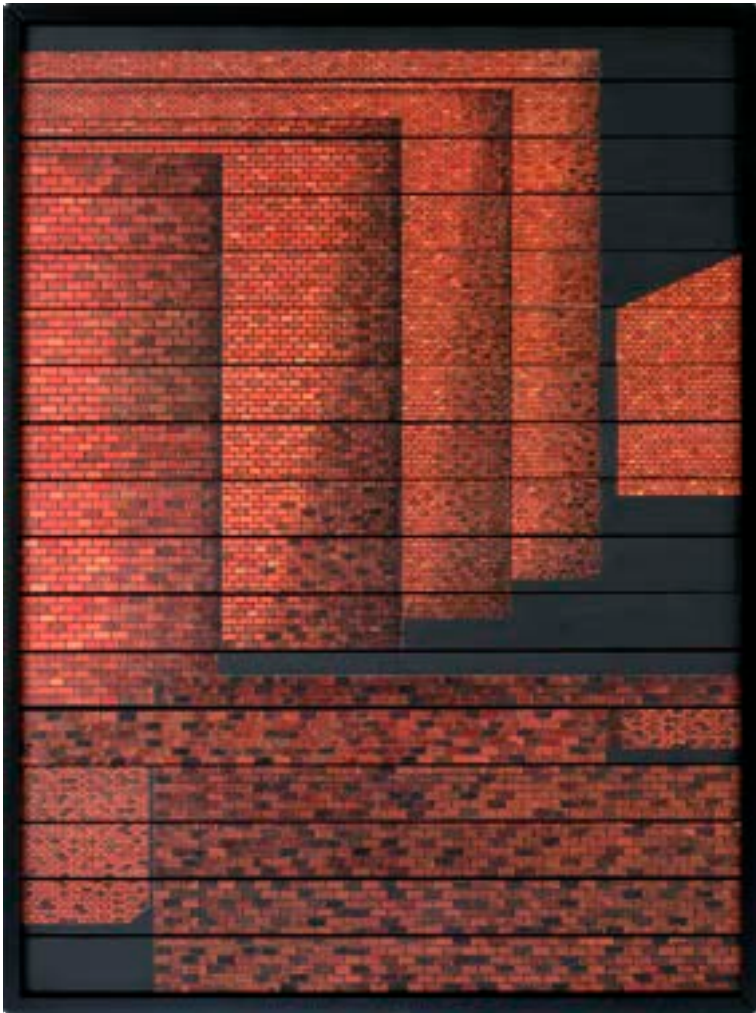
Oil paint and ink on modular rotatable triangular
zinc bars covered with canvas, wooden and zinc
frame

Panel 1: 43 × 43 × 8 cm

Panel 2: 112 × 83.5 × 8 cm



ROH



WEST BUND ART & DESIGN

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI

7 – 10 NOVEMBER 2019

WEST BUND ART CENTRE
SHANGHAI, CHINA

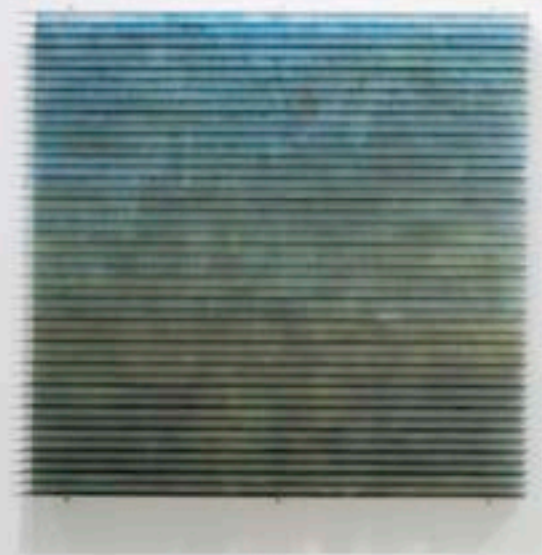
PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH Projects

N123





ROH

ADITYA NOVALI

#0000FF (Landscape series) 1

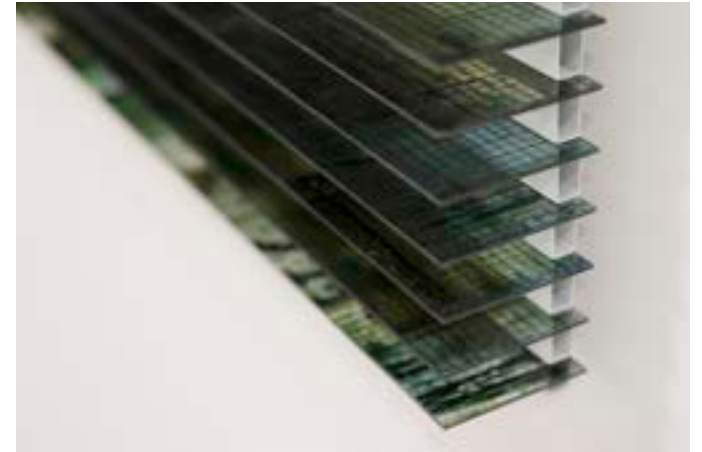
2019

Ink, plexiglass, wood, zinc bars, steel

101 × 101 × 7.5 cm

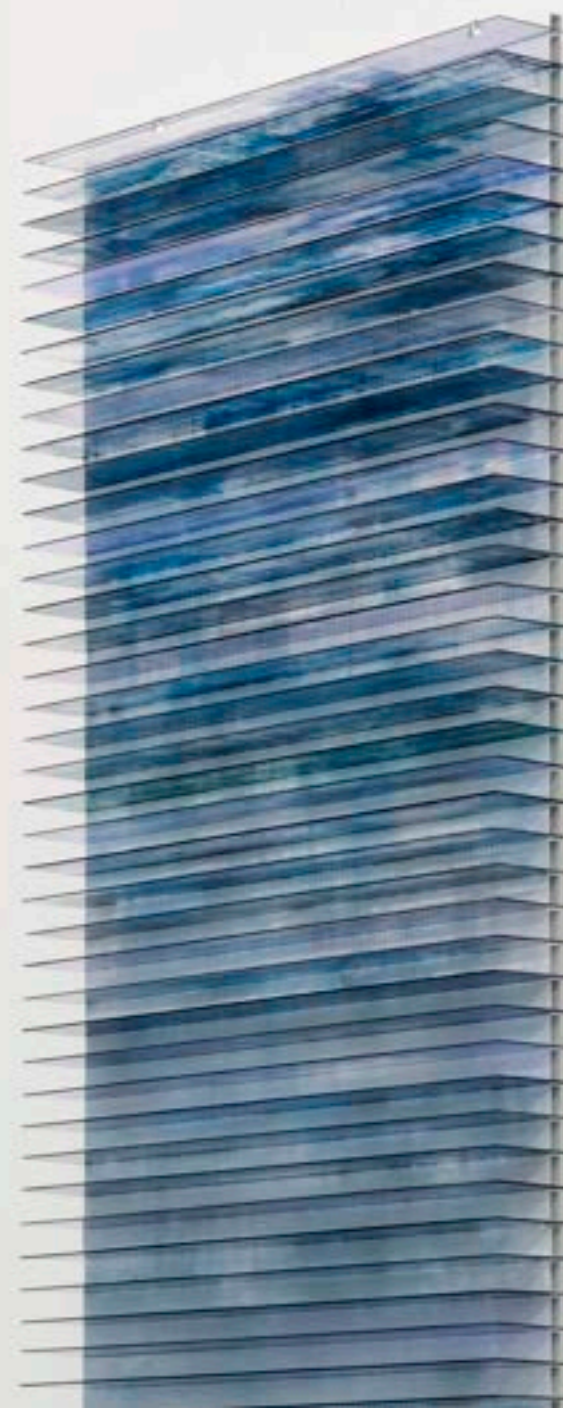


ROH



雅加达 Jakarta

N123



ROH

ADITYA NOVALI

#0000FF (Landscape series) 2

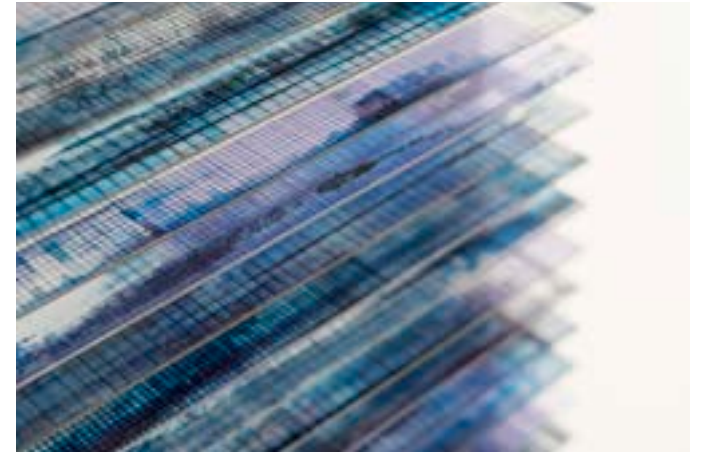
2019

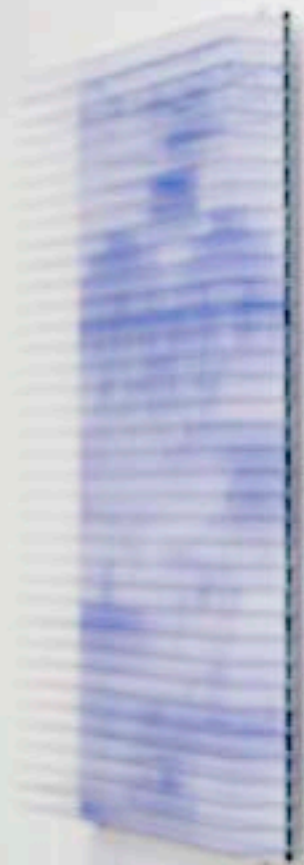
Ink, plexiglass, wood, zinc bars, steel

92 × 46.5 × 7.5 cm (both panels)



ROH





ROH

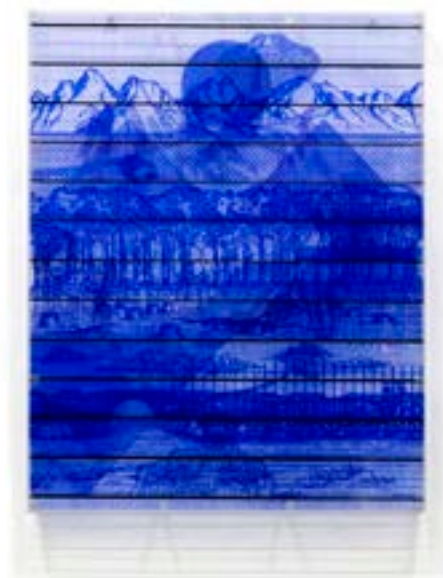
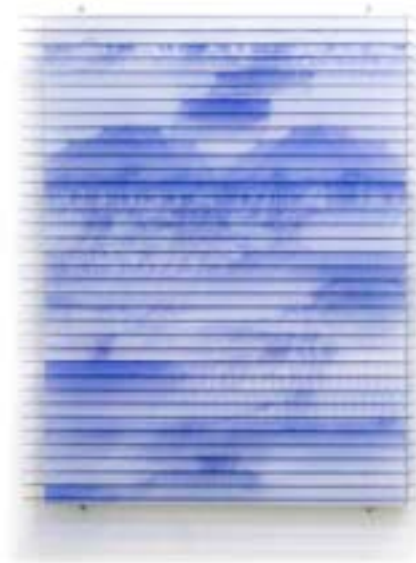
ADITYA NOVALI

#0000FF (Landscape series) 3
2019

Panel 1:
Ink, paint on 12 rotatable triangular zinc bar
covered with canvas, wood
81.5 × 64 × 8.5 cm

Panel 2:
Ink, plexiglass, wood, zinc bars, steel
9 × 61 × 8.5 cm

Panel 3:
Ink, plexiglass, wood
79 × 62 × 8.5 cm



ART JAKARTA 2019

ADITYA NOVALI
AGUS SUWAGE
ARACHA CHOLITGUL
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CHENG TING TING
CHOU YU-CHENG
FAISAL HABIBI
GENEVIEVE CHUA
HILARIE HON
JUMALDI ALFI
KEI IMAZU
MELLA JAARSMA
MIT JAI INN
PATRICIA PEREZ EUSTAQUIO
POW MARTINEZ
RODEL TAPAYA
RYAN VILLAMAEL
STEPHEN WONG
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
TROMARAMA
UGO UNTORO
UJI 'HAHAN' HANDOKO
WEDHAR RIYADI
WIMO AMBALA BAYANG
YUN KYUNG JEONG

30 AUGUST – 1 SEPTEMBER 2019

ROH PROJECTS
JAKARTA CONVENTION CENTER
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH





ROH

ADITYA NOVALI

PLASMA

2019

Transparent paint ink, plexiglass, zinc bar, wood

Set of 5 panels

200 × 93 × 8 cm



ME:DI:UM
LISTE ART FAIR 2019

ADITYA NOVALI

10 – 16 JUNE 2019

ROH PROJECTS
BURGWERG 15, BASEL, SWITZERLAND

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

TH:ERE

2019

Oil and ink on 12 rotatable triangular zinc bars
covered With canvas, wood, multiboard, steel
80.5 × 64 × 8.5 cm





ROH

ADITYA NOVALI

I:S

2019

Oil and ink on 9 rotatable triangular zinc bars
covered with canvas, wood, multiboard, steel
62 × 83.5 × 8.5 cm







LISTE

ROH

ADITYA NOVALI

A; MIS:SI:NG

2019

Panel 1:

Transparent paint on plexiglass, steel, painted
zinc bars

Panel 2:

Transparent paint on plexiglass, steel, painted
zinc bars, polymer clay

Set of 2 panels

100 × 61 × 7 cm each





ROH

ADITYA NOVALI

WO:RD

2019

Transparent paint and ink on plexiglass

61.5 × 61.5 × 7 cm







ROH

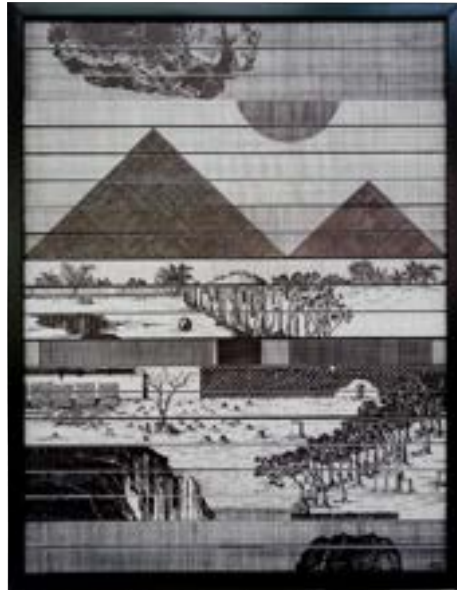
ADITYA NOVALI

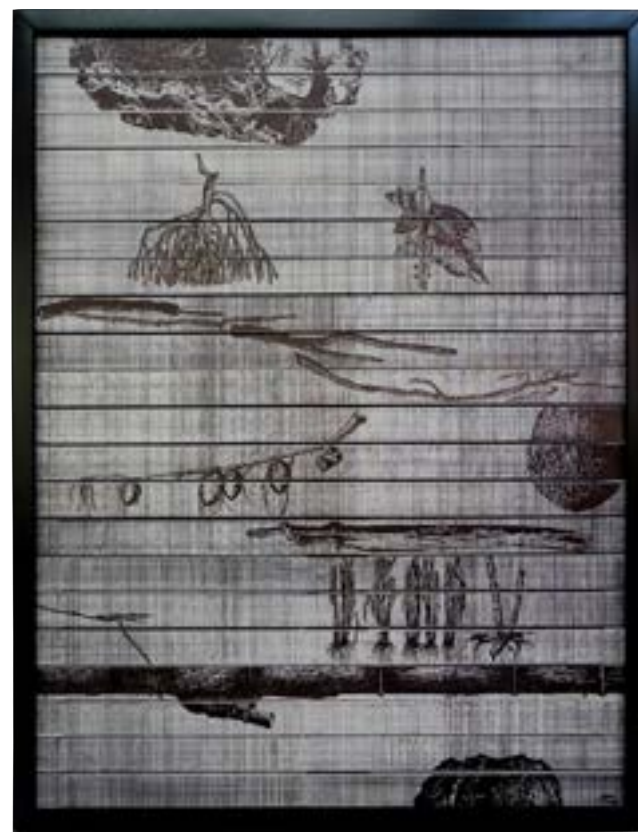
I:N; TH:IS; STATEMENT
2019

Panel 1:
Ink and paint on canvas on 21 rotatable
rectangular zinc bars, wood, multi board,
steel
111 × 86 × 15 cm

Panel 2:
2019. Transparent paint on plexiglass,
steel, painted zinc bars
109 × 81 × 6 cm

Panel 3:
Ink on plexiglass
105 × 81.5 × 7 cm





ART BASEL HONG KONG 2019

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
FAISAL HABIBI
KEI IMAZU
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI 'HAHAN' HANDOKO

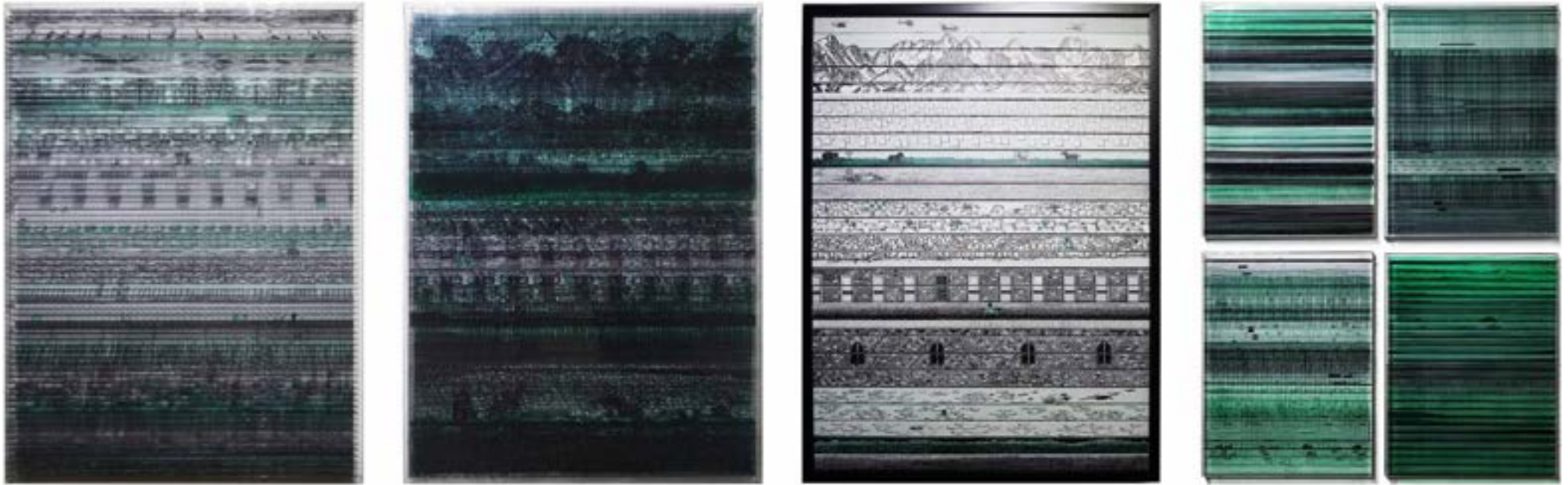
29 – 31 MARCH 2019

ROH PROJECTS
HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

PHOTOS BY KIT MIN LEE
COURTESY OF THE ARTISTS AND ROH



ROH



ADITYA NOVALI

Mooi In(Die) series

2019

Plexiglass, ink, wood, zinc plate, wood, multi board

Set of 4 panels

140 × 100 × 10 cm each

RIPPLES: CONTINUITY IN INDONESIAN
CONTEMPORARY ART
TAIPEI DANGDAI 2019

ADITYA NOVALI
AGUS SUWAGE
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
EKO NUGROHO
FAISAL HABIBI
HANDIWIRMAN SAPUTRA
I NYOMAN MASRIADI
ICHWAN NOOR
JUMALDI ALFI
KEI IMAZU
RUDI MANTOFANI
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI 'HAHAN' HANDOKO
WEDHAR RIYADHI
WIYOGA MUHARDANTO

18 – 20 JANUARY 2019

ROH PROJECTS
TAIPEI NANGNANG EXHIBITION CENTER
TAIPEI, TAIWAN

PHOTOS COURTESY OF THE ARTISTS AND ROH





ROH

ADITYA NOVALI

Calendar series: the abstract of time
1.2.3.4.7.8.9.11.5.12.6.10
2019
Paint, ink, plexiglass, multiboard, wood, zinc
Set of 12 panels
35 × 54 × 4 cm each



ROH

ADITYA NOVALI

Calendar series: the abstract of time
2.12.1.11.3.9.10.5.6.7.8.4
2019
Paint, ink, plexiglass, multiboard, wood, zinc
Set of 12 panels
35 × 54 × 4 cm each



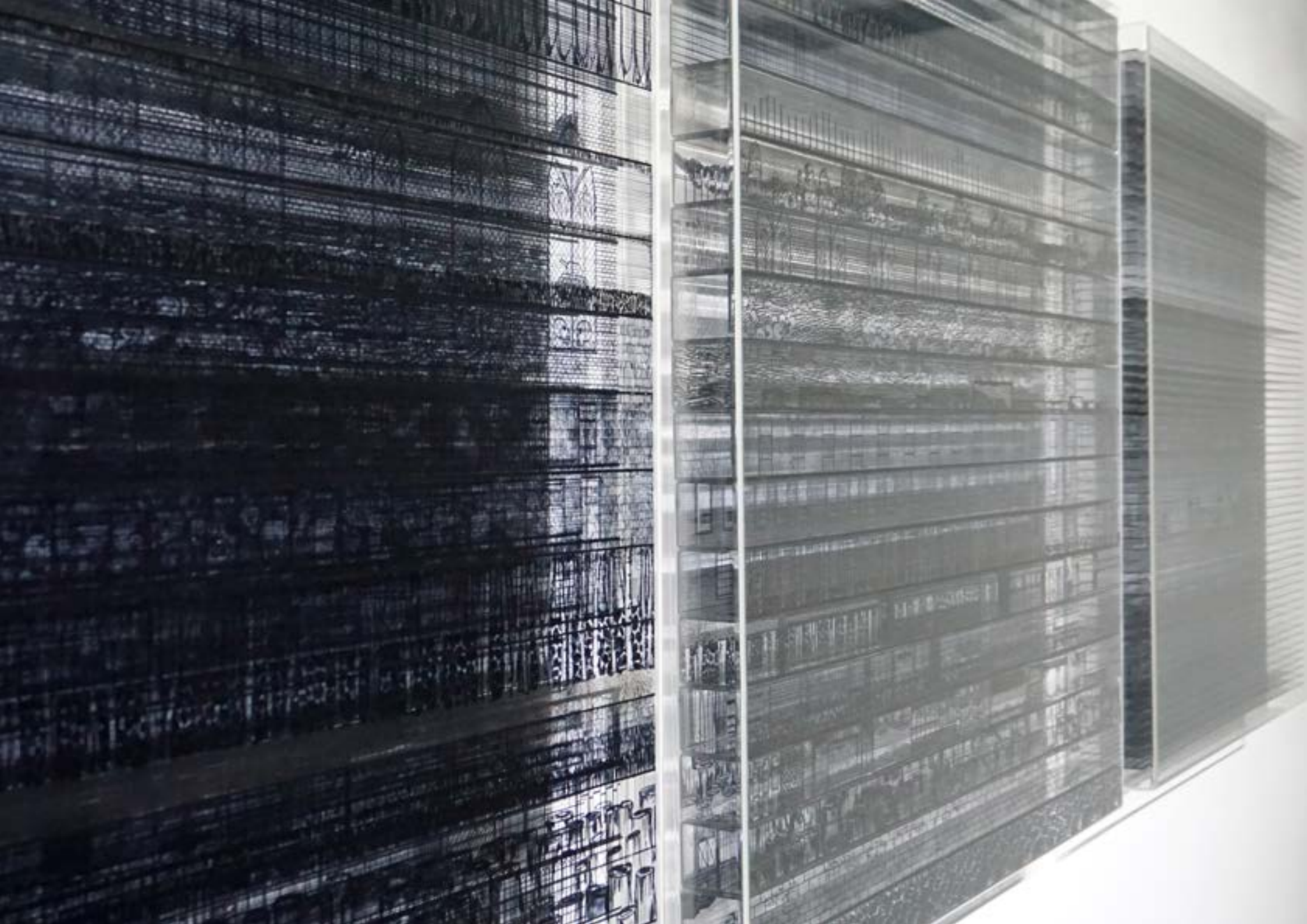
BACAA ASSEMBLAGE 2019

ADITYA NOVALI
ANGGUN PRIAMBODO
ERIAN TO
ERWIN WINDU PRATAMA
EDDY SUSANTO
OCTORA
PATRIOT MUKMIN
FLUXCUP
MUHAMMAD AKBAR
MUJAHIDIN NURRAHMAN
PATRICIA UNTARIO
SYAIFUL AULIA GARIBALDI
AGAN HARA HAP
ALIAN SYAH CANIAGO
ELDWIN PRADIPTA
FAISAL HABIBI
HARITS RASYID PARAMASATYA
MAHARANI MANCANAGARA
MUHAMMAD VILHAMY
CYNTHIA DELANEY
DENI RAMDANI
ETZA MEISYARA
GEUGEUT PANGESTU
RESTU TAUFIK AKBAR
RICKY JANITRA
YOVISTA AHTAJIDA

22 FEBRUARY – 22 MARCH 2019

LAWANGWANGI CREATIVE SPACE
BANDUNG, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND LAWANGWANGI
CREATIVE SPACE



ROH

ADITYA NOVALI

*Abstract logic: Mooi In(Die) series – Tomorrow
(deconstruction) #1, #2, and #3*

2019

Paint, ink, plexiglass, multiboard, wood, zinc

Set of 3 panels (triptych)

81 × 81 × 10 cm each



THE 9TH ASIA PACIFIC TRIENNIAL OF CONTEMPORARY
ART (APT9)

24 NOVEMBER 2018 – 28 APRIL 2019

QAGOMA
BRISBANE, AUSTRALIA

PHOTOS COURTESY OF THE ARTISTS AND QAGOMA

The Wall: Asian (Un)Real Estate comments on Indonesia's lack of affordable urban housing for low-income communities, and incorporates several dynamic and interactive elements. The elaborate work resembles a vast apartment block and offers multiple vignettes of urban habitats. Viewers are able to rotate elements of the building to scroll through a set of built environments and views – one shows the internal living spaces of an apartment, another a blank brick wall, and the last reveals the metal bars of a prison cell.

Meticulously constructed from wood, resin, copper, steel, fabric and LED lighting, these apartments are contradictory in their appeal – while they suggest scale models used to sell luxury real estate, they defy these expectations with their humble furnishings and fit-outs.



ROH

ADITYA NOVALI

THE WALL: ASIAN UN(REAL) ESTATE PROJECT
2012-2017

Wood, resin, aluminium, steel, copper, plexiglass,
fabric, LED on 160 (miniature rooms) rotatable
triangular tubes

270 × 400 × 70 cm







SIGNIFICANT OTHER: HER AND HIS WORLDS

ADITYA NOVALI

8 SEPTEMBER – 9 NOVEMBER 2018

SHANGHART SINGAPORE
SINGAPORE

PHOTOS COURTESY OF THE ARTIST AND SHANGHART
SINGAPORE

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

Ade finds her sanctuary in creating drawing and she is also prolific. Unaware by herself, her works bear the similar artistic principle of abstraction as my works. Thus, this has inspired me to include her drawing while talking about societal construct about norm and normality; an intimate matter that my family and I face on daily basis. Our household has been different filled with tantrums and “disconnected” communications as we struggle to understand and help Ade as much as we can. This has led me to take an inverted odyssey, a reflection to my closest social entity, my own family. A family who has been dealing with children of needs as well as trying to fit in to the largest entity and perceived as “normal”.

And the result of this journey to the familiar unknown, I applied my previous methods on constructing rules and instructions/categories as a code/decode processes facing my sister's works. An attempt in which filled with emotional struggles as well as enlightening process. As he tried to erase the rules (“normality”), I assumed a ‘lesser’ control to the artworks making process. Allowing these conditions, I have been creating works in organic way as a way to reconcile with the complexity of my emotions. Furthermore, this series bear the similar stand with my previous one featuring my personal affinity to the advancement of technology. Curiously enough, my fascination with the rapid changes of technology has started as my personal attempt to overcome my own “disconnectedness” with the technology; I found myself in similar ground on facing both Ade and technology. It is natural then, I included both my struggles in the same plane, crafting a sense of absence and presence, connection and disconnection.

Aditya Novali's new series of work seeks to explore the universal experience of coming to terms with the numerous uncontrollable facets of life. Novali's inspiration came from his daily occurrences and observations of his sister whom is a person of special needs. The two individuals connected by blood are seemingly disconnected on the surface in their communication and interactions. Living their lives as what seems to be two parallel lines, this disconnection forces Novali to ponder about their co-existence, eventually realising the presence of a symbiotic relationship between them, where one's emotions bounces off the other. He later understands this relationship as a hidden driving force behind some of his earlier works.

Novali's sister derives peace from drawing daily, having produced hundreds of drawings. Recognising the uncanny resemblance between his sister's drawings and his works, Novali was inspired to collaborate with his sister in order to discover a similar ground between the both of them, by adopting her drawings into his works.

Aditya Novali constantly investigates social issues such as urban living and identity throughout his art practice. Through this series, he challenges the notions of normality and identity in the everyday. Using his closest social entity, his sister and family, as a basis of his investigation, Novali draws on the issues they face as a family, such as discrimination, the pressure to conform, and being marginalised by society. The fluidity in Novali's new works reflects how he deals with such societal constructs, where the public often attempt to reconstruct individuals who are different to fit into what we habitually perceive as the norm.

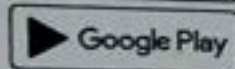
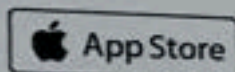
He frequently uses methodological techniques to create margins, develop rules and instructions, taking full control of the making process. Novali believes that abstract works are guided by certain perimeters and do not come freely from emotions – they follow a logical process which he systematically identifies and strictly adheres to. Despite his constant attempt to deviate from his typical orderly systems, he tends to veer back to a similar process. Significant Other will see the result of his endeavor in freeing himself from his rules.

The exhibition features two groups of works – the first being a series of sculptural forms fused with video projections of Novali's sister's drawings, where colours and shapes intersect and blend together with flashings of light. The other group utilises Augmented Reality technology to layer drawings by Novali's sister over his own, crafting a sense of absence and presence, connection and disconnection. Both series challenge Novali's former methods by limiting logic. Allowing his sentiments to lead him in the most organic way, this is the beginning of how Novali searches for an approach to reconcile the complex emotions towards his significant other.

– ShanghArt Gallery, 2018

The works in this room features
Augmented Reality.
To have the full experience, please follow
the steps below:

1.

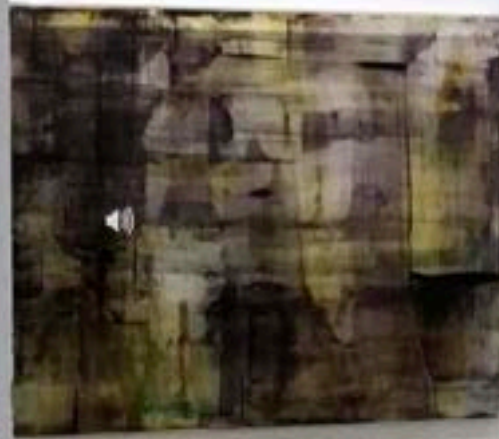


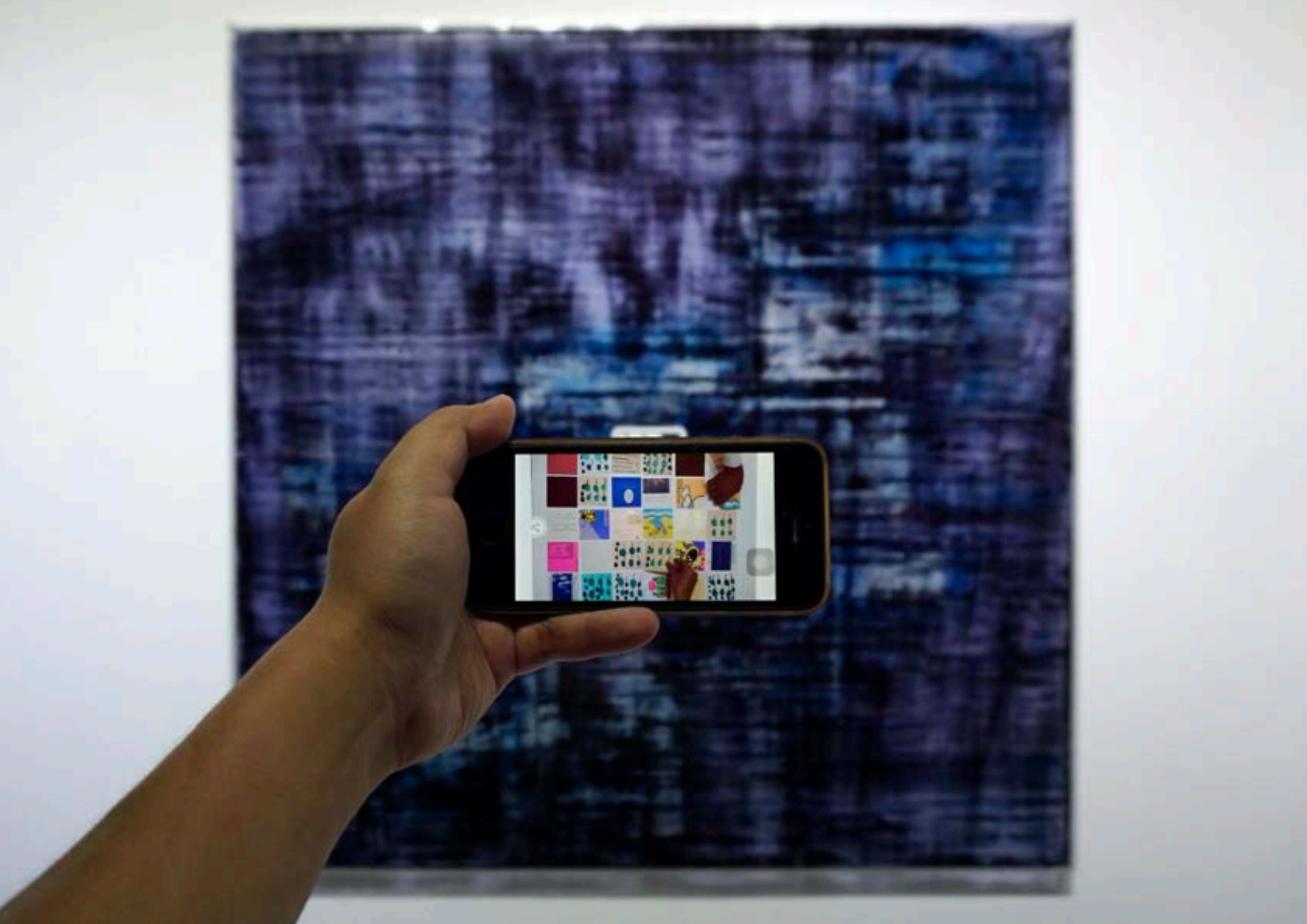
Install the
Artive app

2.



Hold your smartphone
in front of the artwork





ROH

ADITYA NOVALI

(sound icon | b/w) green

2018

Ink, paint on plexiglass, wood, multi board, zinc
plate, single-channel video in augmented reality

103.5 × 219.5 × 7 cm



ROH



ROH

ADITYA NOVALI

(battery icon / card) blue

2018

ink, paint on plexiglass, wood, multi board,
zinc plate, single-channel video in augmented
reality

114.5 × 114.5 × 5 cm



ROH



ROH

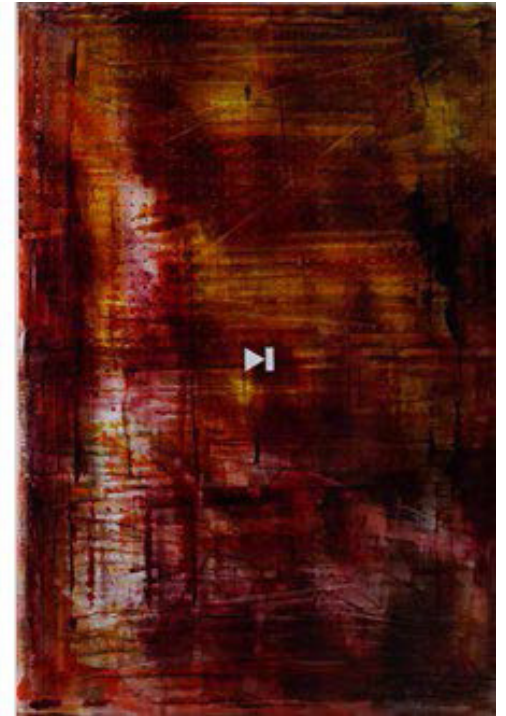
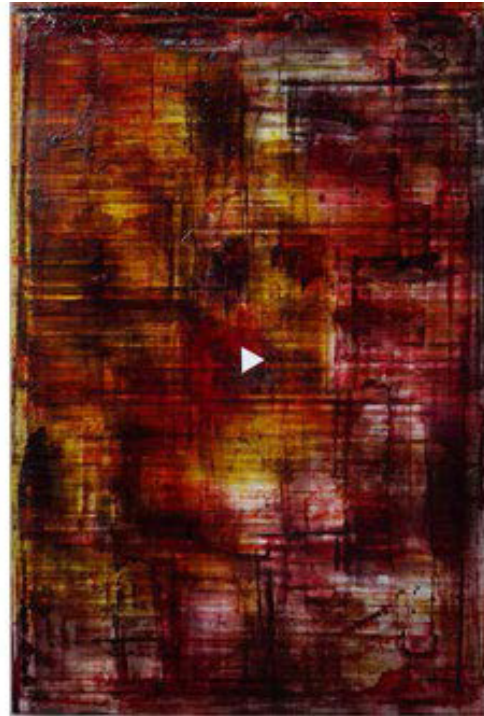
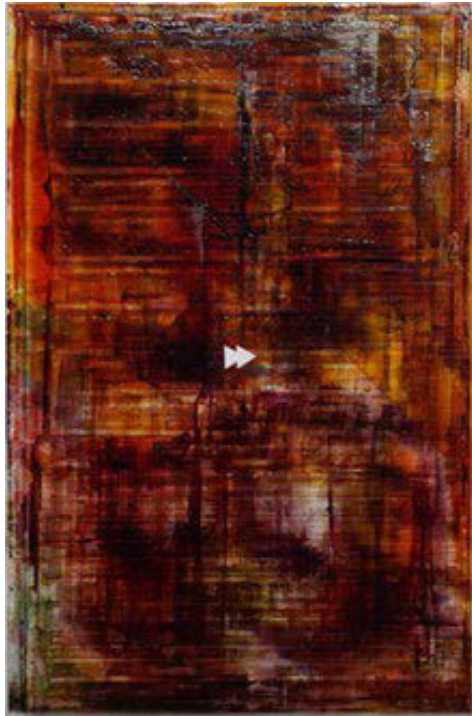
ADITYA NOVALI

(fast forward icon | calendar 2) red
2018

ink, paint on plexiglass, wood, multi board,
zinc plate, single-channel video in augmented
reality

Set of 3 panels

107.5 × 73.5 × 5 cm each



ROH



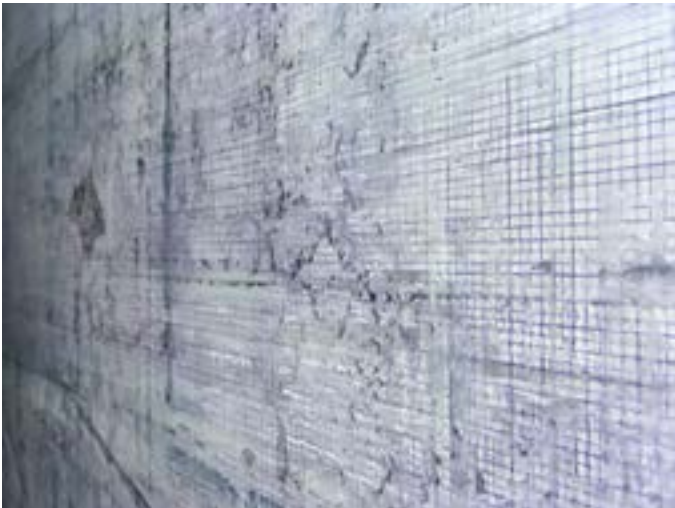
ROH

ADITYA NOVALI

(focus icon / bank notebook) blue and white
2018

ink, paint on plexiglass, wood, multi board, zinc
plate, single-channel video in augmented reality
73.5 × 109.5 × 5 cm





ROH

ADITYA NOVALI

(focus icon / bank notebook) dark and light brown
2018

Ink, paint on plexiglass, wood, multi board, zinc plate,
single-channel video in augmented reality

Set of 2 pieces

66 × 53 × 5 cm each



ROH



ROH

ADITYA NOVALI

(focus icon / bank notebook) dark and light brown
2018

Ink, paint on plexiglass, wood, multi board, zinc plate,
single-channel video in augmented reality

Set of 2 pieces

66 × 53 × 5 cm each



ROH



ROH

ADITYA NOVALI

(writing line icon / name square) orange blue
2018

Ink, paint on plexiglass, wood, multiboard, zinc
plate, single-channel video in augmented reality
56 × 41 × 3.5cm

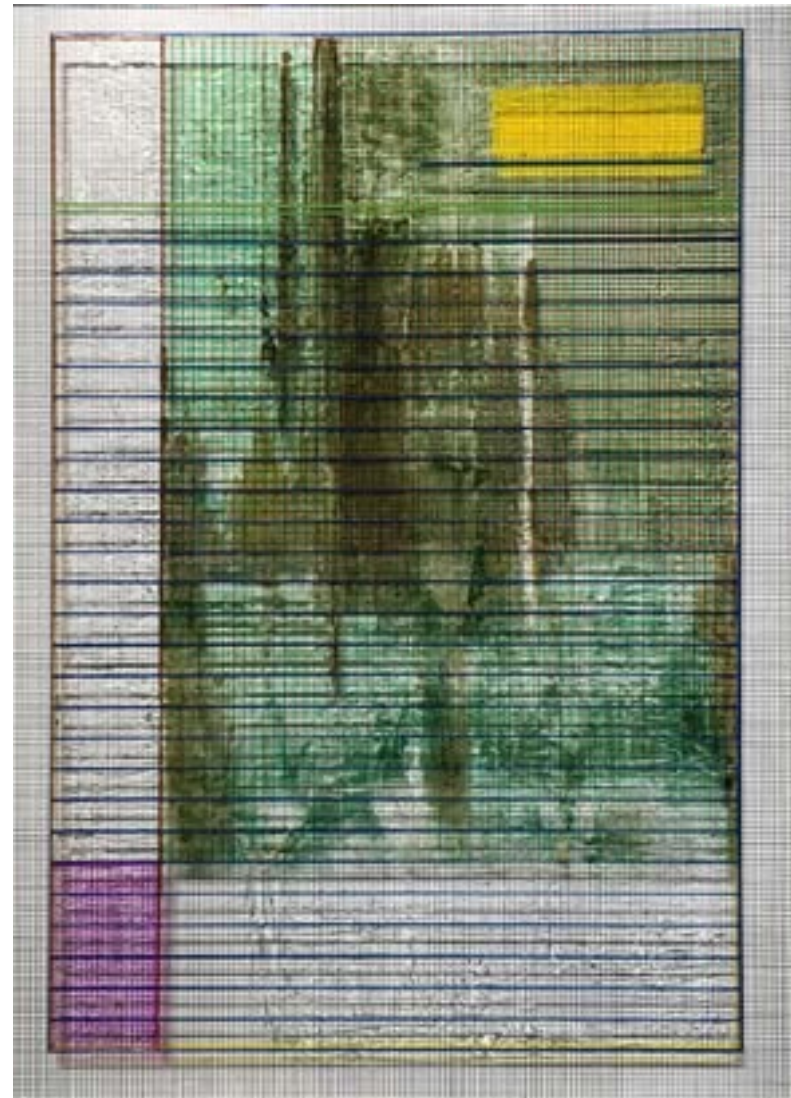


ROH

ADITYA NOVALI

writing line icon / name line) green purple
2018

Ink, paint on plexiglass, wood, multi board, zinc
plate, single-channel video in augmented reality
56 × 41 × 3.5cm



ROH

ADITYA NOVALI

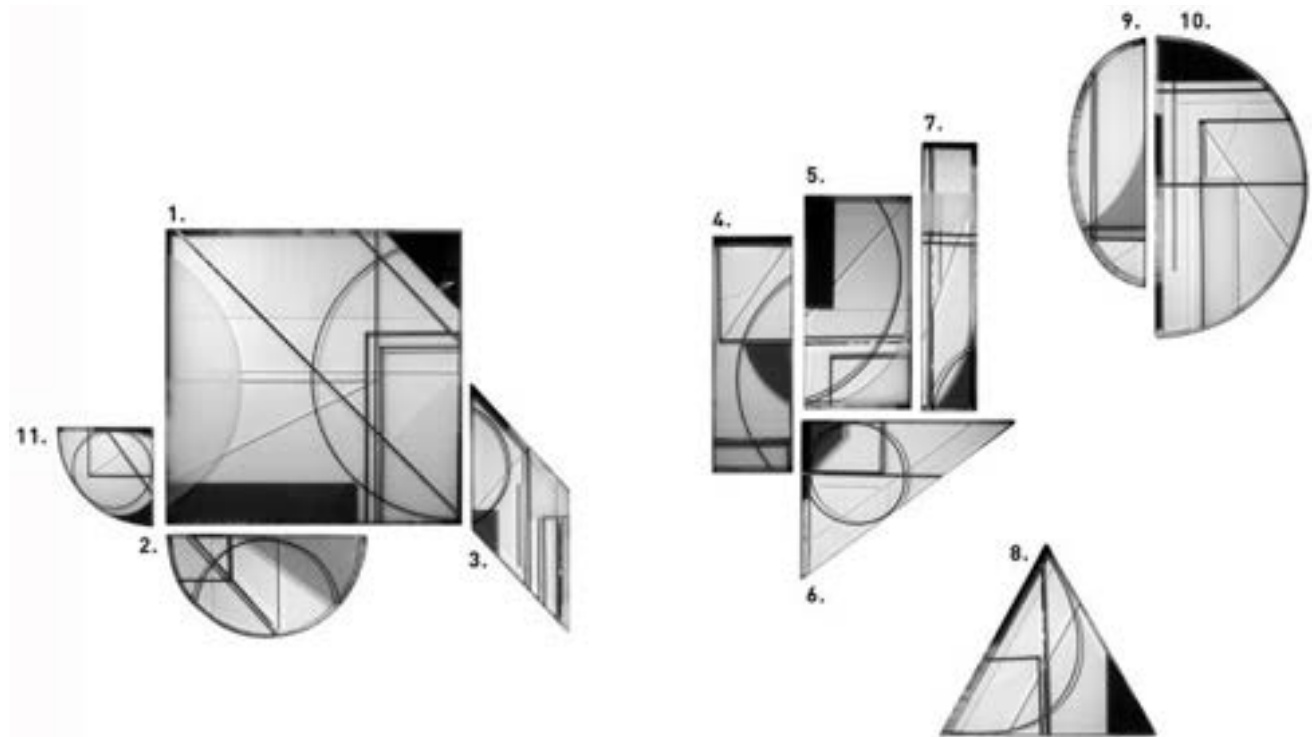
(dis)connected geometry 1

2018

Plexiglass, paint, ink, wood, multi board, stainless steel, aluminium bar, multiple video projections

Set of 11 pieces

1. 116 × 116 cm
2. 38.5 × 77 cm
3. 56 × 56 cm
4. 91 × 31 cm
5. 81 × 41 cm
6. 61 × 81 cm
7. 101 × 21 cm
8. 81 × 81 cm
9. 94 cm
10. 115 × 57.5 cm
11. 34.5 × 34.5 cm



ROH

ADITYA NOVALI

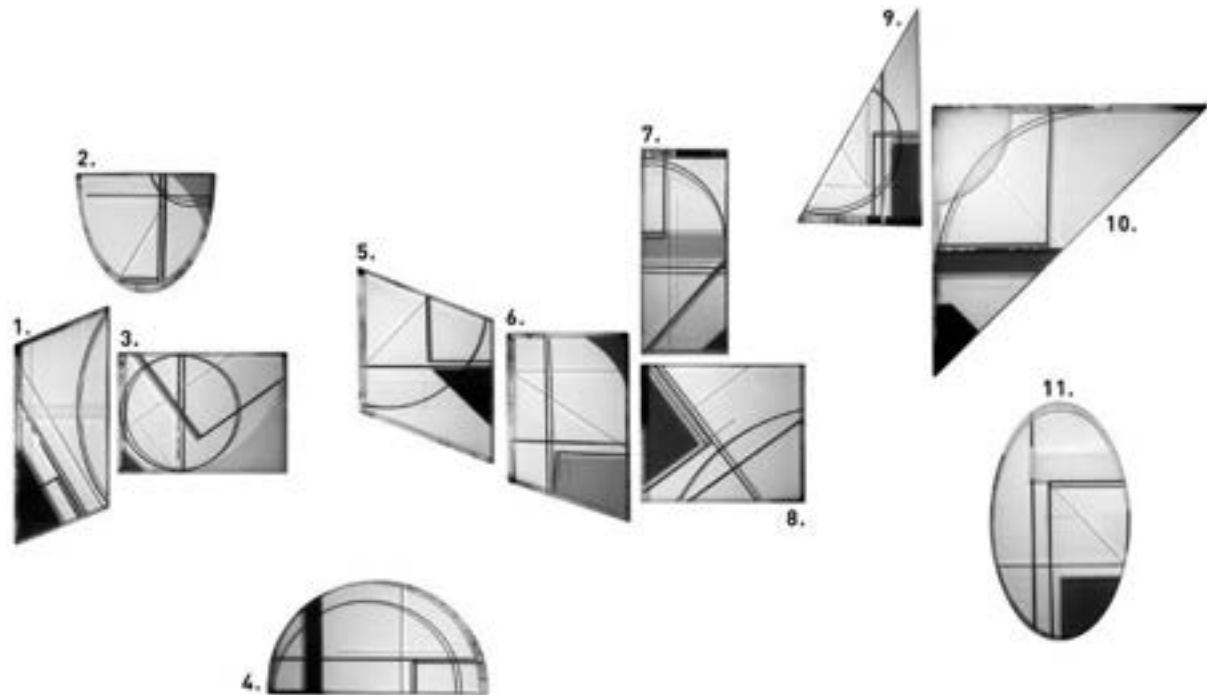
(dis)connected geometry 2

2018

Plexiglass, paint, ink, wood, multi board, stainless steel, aluminium bar, multiple video projections

Set of 11 pieces

1. 81 × 41 cm
2. 55 cm
3. 51 × 71 cm
4. 46.5 × 93 cm
5. 61 × 61 cm
6. 76 × 51 cm
7. 86 × 36 cm
8. 56 × 66 cm
9. 91 × 51 cm
10. 116 × 116 cm
11. 92 cm



ROH

ADITYA NOVALI

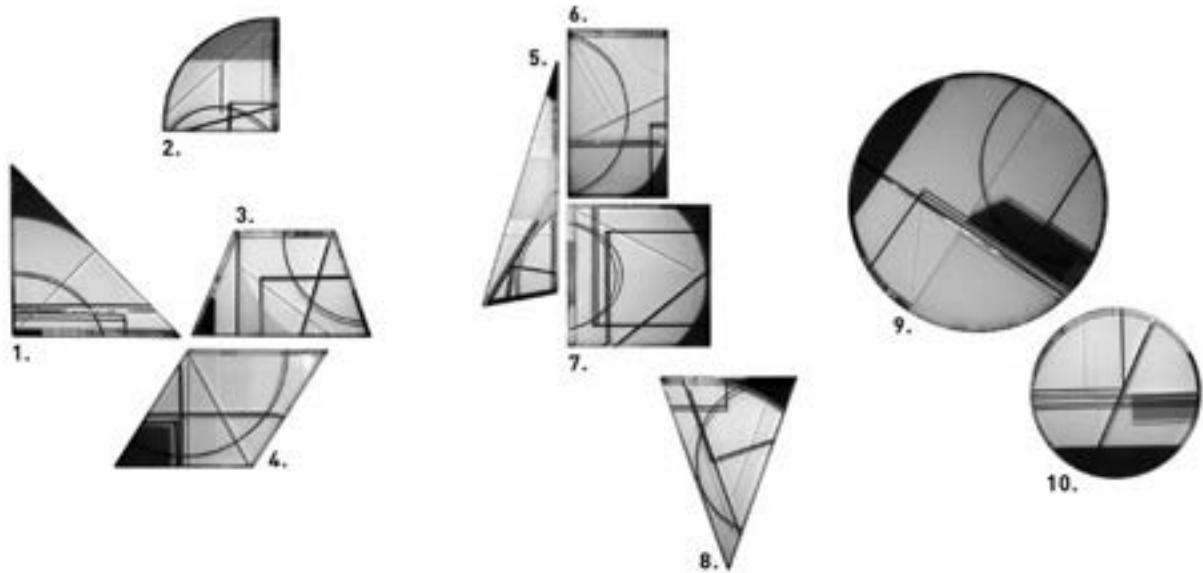
(dis)connected geometry 3

2018

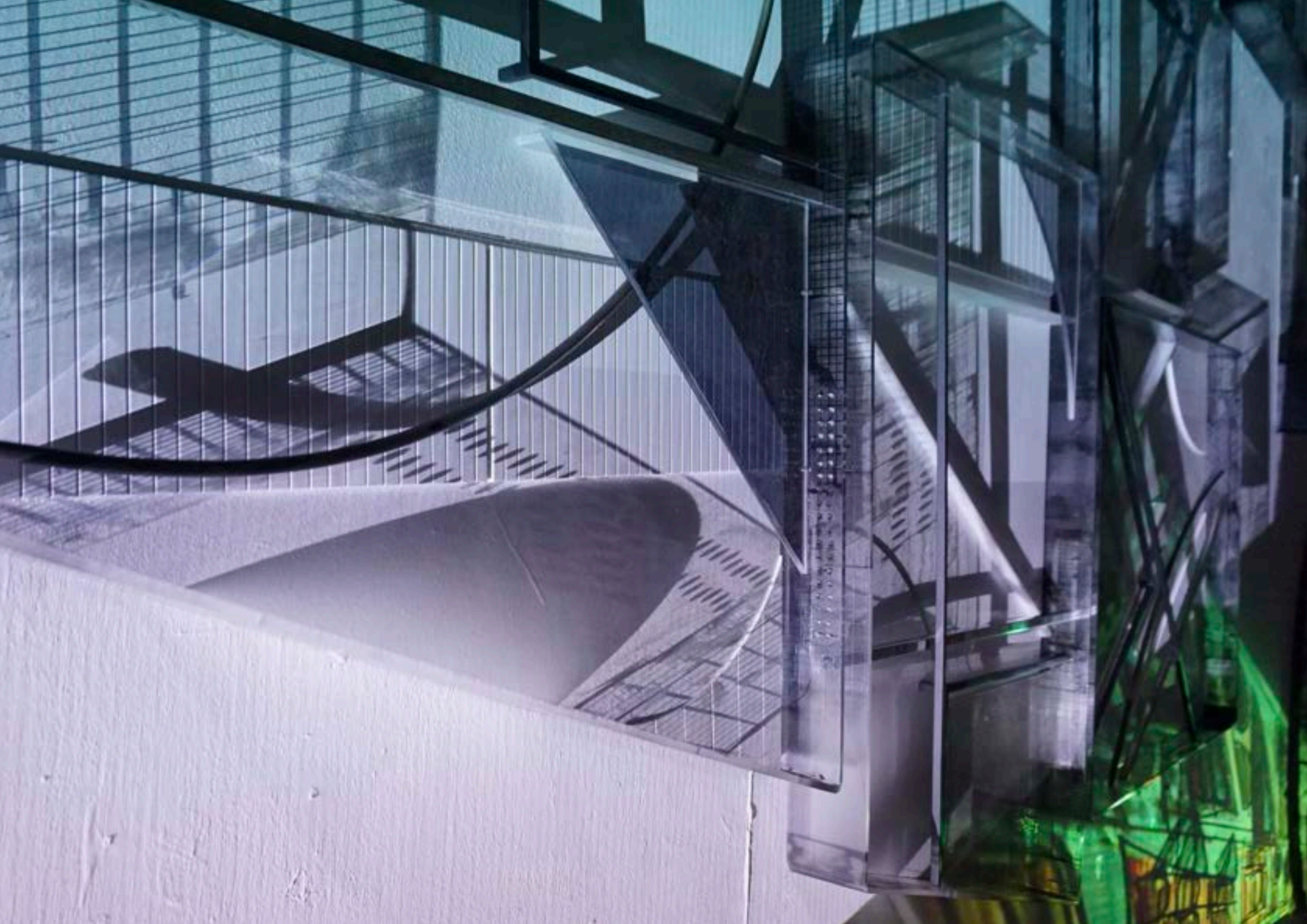
Plexiglass, paint, ink, wood, multi board, stainless steel, aluminium bar, multiple video projections

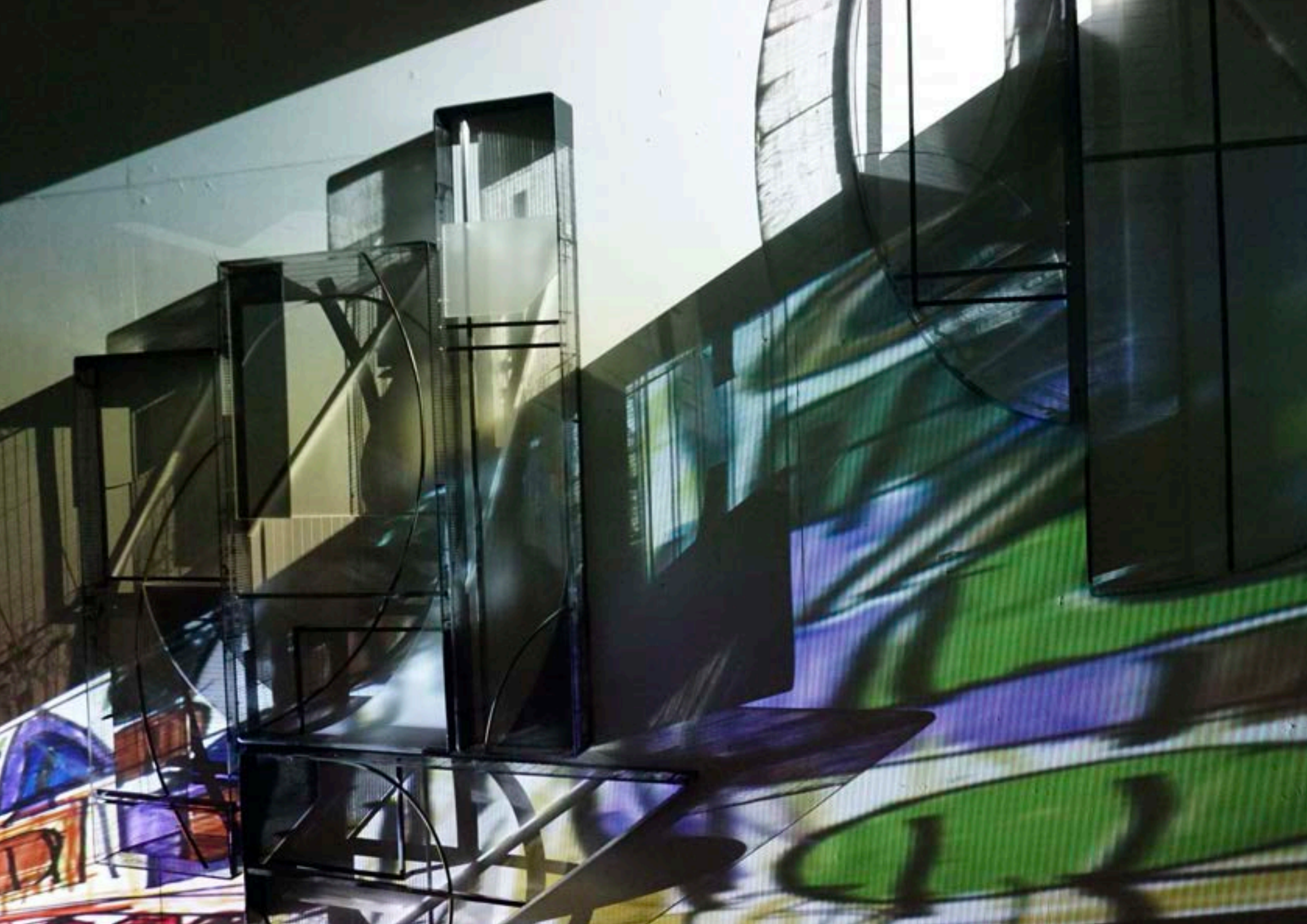
Set of 10 pieces

1. 71 × 71 cm
2. 23.5 × 23.5 cm
3. 81 cm
4. 61 × 61 cm
5. 101 × 33 cm
6. 76 × 46 cm
7. 60 × 60 cm
8. 91 × 61 cm
9. Diameter 15 cm
10. Diameter 76 cm









ART JAKARTA 2018

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
GARY-ROSS PASTRANA
GREGORY HALILI
KEI IMAZU
MARIA TANIGUCHI
NINUS ANUSAPATI
POW MARTINEZ
STEPHEN WONG
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI 'HAHAN' HANDOKO

2 – 5 AUGUST 2018

ROH PROJECTS
THE RITZ CARLTON, PACIFIC PLACE
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

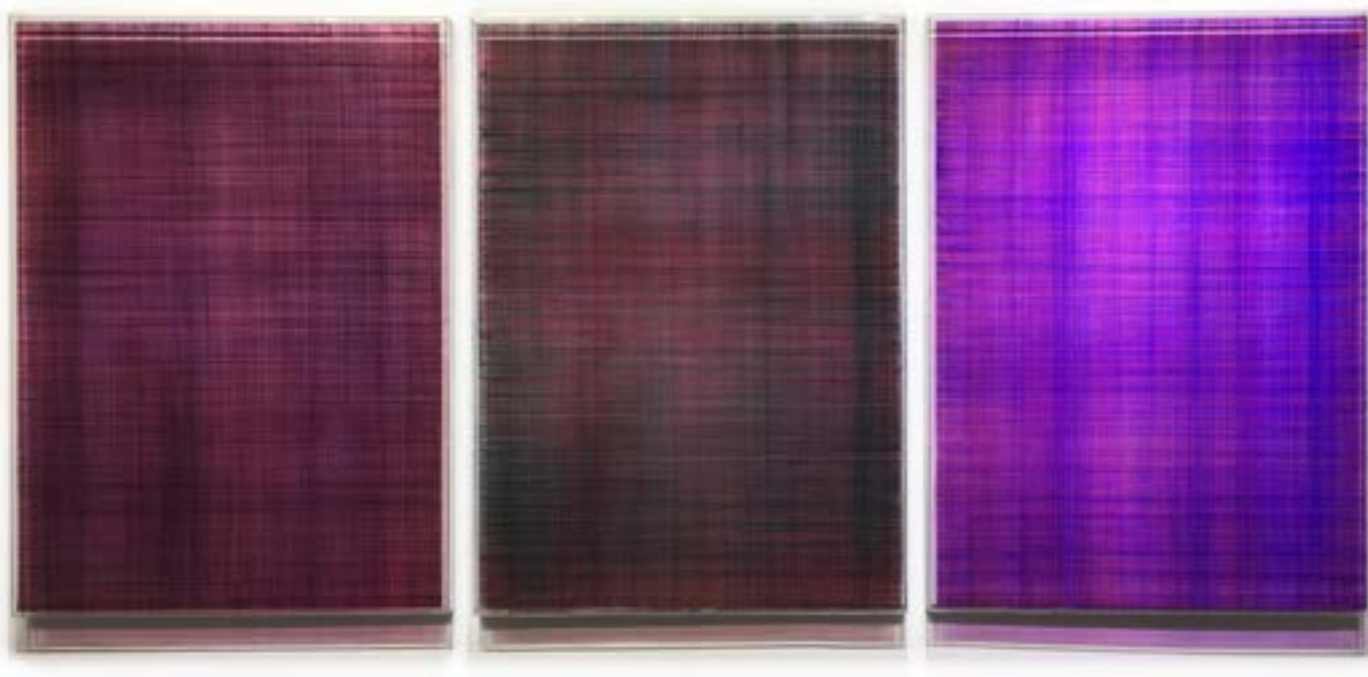
/ + / = /

2017

Ink on transparent plexiglass, wooden board,
wood, zinc plate

Set of 3 panels

74 × 54 × 4 cm each



ROH

ADITYA NOVALI

I/2

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

Set of 2 panels

116 × 55 × 4 cm



PAINTING, DIFFERENTLY

ADITYA NOVALI
MIT JAI INN
NICOLE COSON

20 OCTOBER – 17 NOVEMBER 2018

SILVERLENS GALLERIES
MANILA, PHILIPPINES

PHOTOS COURTESY OF THE ARTISTS AND SILVERLENS
GALLERIES

ROH

SILVERLENS brings together artists who are using paint/pigment as material laid onto a surface. The colors and markings are not representative of anything particular but are statements of the medium, of labour and repetition, in the gathering of these three artists from different generations and different cities who are connected by deep studio practices of painting, differently.

Mit Jai Inn (b. 1960, Chiang Mai, Thailand) is considered a pioneer of Thai contemporary art. Defying the conventional boundaries of painting, both physically and conceptually, Mit Jai Inn investigates the materiality of the medium through a rigorous cycle of labour in which he adds, augments, overlays and erases pigment. Mit Jai Inn's practice is a meditation on light and time, each painting closely related to the site where it was made. His large open-air studio in Changmai is filled with colourful, densely layered canvases spanning tables, hanging from rafters, and draped over frameworks resting on the floor.

Nicole Coson (b. 1992, Manila, the Philippines) is an artist raised in Manila and currently based in London. Coson works on a variety of media with a focus on analogue printmaking methods and techniques. Recently, working mostly with monoprints that explore nature vis-à-vis camouflage, a conversation between sign and signifier.

Aditya Novali (b. 1978, Solo, Indonesia) is an artist based in Solo, Indonesia. Trained as an architect, with further studies in conceptual design, Novali has an idea-based artistic practice. All his art, whether they be three-dimensional rotating doll houses, abstractions of historical paintings, or geometric renderings of cultural practices, point towards finding the right form and material the work will take.

An unlikely trio, but with a potential for a very strong show.

(Isa Lorenzo, 2018)

ROH

ADITYA NOVALI

Abstract of the absence series
(#000000 / #FFFF00)

2018

Ink, paint on transparent plexiglass

Set of 9 panels

33.5 × 54 × 4 cm each



ROH

ADITYA NOVALI

Abstract of the absence series (#F0E68C,
#FFD700, #DAA520, #FFA07A, #FF8C00)
2018

Ink, paint on transparent plexiglass

Set of 5 panels

115 × 49 × 4 cm each



ROH

ADITYA NOVALI

*Abstract of the absence series (#FFFF00 +
#8B4513 + #FF4500)*

2018

Ink, paint on transparent plexiglass

Set of 4 panels

54.5 × 54.5 × 4 cm each



ROH



ADITYA NOVALI

Abstract of the absence series (#FFFFFF and #FFFF00)

2018

Ink, paint on transparent plexiglass

Set of 7 panels

26 × 18 × 4 cm each

THESE PAINTER'S PAINTERS

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
GARY-ROSS PASTRANA
GREGORY HALILI
KEI IMAZU
MARIA TANIGUCHI
NINUS ANUSAPATI
POW MARTINEZ
STEPHEN WONG
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI 'HAHAN' HANDOKO

25 APRIL – 26 MAY 2018

ROH PROJECTS
JAKARTA, INDONESIA

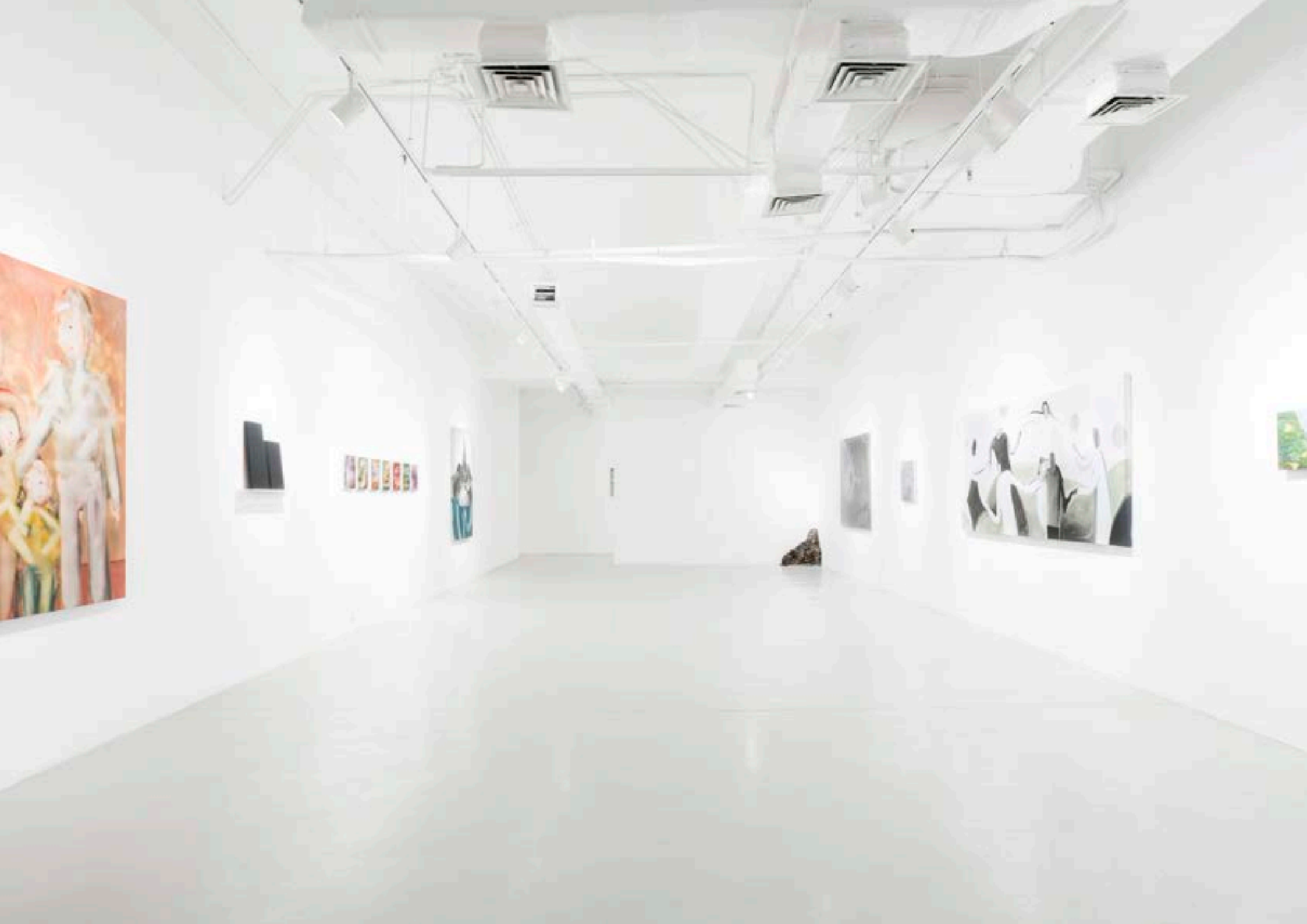
PHOTOS COURTESY OF THE THE ARTISTS AND ROH

These Painter's Painters imagines a show that gathers painters from around Asia who each have distinctive practices, backgrounds, and interests. Each individual lexicon is articulated through very different approaches. There is a spectrum of varying explorations in figuration/abstraction, corporality/separation, flatness/sculpturality, histories/representation, subjectivity/objectivity, intention/accident, repetition/gesture, poetry/systems. It is difficult to place each painter's practice within easily defined conceptual boundaries: dichotomist, oversimplistic attitudes will only lead to marginal understandings of each painter's work. It is almost as if the material of each painter's work becomes much less important than their respective content, and here is the interesting juncture: that each painter's practice self-reflexively addresses its own genre in some way.

Presented independently from one another in different contexts, each painter is able to stand alone and invite its audience to ponder upon plethora of multifaceted ideas. The hypothesis behind *These Painter's Painters*, however, is that there is a way by which placing certain painter's works together creates a dialogue that may enrich our understanding of each artist's individual practices. *These Painter's Painters* imagines the possibility of only painters being its sole audience. That even then, it would be worthwhile for themselves. Like a show of little-inside jokes, irony, and hat-tips to history that only other painters would understand, with the presence of an audience. It is then up to the observer to contemplate upon these ideas and reach their own inferences.

These Painter's Painters does not pretend to be a comprehensive survey of painters in any way, but instead is based on one's reflection and observations on how to present cohesively a stimulating conversation of painters around the region who's works otherwise would rarely get a chance to be seen together.

(Jun Tirtadji, 2018)





ROH

ADITYA NOVALI

*The abstract of (34,139,34), (105,105,105),
(222,184,135), (186,85,211), (105,105,105),
(0,191,255), (210,180,140), (0,191,255),
(210,105,30), (220,20,60), (205,133,63),
(250,240,230), (255,165,0), (173,216,230),
(50,205,50), (154,205,50), (0,255,255), (139,0,0),
(238,130,238), (0,100,0), (178,34,34)*
2018

Ink and paint on plexiglass, multi board, wood,
zinc plate

Set of 7 panels

33 × 28 × 3 cm each



ROH

*The abstract of (255,192,203), (230,230,250),
and (143,188,143)*
2018
Ink and paint on plexiglass, multi board, wood,
zinc plate
53 × 53 × 4.5 cm



ROH

ADITYA NOVALI

The abstract between (25,25,112) and (160,82,45)
2018

Ink and paint on plexiglass, multi board, wood,
zinc plate

Set of 3 panels

33 × 54 × 4.5 cm each



THESE PAINTER'S PAINTERS

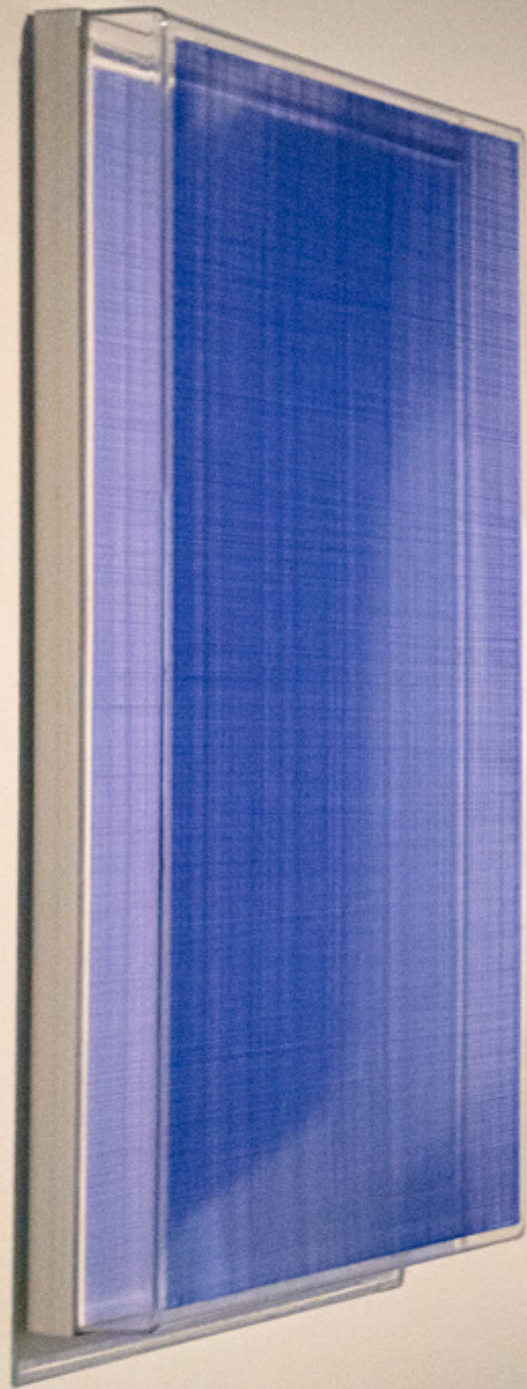
ADEEL UZ ZAFAR
ADITYA NOVALI
CHATI CORONEL
ERIC BAUDART
GRACE TAN
HEMAN CHONG
I-LANN YEE
JEREMY EVERETT
MARTHA ATIENZA
RENDY RAKA PRAMUDYA
SONG-MING ANG
TROMARAMA
WAWI NAVARROZA
WIYOGA MUHARDANTO
WYN-LYN TAN
YUAN YUAN

19 – 26 JANUARY 2018

EDOUARD MALINGUE GALLERY
ROH PROJECTS
SILVERLENS GALLERIES

THE ARTS HOUSE, SINGAPORE

PHOTOS COURTESY OF THE ARTISTS AND GALLERIES



ROH

ADITYA NOVALI

4132

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

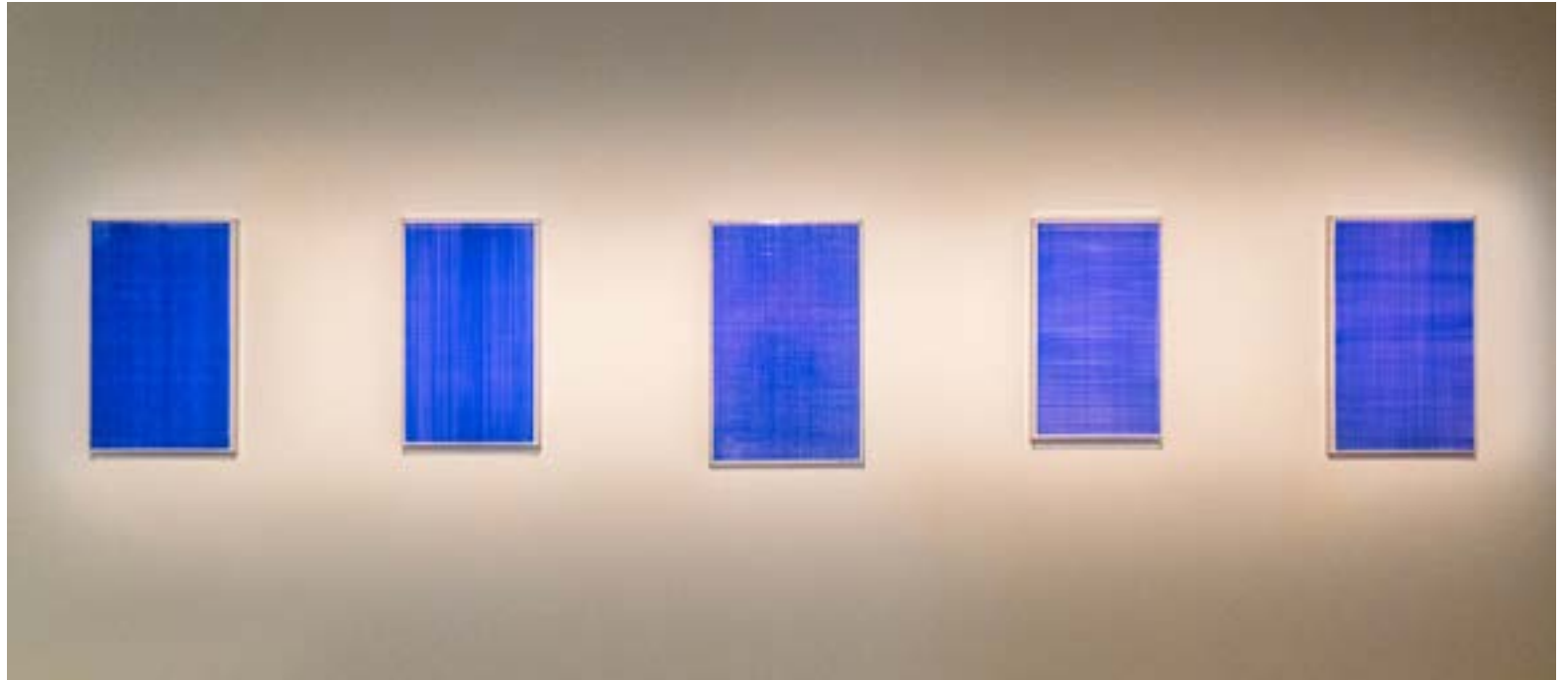
22 × 37 × 4.5 cm

23 × 38 × 4 cm

24 × 39 × 4 cm

25 × 40 × 3.5 cm

26 × 41 × 3 cm



ROH

ADITYA NOVALI

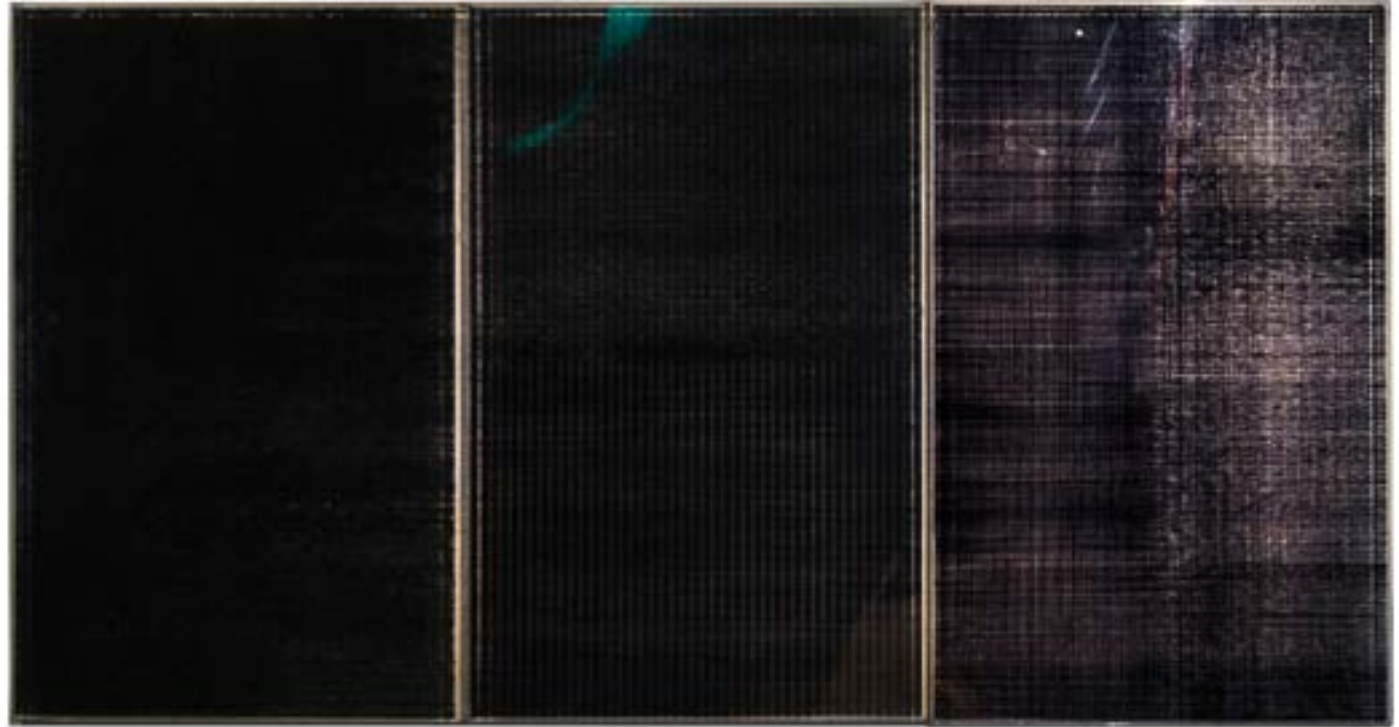
Black Series #0531

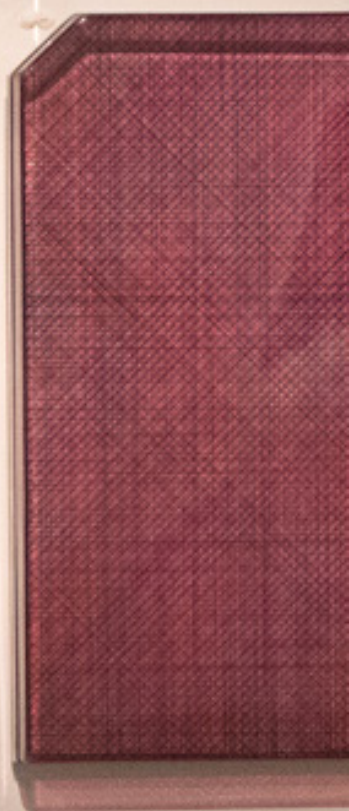
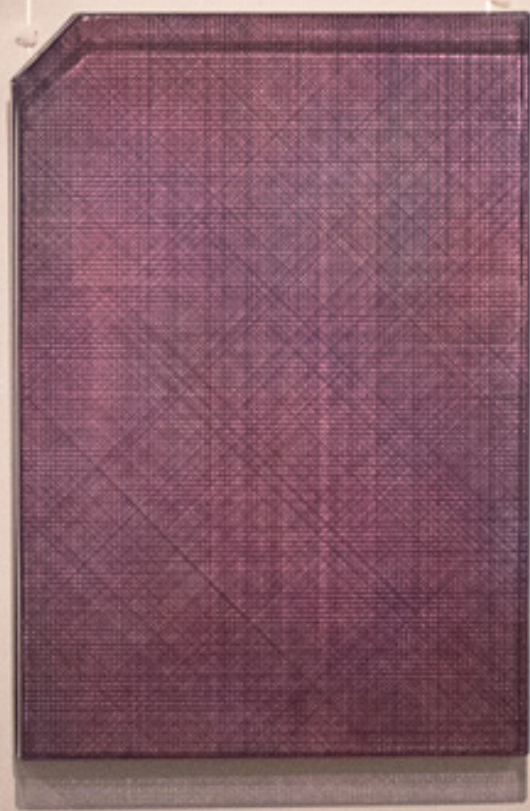
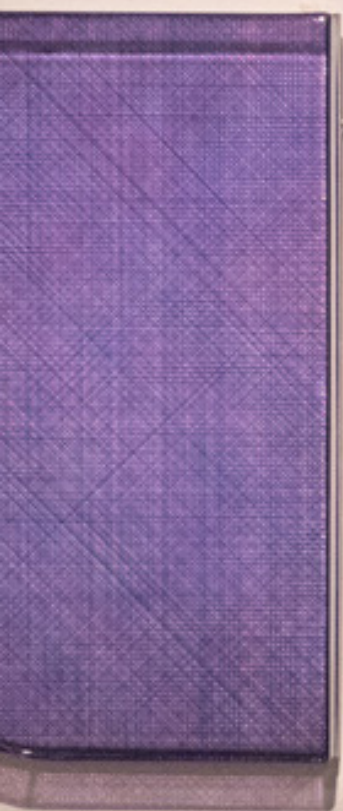
2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

Set of 3 panels

113.5 × 72.5 × 5 cm each





ROH

ADITYA NOVALI

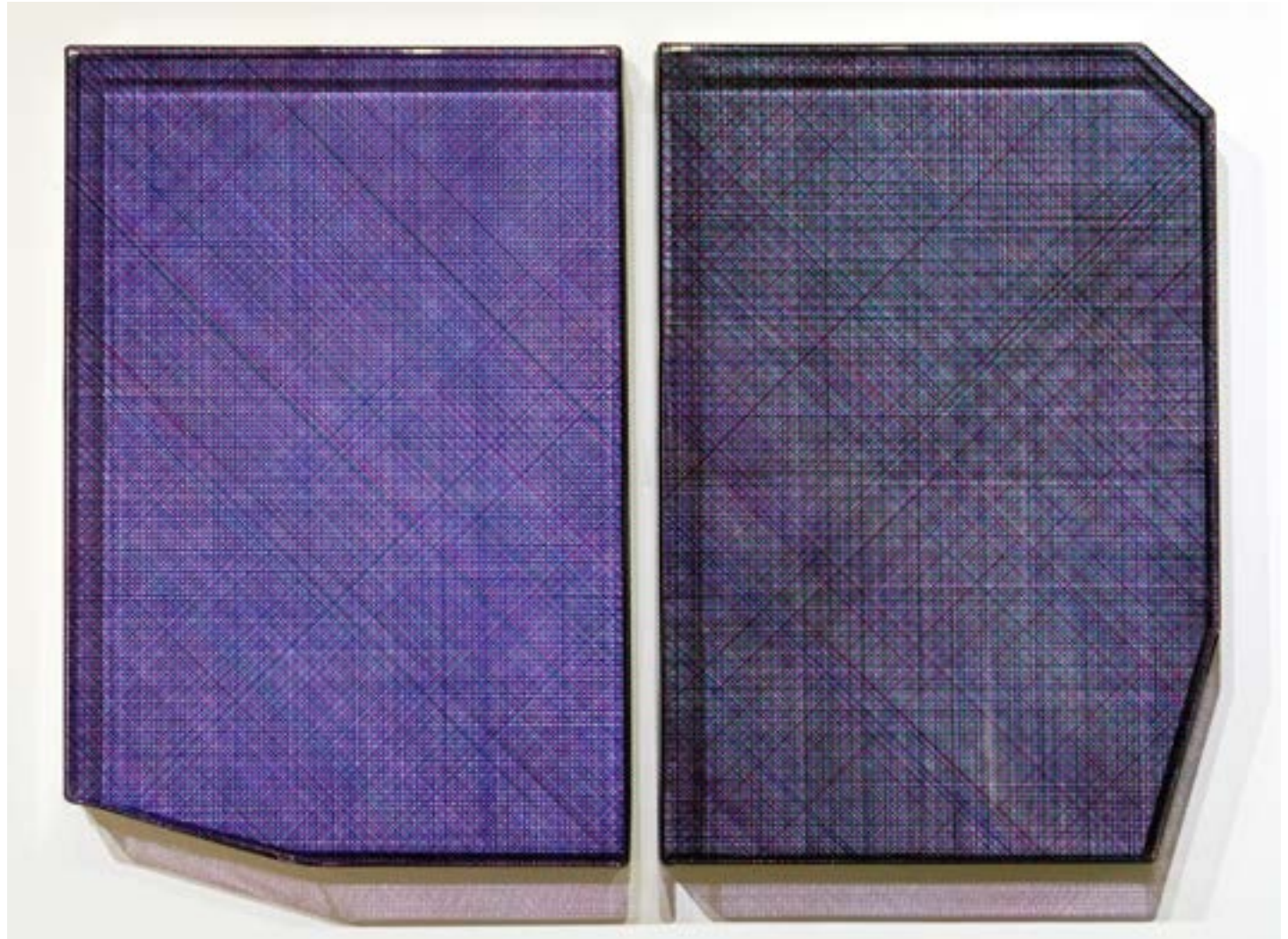
The Logic Between Two #1 (Magenta)
2018
Ink, transparent plexiglass, wood, zinc plate
Set of 2 panels
37 × 25 × 3.5 cm each



ROH

ADITYA NOVALI

The Logic Between Two #2 (Violet)
2018
Ink, transparent plexiglass, wood, zinc plate
Set of 2 panels
37 × 25 × 3.5 cm each



WEST BUND: TALENT 2017

ADITYA NOVALI
GARY-ROSS PASTRANA
SYAIFUL AULIA GARIBALDI

10 - 12 NOVEMBER 2017

ROH PROJECTS
WEST BUND ART & DESIGN
SHANGHAI, CHINA



ROH

Algorithms are becoming increasingly complex, its definition becoming vast in tandem and parallel to time. Utilizing the search engine as permutation of an algorithm then, Novali looks towards himself through this vast trove of information. Typing his own name into the tab results in interesting findings through various changes in inputs. Who is the Aditya Novali that exists on <http://> and what does this generated information have to do in relation to reality?

In fact, what does identity even mean in relation to the truths, half-truths, non-truths that exist in the form of electronic memory?

Can something that exists solely as digital input, similar to the imaginary or fantastic, have any bearing towards the realities of who we are? These are some of the explorations Novali is interested as a continuation of his recent aesthetic explorations on acrylic. There is tension between the complexities of the subject matter he is dealing with the rudimentary form of abstract representation in these works that consist of bare, conceptual ink drawings on a transparent surface.

– Aditya Novali, 2017

ROH

ADITYA NOVALI

When I Baidu Myself over Time
2017
Ink, on Plexiglass
Set of 39 panels
22 × 16 × 3.5 cm each



ROH

ADITYA NOVALI

When Things I Do Gets Baidu-ed #1
2017

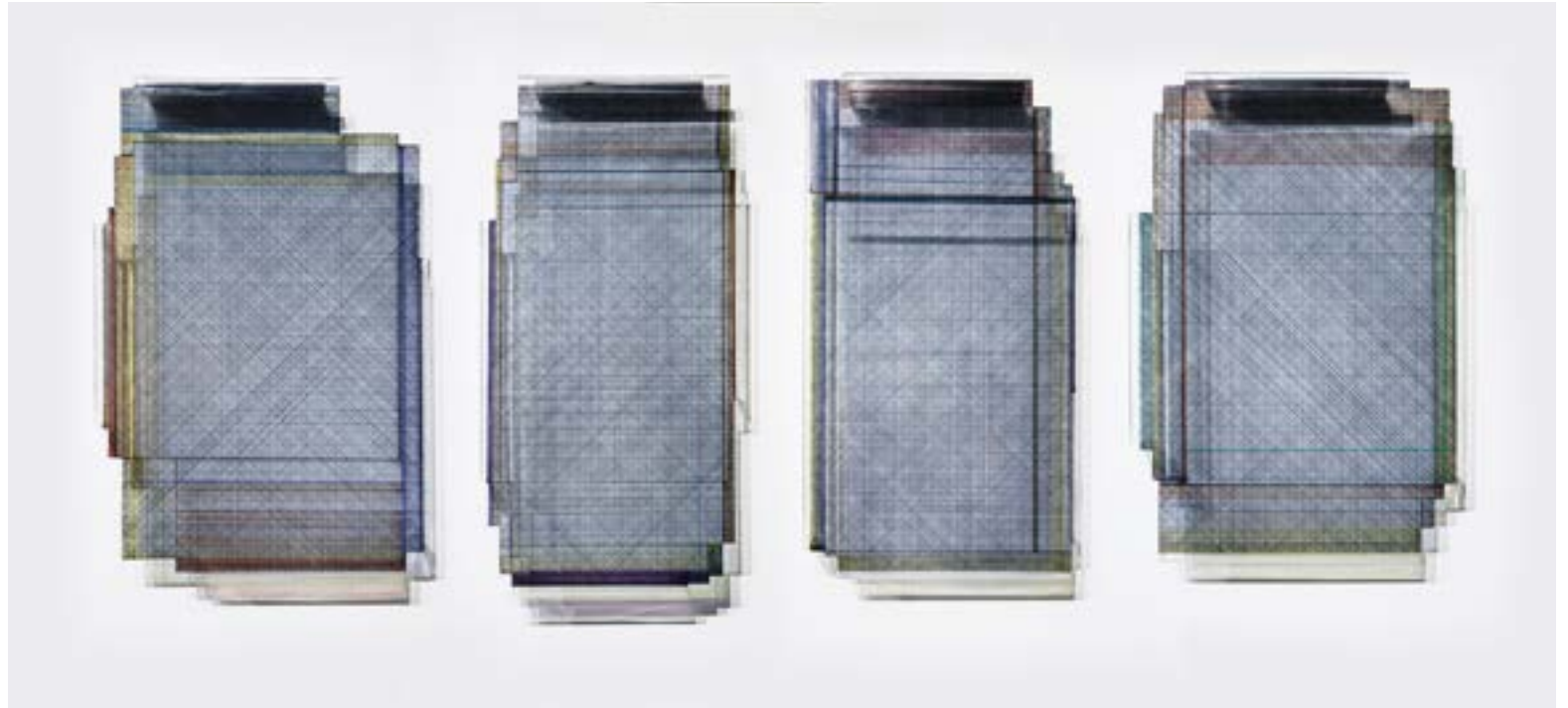
Ink, on Plexiglass

40 × 27 × 3.5 cm

43 × 22.5 × 3.5 cm

40 × 22 × 3.5 cm

37.5 × 26 × 3.5 cm



ROH

ADITYA NOVALI

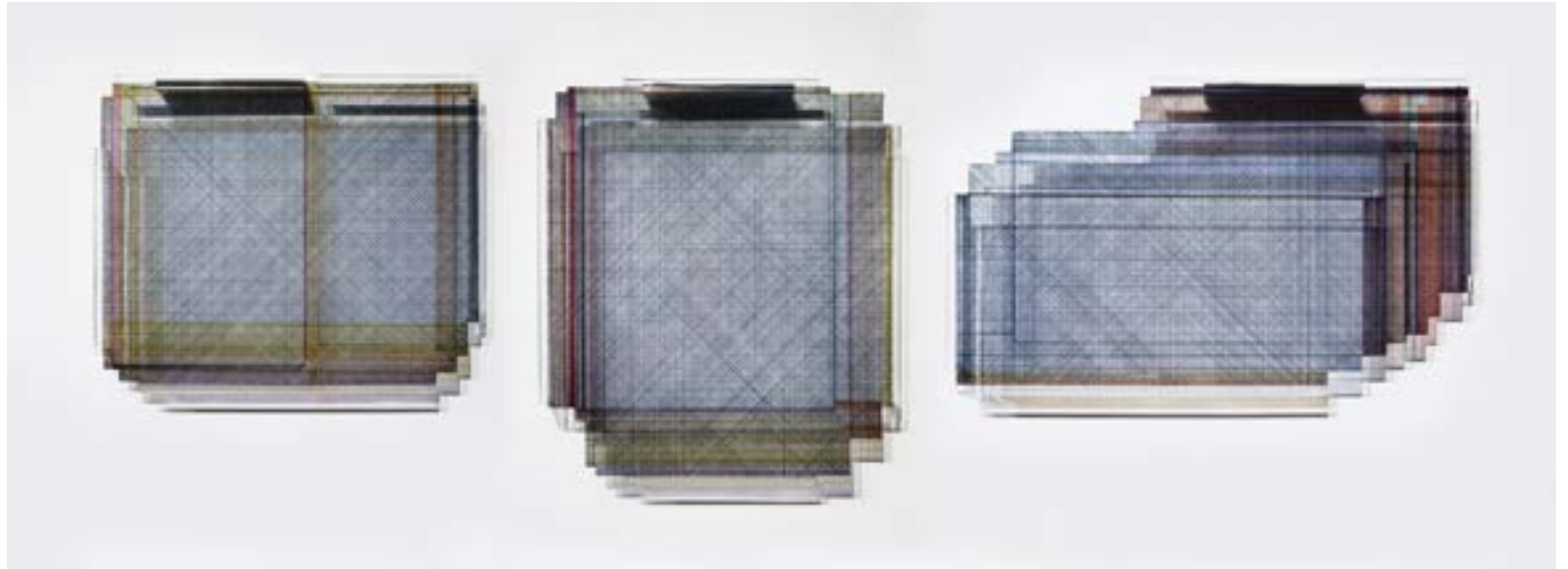
When Things I Do Gets Baidu-ed #2
2017

Ink on plexiglass

36 × 30 × 3.5 cm

38 × 34 × 3.5 cm

28 × 46 × 3.5 cm



ROH



ADITYA NOVALI

When I Baidu-ed in Hues

2017

Ink, on Plexiglass

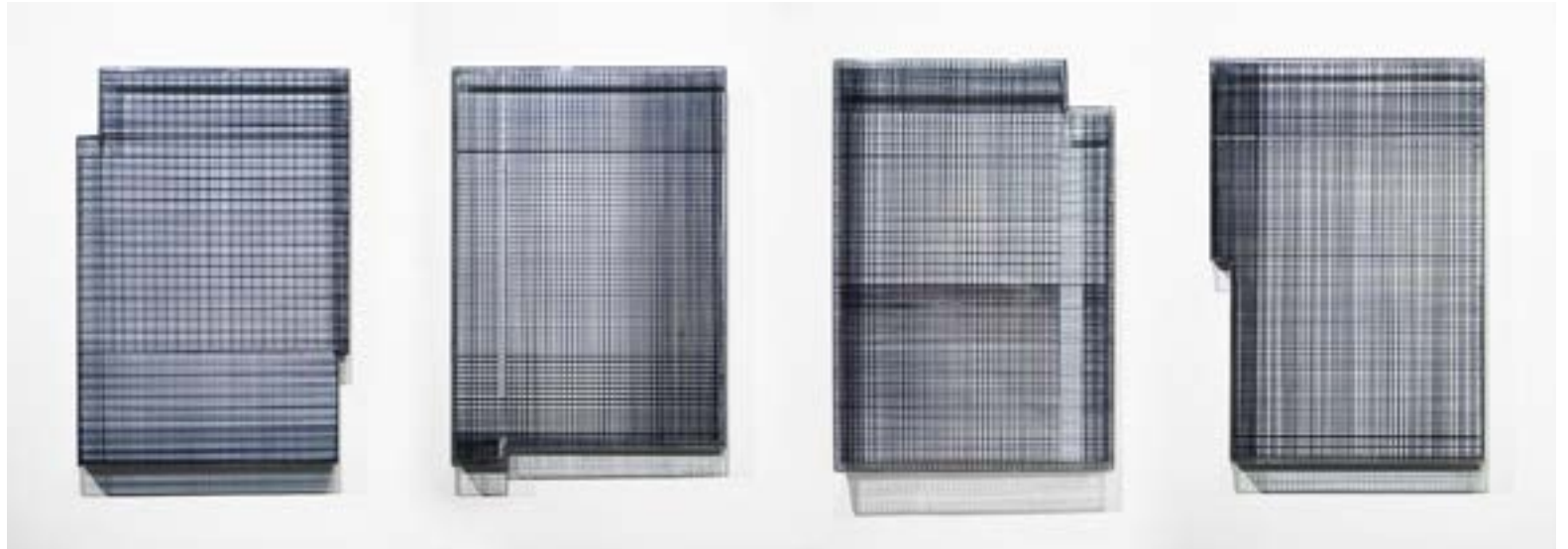
Set of 8 panels

22 × 31 × 3.5 cm each

ROH

ADITYA NOVALI

When I don't know what I Baidu
2017
Ink on plexiglass
Set of 4 panels
37 × 25 × 3 cm each



ROH

ADITYA NOVALI

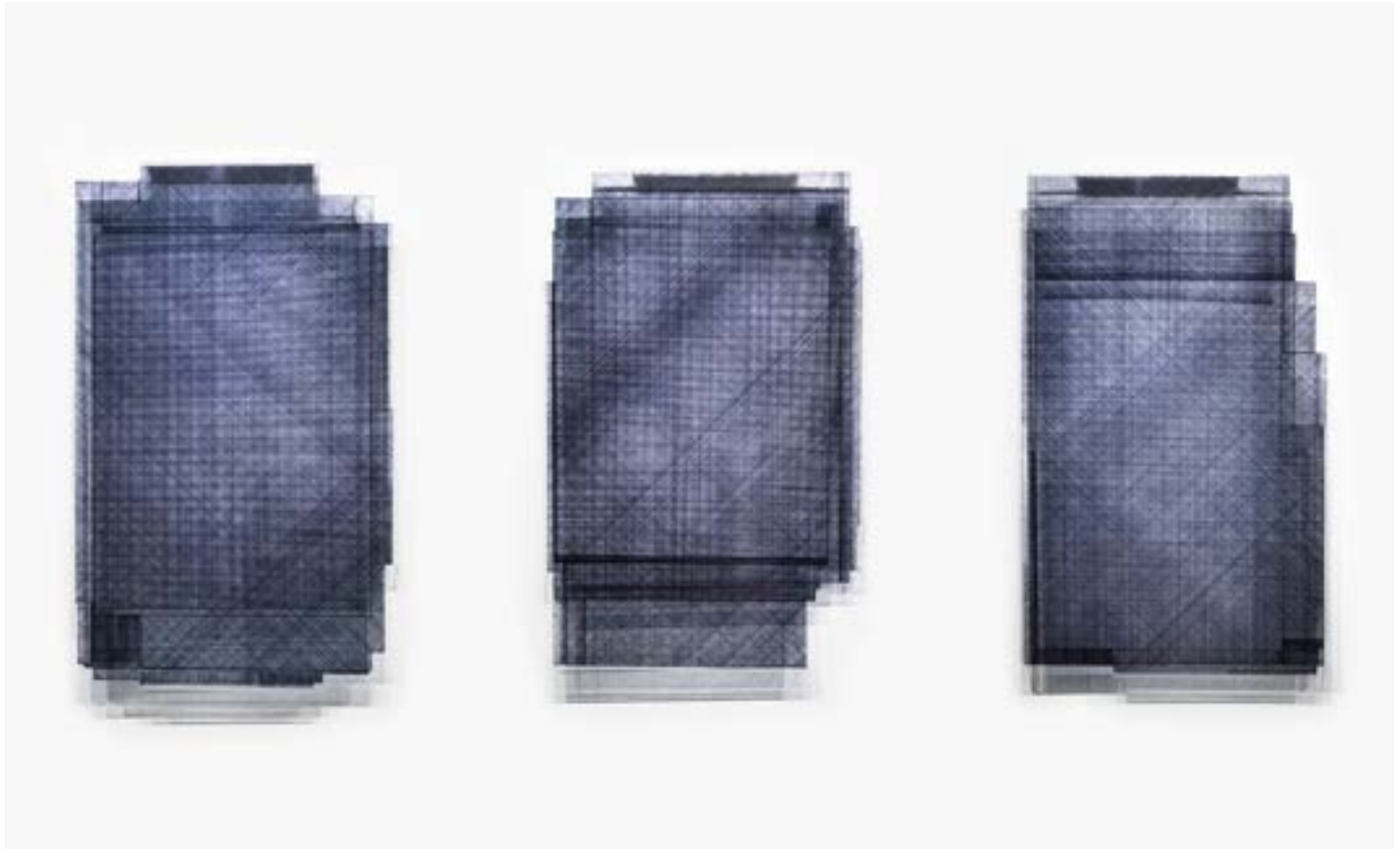
When They Cannot Find Me in Baidu
2017

Ink, on Plexiglass

86 × 53 × 4.5 cm

82 × 53 × 4.5 cm

84 × 52 × 5 cm



ART STAGE JAKARTA 2017

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BAGUS PANDEGA
CHOU YU-CHENG
CHRIS HUEN SIN KAN
CINANTI ASTRIA JOHANSJAH
FAISAL HABIBI
GARY-ROSS PASTRANA
GREGORY HALILI
HEMAN CHONG
JIGGER CRUZ
KEI IMAZU
PATRICIA PEREZ EUSTAQUIO
POW MARTINEZ
RENDY RAKA PRAMUDYA
RESTU TAUFIK AKBAR
SYAGINI RATNA WULAN
SYAIFUL AULIA GARIBALDI
UJI "HAHAN" HANDOKO
WIYOGA MUHARDANTO

11 – 13 AUGUST 2017

ROH PROJECTS
SHERATON GRAND JAKARTA GANDARIA CITY
JL. SULTAN ISKANDAR MUDA, KEBAYORAN
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTISTS AND ROH



ROH

ADITYA NOVALI

1684

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

53.5 × 53.5 × 4.5 cm



ROH

ADITYA NOVALI

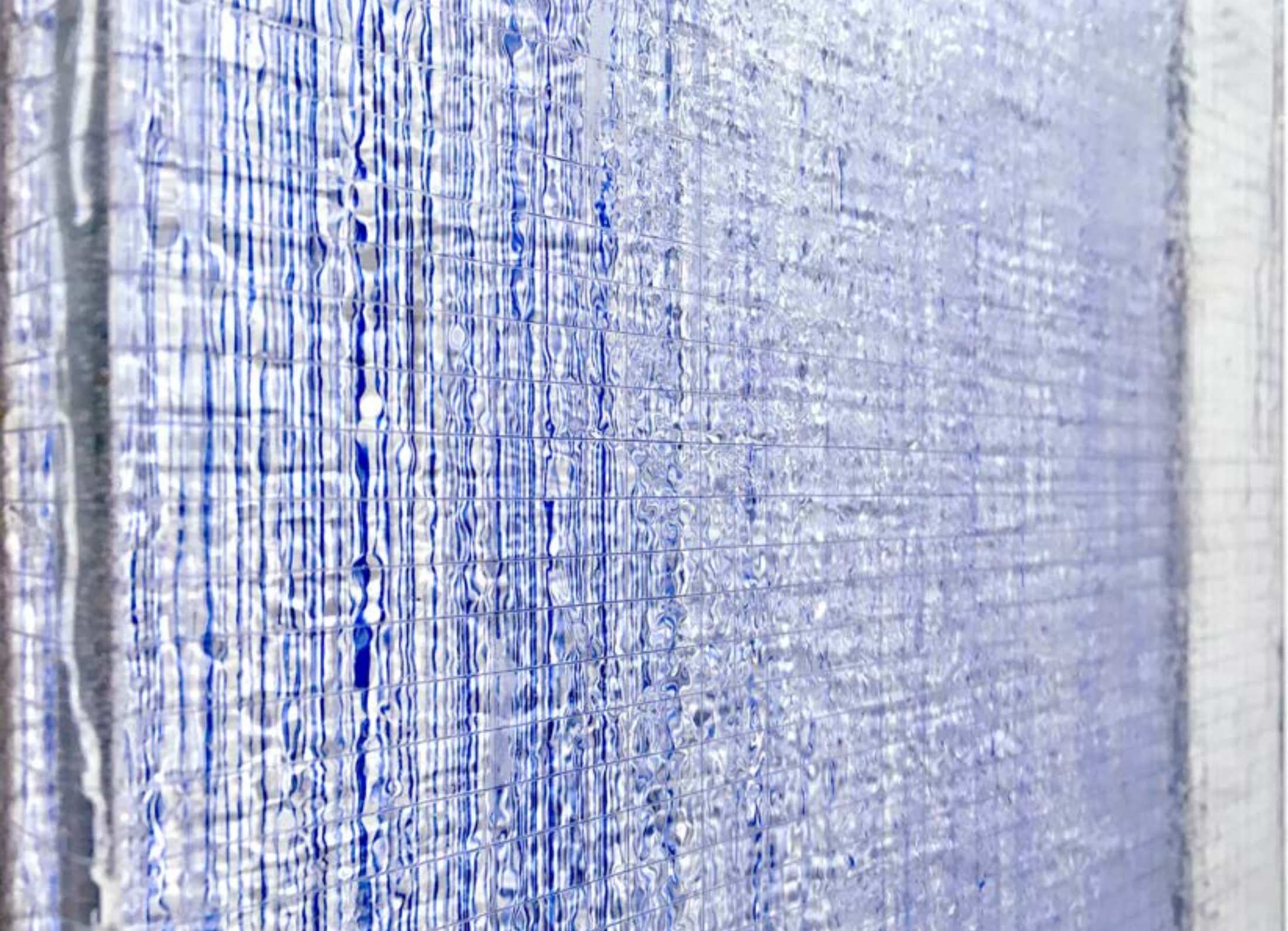
326

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

31 × 22.5 × 4 cm





ROH

ADITYA NOVALI

705

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

81 × 35 × 3.5 cm



ROH

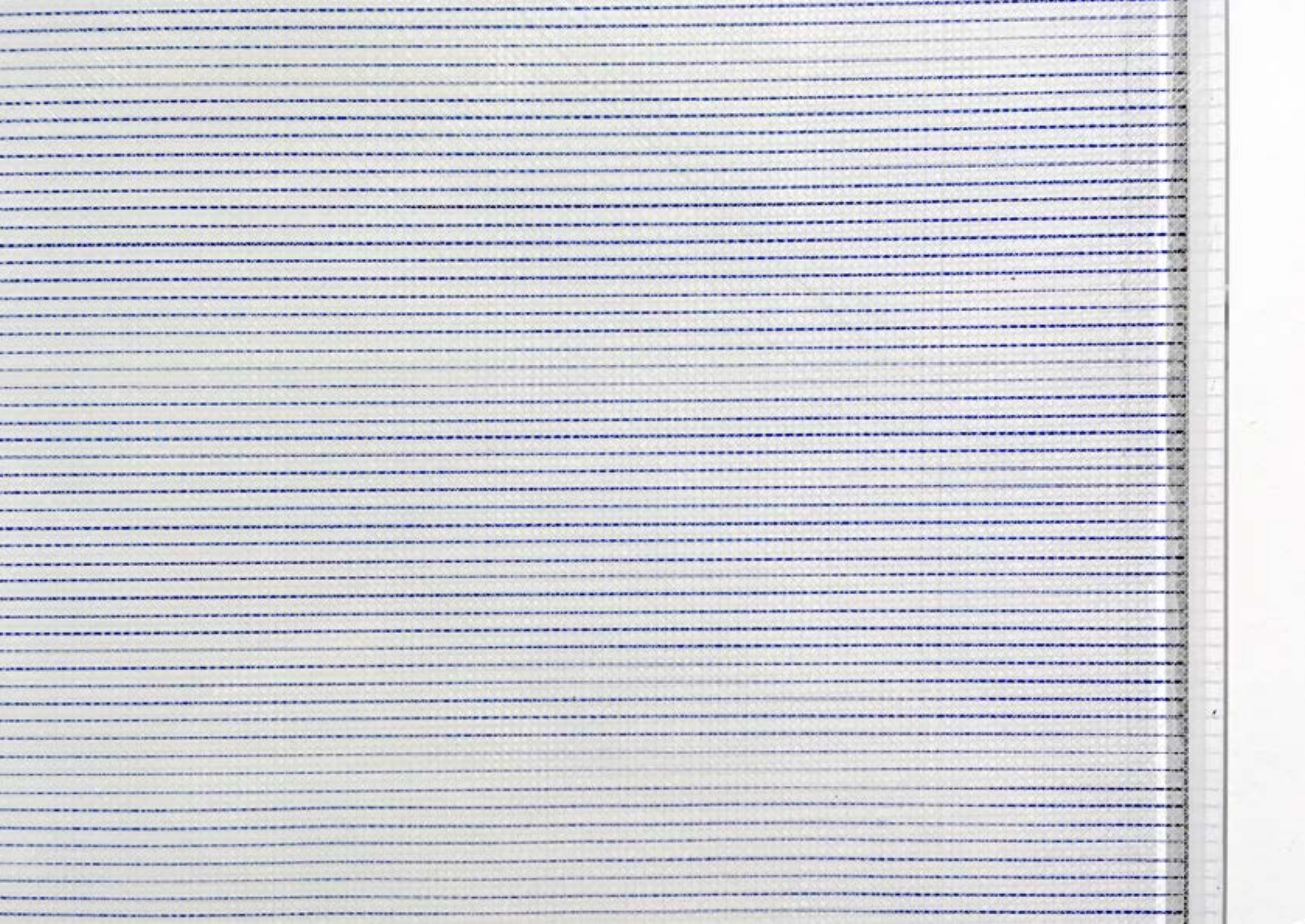
ADITYA NOVALI

1607

Ink, transparent plexiglass, wood, multi board,
zinc plate

74.5 × 54 × 4 cm





ROH

ADITYA NOVALI

4132

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

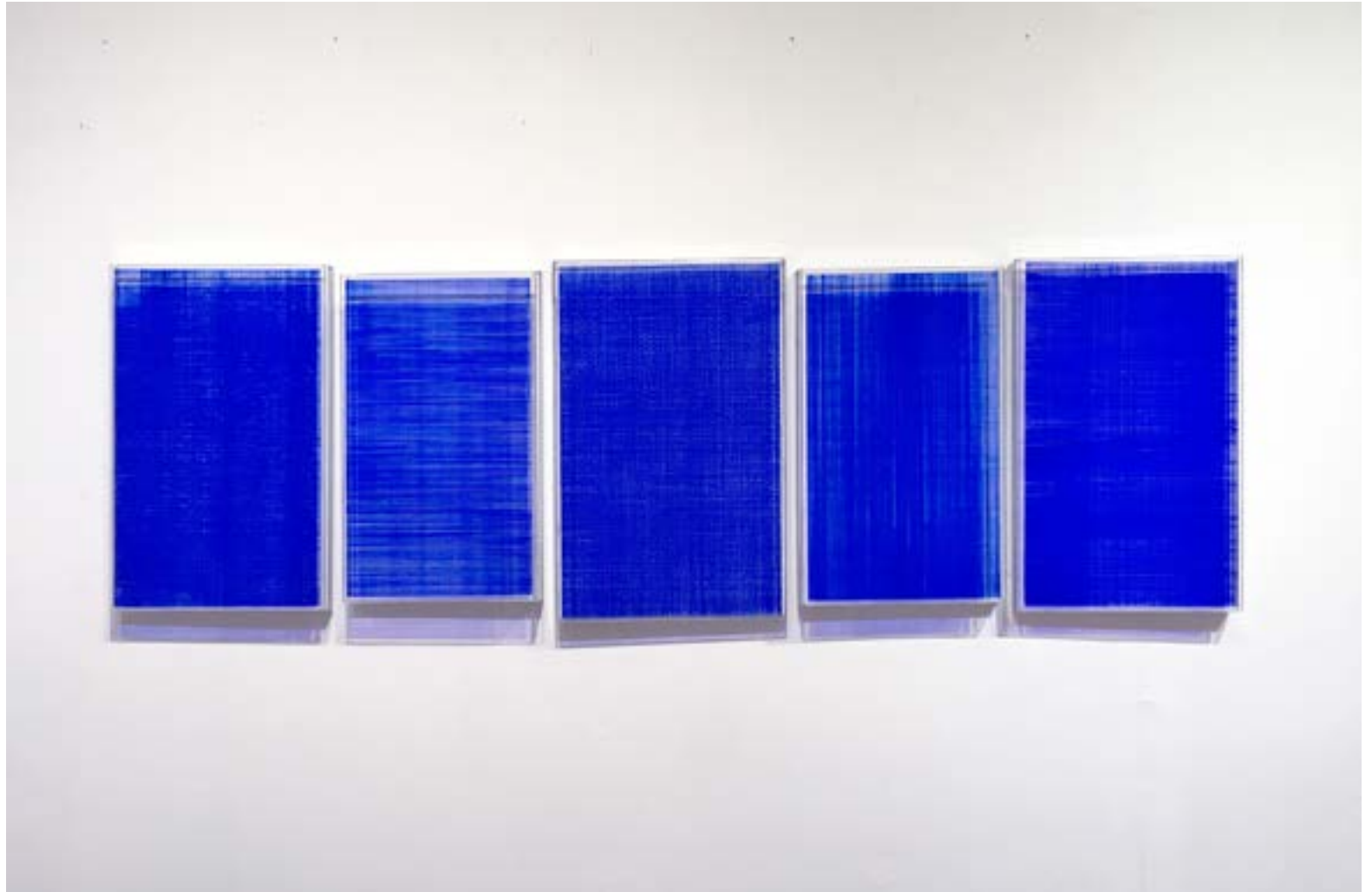
22 × 37 × 4.5 cm

23 × 38 × 4 cm

24 × 39 × 4 cm

25 × 40 × 3.5 cm

26 × 41 × 3 cm



ROH

ADITYA NOVALI

2472

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

42 × 63 × 4 cm



ROH

ADITYA NOVALI

20412

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

193 × 293 × 9 cm





ROH

ADITYA NOVALI

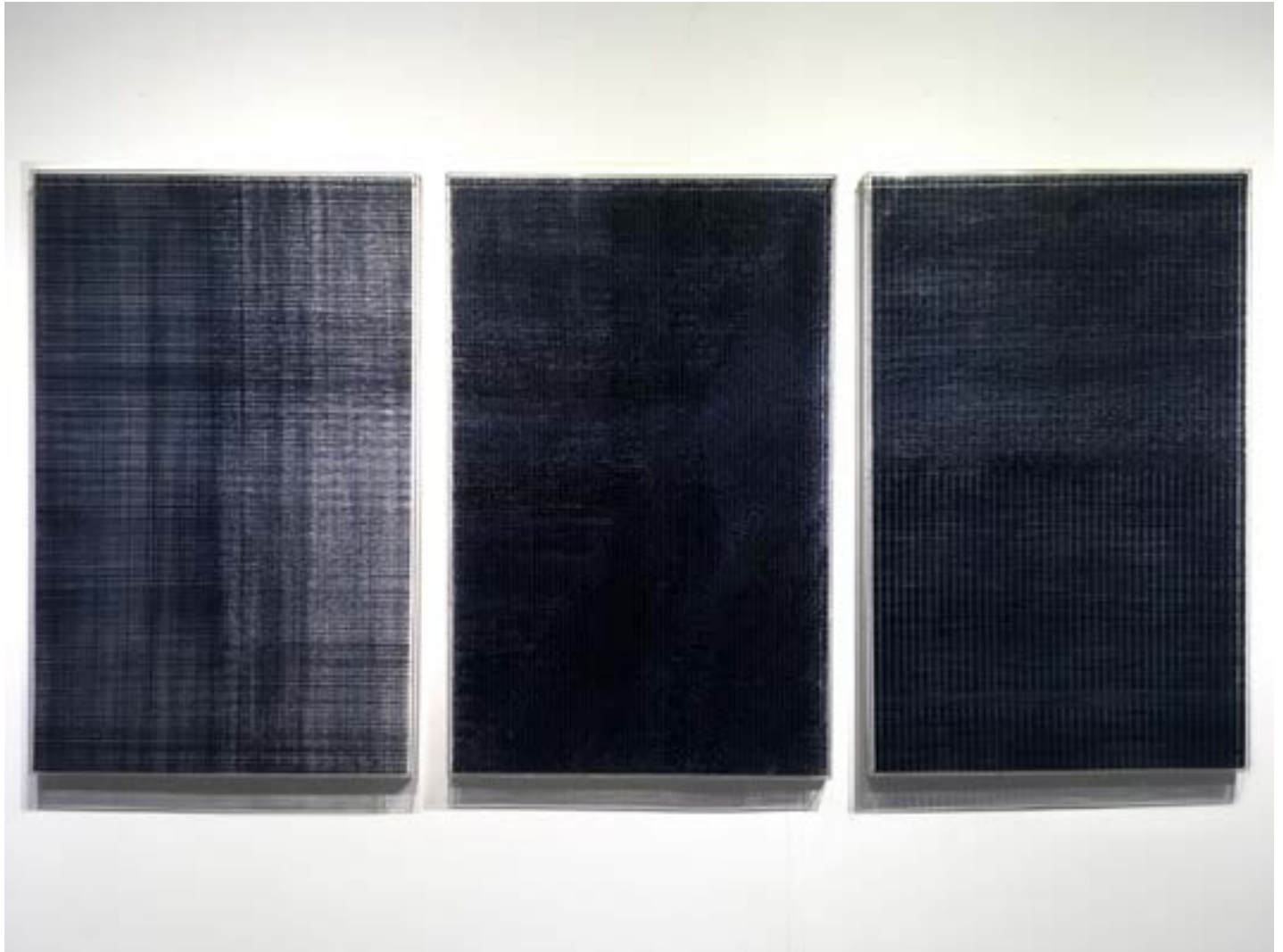
Black Series #0531

2017

Ink, transparent plexiglass, wood, multi board,
zinc plate

Set of 3 panels

113.5 × 72.5 × 5 cm each





WHEN I GOOGLE AHOK

EQUATOR #4
JOGJA BIENNALE XIV

ADITYA NOVALI

2 NOVEMBER 2017 - 10 NOVEMBER

JOGJA NATIONAL MUSEUM
YOGYAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTIST AND JOGJA
BIENNALE

Who does not know Google? These days even, we tend to ask more questions to the Google search engine than to God. Aditya Novali observes the phenomenon of this dependence on the internet, despite the fact that the validity of any information obtained there cannot always be ascertained. The search for truth in the virtual world often leads to conflict when truth has various definitions. His personal experience in accessing the Internet to find information generated a variety of interesting data, especially when the Internet connection speed is often slow and as such, the download progress is often unfinished, leading to the display of blocks of colour that changes all the time. This phenomenon occurs in many developing countries, such as in Indonesia, and it raises the question of whether the speed and stability of the Internet can be an indicator of the progress of a nation?

Aditya Novali's background studies on architectures and master's degree in conceptual product design in Netherlands strengthen his perspectives in exploring the possibilities of visual art. Aditya Novali's interest in mathematics and physics influenced many of his logical-systematic works. From the neatly organized geometric objects, however, arises a philosophical question and reflection on identity and identification: of someone, a nation, or a state. For him, identity is inseparable from the shadows of historical backgrounds. On the other hand, is it still relevant to define identity when the social media have crossed all borders? This question becomes the logical basis for his working process and the trigger for seeking a new way to express his ideas.

(Pius Sigit Kuncoro, 2017)

Artist's Statement:

Cobo Social. 2020. Aditya Novali - Jogjakarta Biennale 2017.

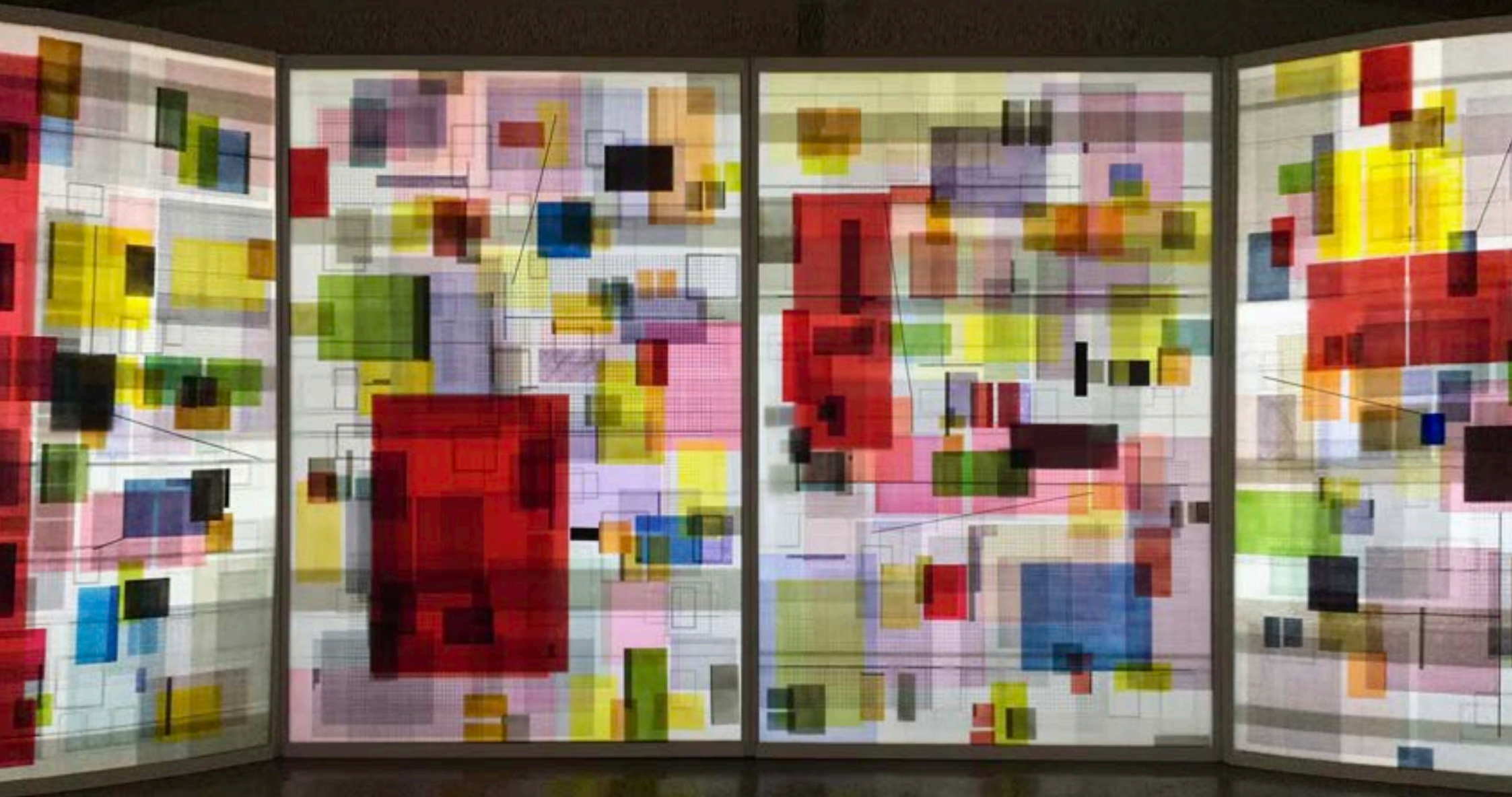
<https://youtu.be/p0ka2NnszGo>

Press Article:

Ulung, A. Kurniawan. 2017. Biennale Jogja XIV: Searching for light in the darkness. The Jakarta Post.

<https://www.thejakartapost.com/life/2017/12/08/biennale-jogja-xiv-searching-for-light-in-the-darkness.html>

When I Google Ahok



ROH

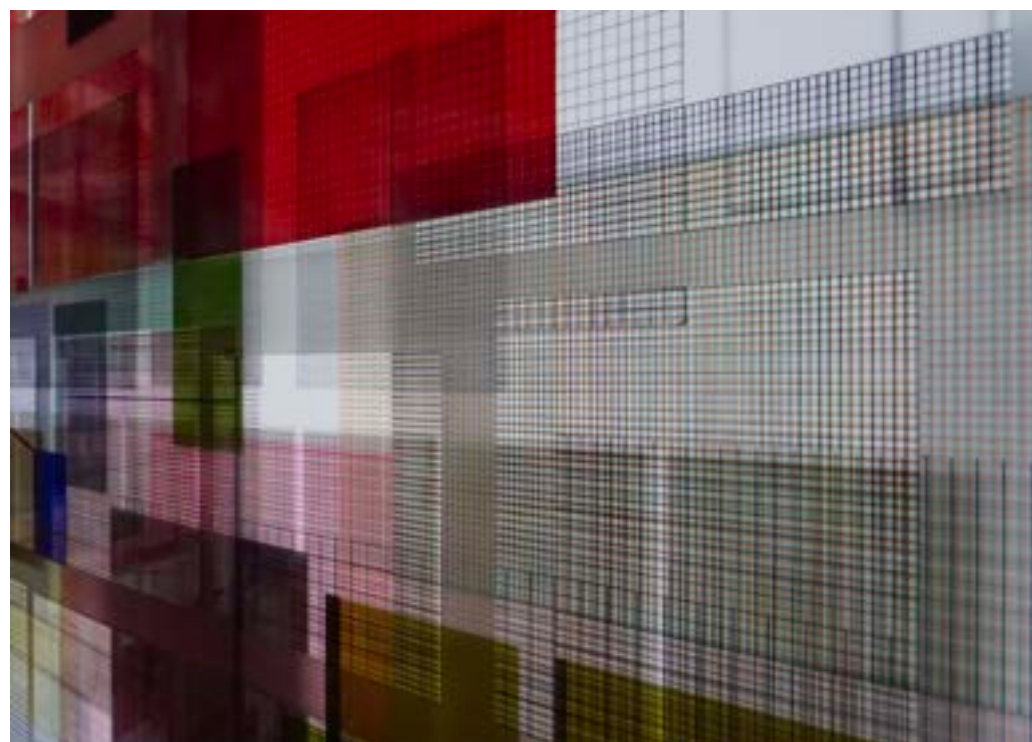
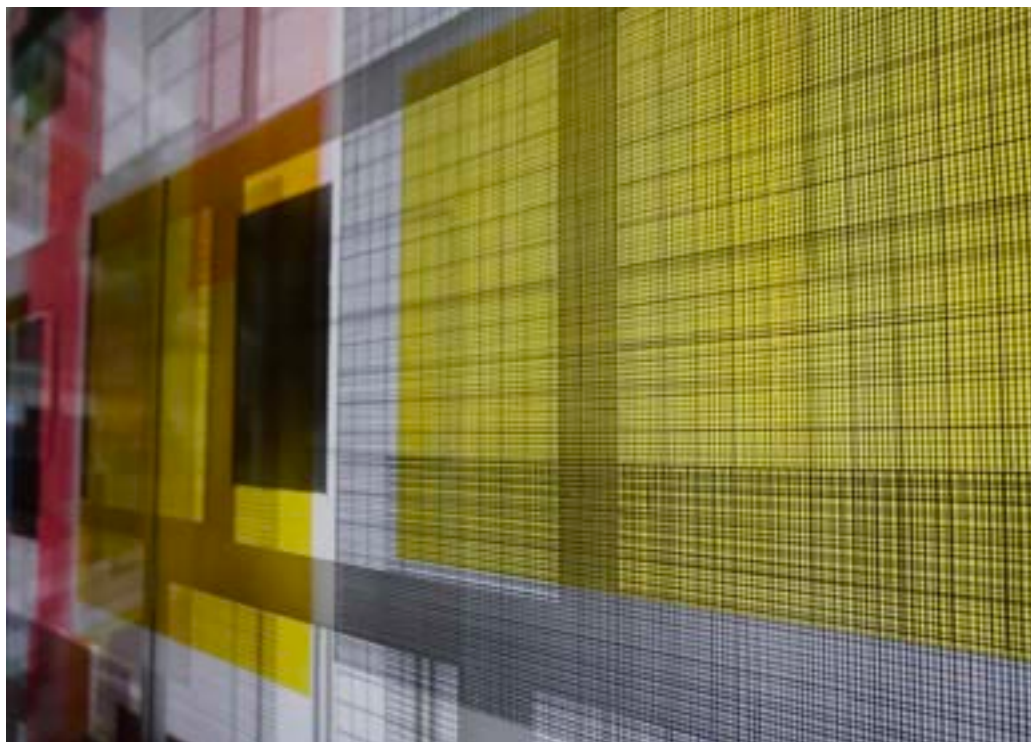
ADITYA NOVALI

When I Google Ahok
2017

Ink, paint, plexiglass, plastic, steel frame,
electrical device, wood, LED, multiboard
Set of 6 panels
200 × 300 × 5 cm



ROH



CAPRICE
ART BASEL HONG KONG: DISCOVERIES 2017

ADITYA NOVALI

23 – 25 MARCH 2017

ROH PROJECTS
HONG KONG CONVENTION AND EXHIBITION CENTRE
HONG KONG

Aditya Novali delves deeper into an exploration of tensions between uncertainty and what are perceived to be systematic structures in his newest body of work for Art Basel Hong Kong 2017: Discoveries. For the past few years, 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. Each piece acts as distinct apertures, or fragmentations, of Novali's introspection into identity and the self.

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

Systematically, significant distinguishable characteristics identified by Novali were then accumulated (X-Axis) and interpolated with their respective geographical locations (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, display placement).

Alas, Novali decided to conduct the most fundamental component of process through the rolling of the dices and then developing individual compositions that then become a multiplicity of capricious, ethereal abstractions of these designated features.

(Jun Tirtadji, 2017)



METHOD OF TITLE

Hong Kong |
 Flame _
 DP9K -
 Iceland .
 Tokyo :
 Tibet-Event /

keywords CAPITAL

words REGULAR

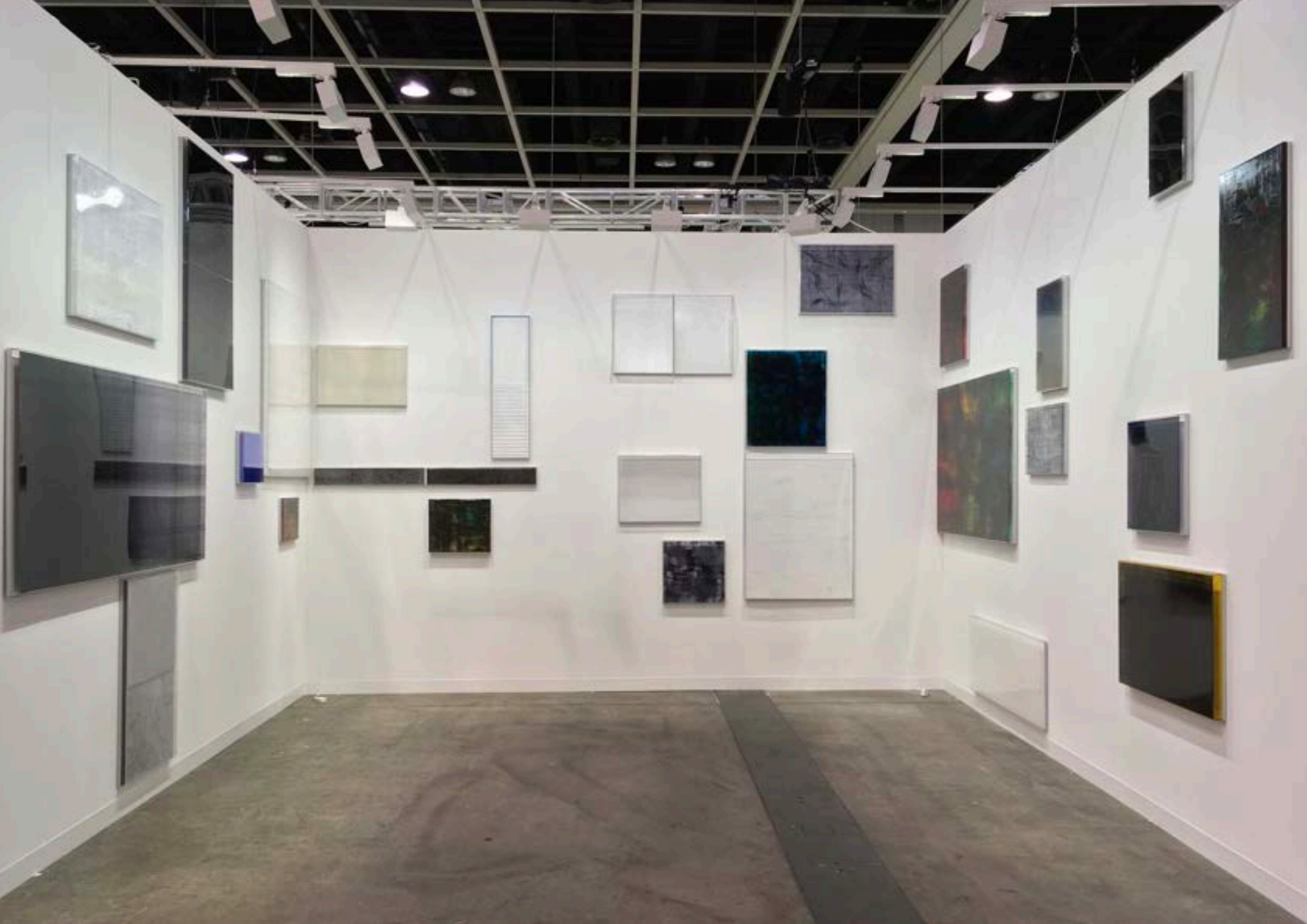
image ITALIC

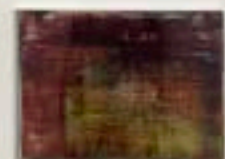
time NUMBER OF SECONDS

proportion NUMBER OF PERCENTAGE

W (1) Oigs Rsb SPis2e IDis
 B (2) i | su | sh
 I (3) F_GB_G8_W8_B_G
 R (4) BL-3u A-38 FI-e OC-c W-W/MW-N
 K (5) f_10-4p.030_2m-c.ap/ie_p-1.5h.aryha/m_c-ant.0c/op
 X (6) 4 | 4 _ . 4 : 4
 F (7) 18
 V (8) R(W)M(NL)R(X)g(w)u(100u)gh(w)uf.50u
 D (9) FRSPSP idama 4
 L (10) 46800
 O (11) 42.8
 F (12) -/5
 G (13) hu moa b flu da r lg el v pgg fr rv uof
 N (14) m c s a hwa t c mla2 a sob -3 i c s mf
 S (15) 52.4 pr br ab g s a c e o haxax - a w dh 50400 24
 Q (16) 38 22
 U (17) 28.6 T TR L POF SOS FO U CS TE
 J (18) 33.2 a sid os os 14 3h ug b xh yb
 T (19) 72000 o amsx go row c - h m gntf lg os 9 s p 100f ax g u t f
 C (20) 32400 9
 M (21) 25200 LO O T S AE S A
 Z (22) 2_22.2-2/2
 H (23) OC i _ LG i . .SOF ink | OFF ig - W h : O h / 6
 A (24) RV wq f
 Y (25) 71.4 1080 64800 1555200
 E (26) ID R M AE R FO SOS O U FLS W g iw 100f xh ig pr p u 4 o o







ROH

ADITYA NOVALI

RV sog 1

2017

Paint, plexiglass, wood, and multi board

96.5 × 201 × 5 cm

A



ROH

ADITYA NOVALI

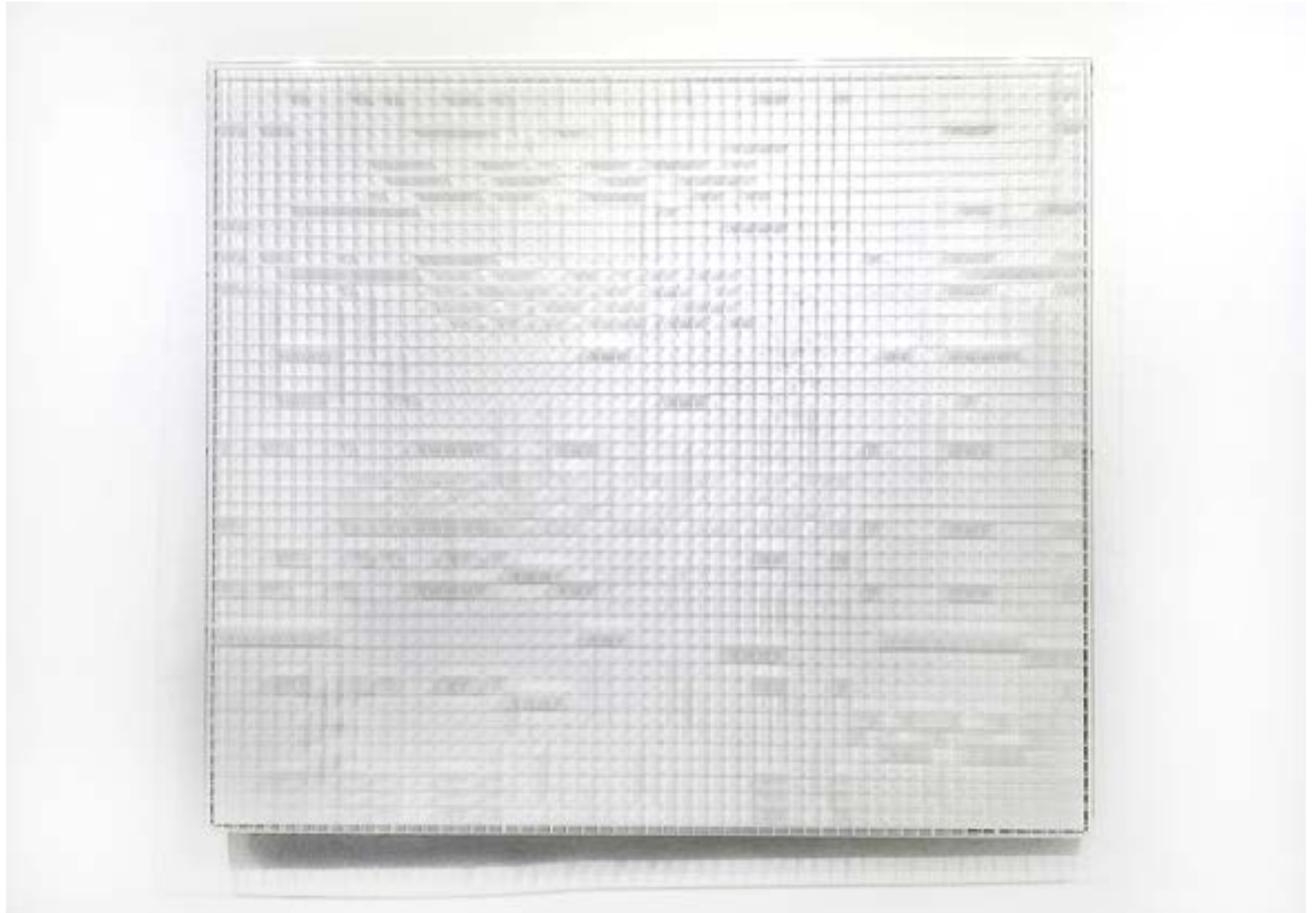
i / su / sb

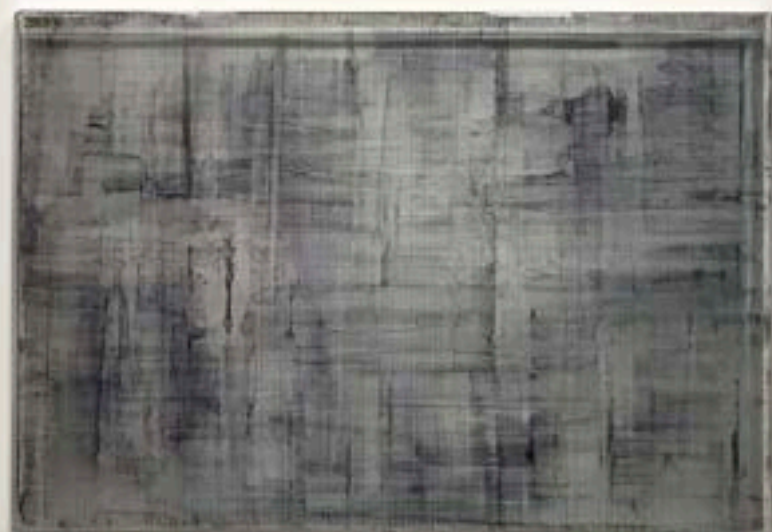
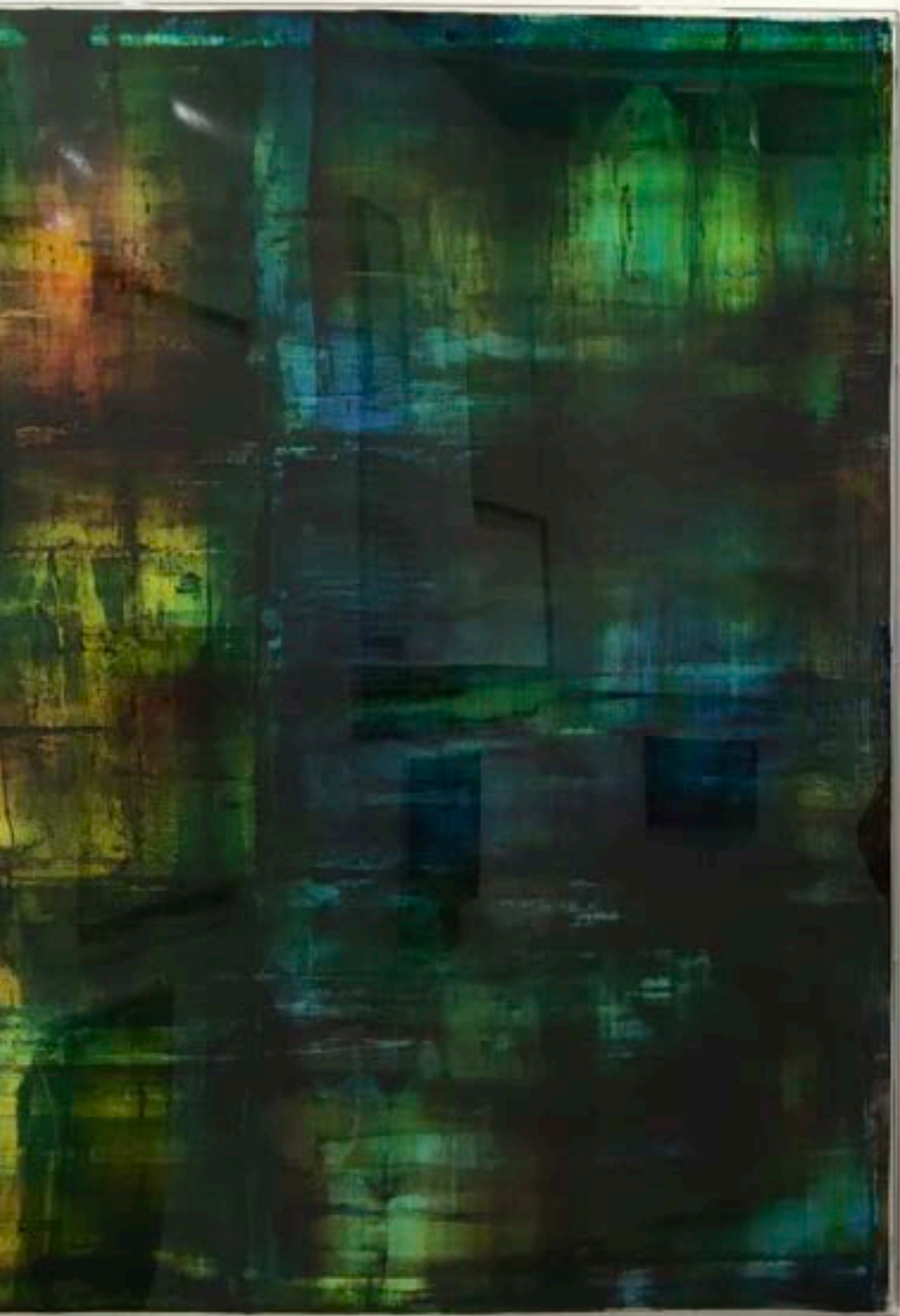
2017

Paint, plexiglass, wood, and multi board

114 × 130.5 × 5 cm

B





ROH

ADITYA NOVALI

32400 9

2017

Paint, clear coat, plexiglass, wood and multi
board

112.5 × 163.5 × 5 cm

C



ROH

ADITYA NOVALI

FRSFPSP rodsm 4

2017

Ink, plexiglass, zinc plate, wood and multi board

131 × 72.5 × 5 cm

D



ROH

ADITYA NOVALI

*ID R M AE R FO SOS O U FI S W g iw 100f vfs tg
pr p sr 4 o o
2017*

Ink, plexiglass, wood and multi board
52 × 132.5 × 3.5 cm

E



ROH

ADITYA NOVALI

-///.
2017
Paint, clear coat, plexiglass, wood and multi
board
63.5 × 76 × 4 cm

F



ROH

ADITYA NOVALI

hn mos b fim ds r lg cl v oof fr rv sof
2017
Ink, paint, plexiglass, wood and multi board
48 × 35 × 4 cm

G



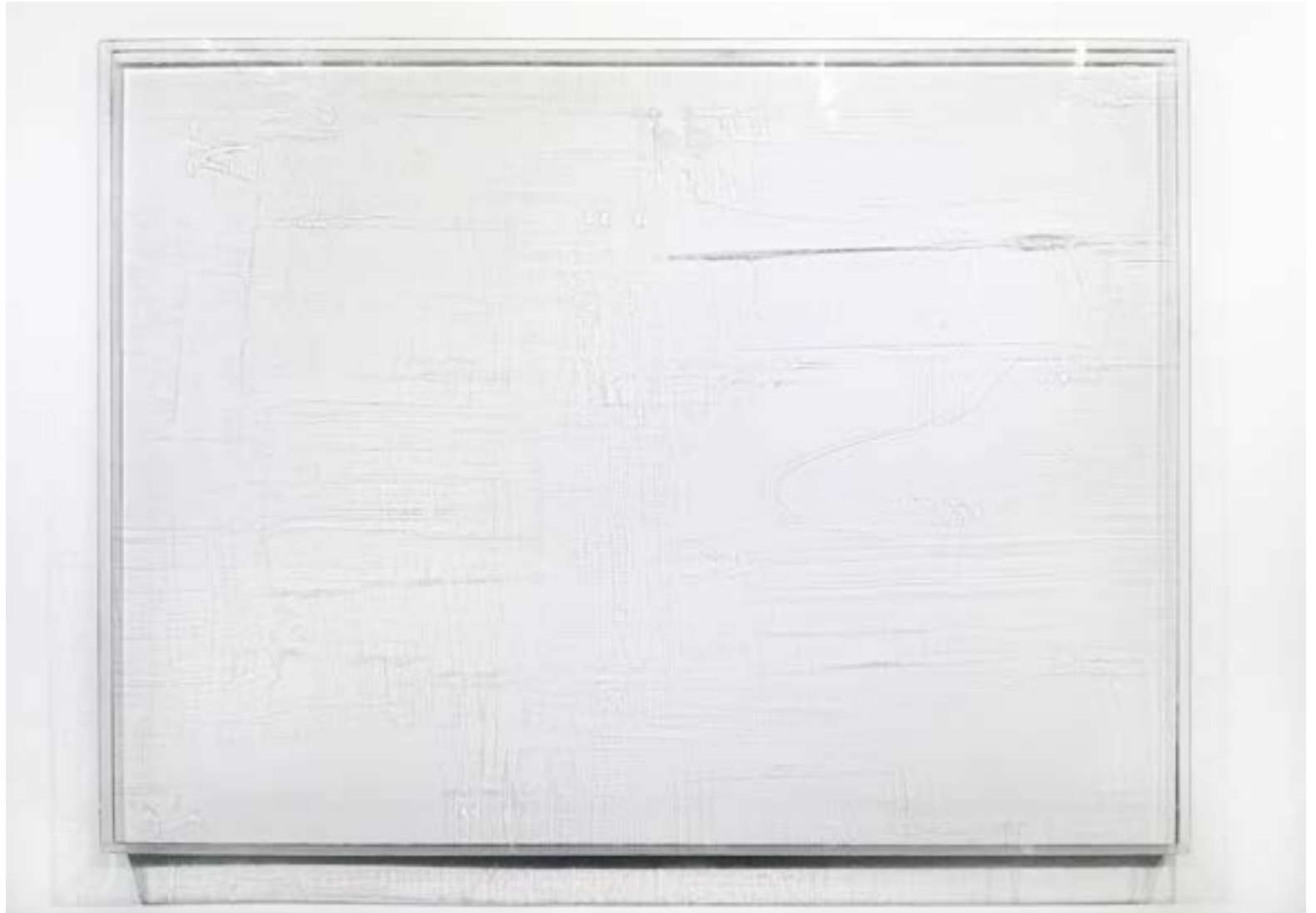
ROH

ADITYA NOVALI

OC i _ LG t . SOF loh / OFF sg - Wh : O b / 6
2017

Ink, paint, plexiglass, wood and multi board
84 × 113 × 5 cm

H



ROH

ADITYA NOVALI

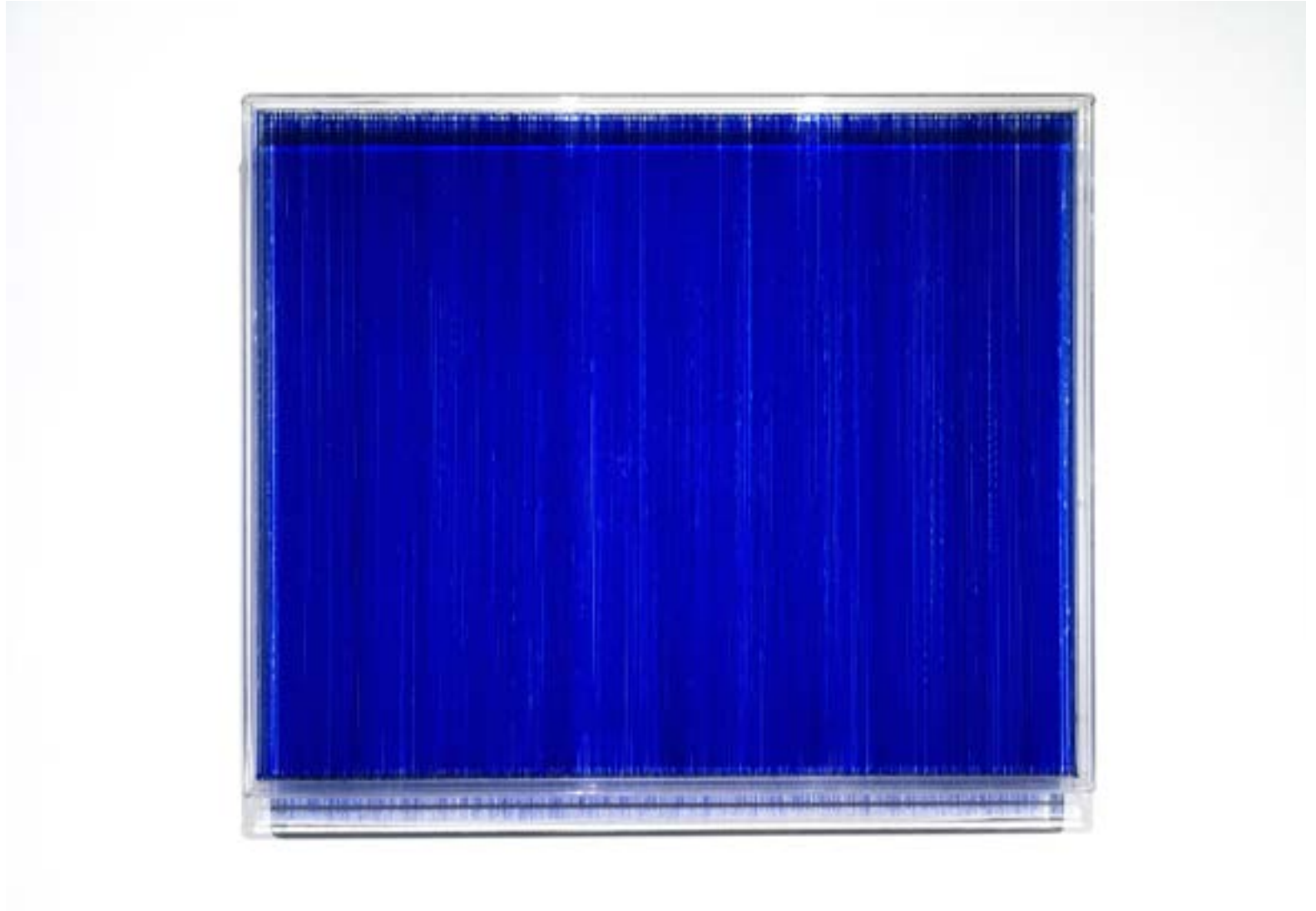
IY_GB_GB_WB_B_G

2017

Ink, plexiglass, wood, multi board

33 × 40.5 × 4.5 cm

I



ROH

ADITYA NOVALI

33,3 a sid os os 14 3h sg b vfs yb
2017

Ink, plexiglass, wood and multi board
54 × 54 × 4 cm

J



ROH

ADITYA NOVALI

*f_10-kp.t/30_2pp-c.qt/sr_o-1,5h.srybg/m_c-
qnt.0c/op*

2017

Paint, plexiglass, wood and multi board

63.5 × 40.5 × 3.5 cm

K



ROH

ADITYA NOVALI

46800

2017

Ink, paint, plexiglass, wood and multi board

60.5 × 93 × 5 cm

L





ROH

ADITYA NOVALI

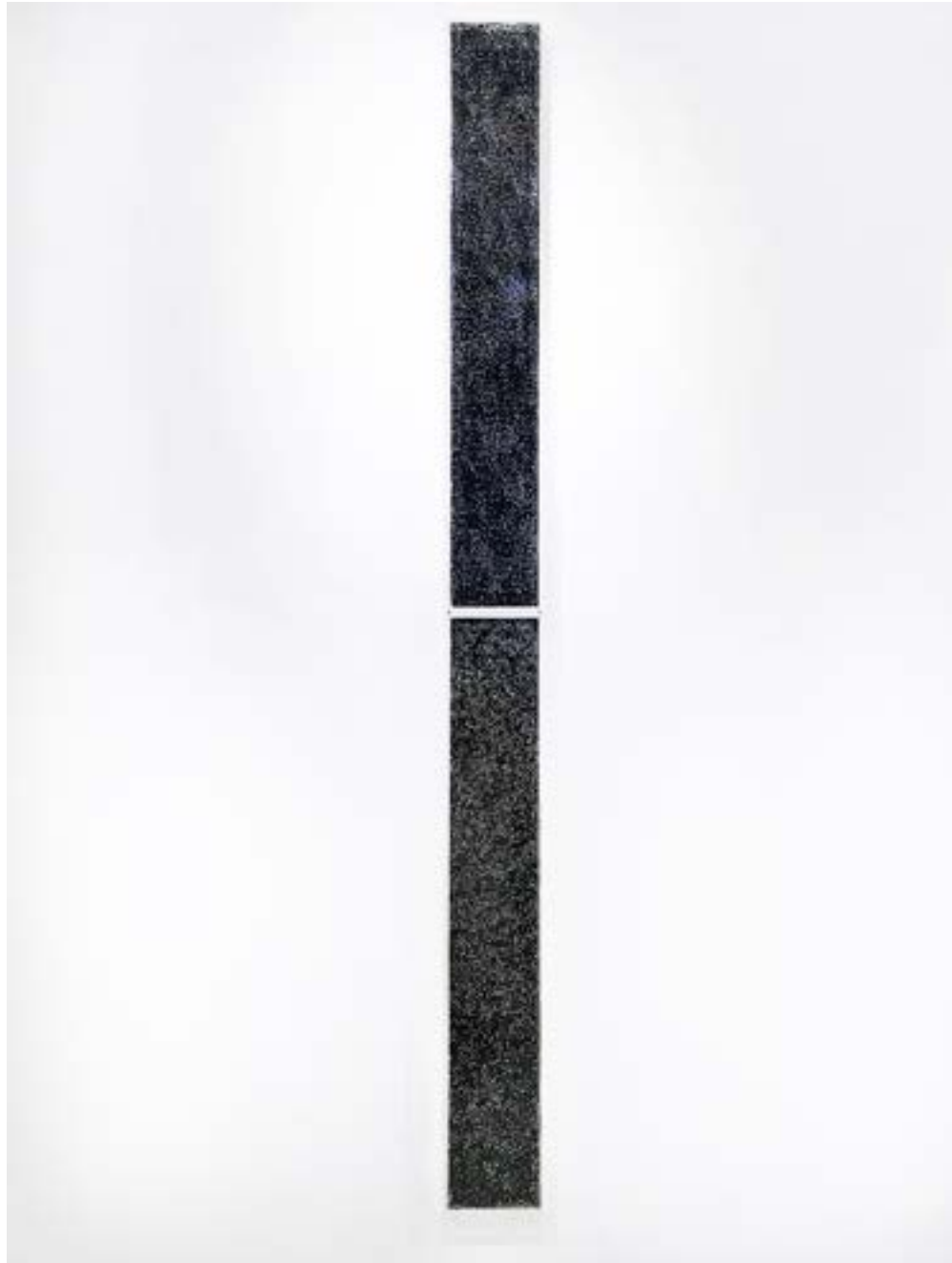
25200 LO O T S A E S A

2017

Ink, plexiglass, wood and multi board

170 × 13.5 × 3 cm

M



ROH

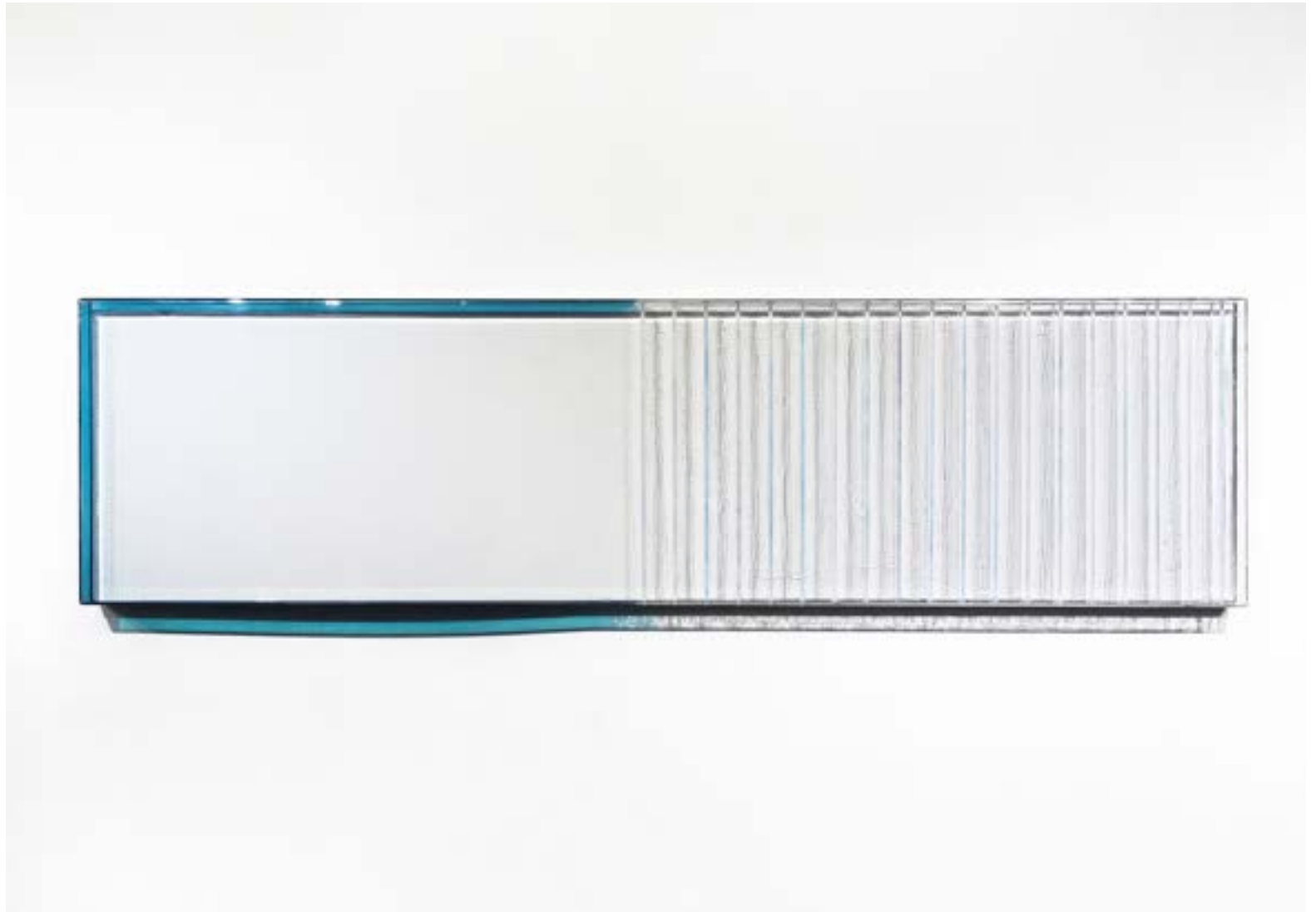
ADITYA NOVALI

m c s hswa t c mlo2 s sob -5 i c s mf
2017

Paint, clear coat, plexiglass, wood and multi
board

29.5 × 110 × 3.5 cm

N



ROH

ADITYA NOVALI

42,8

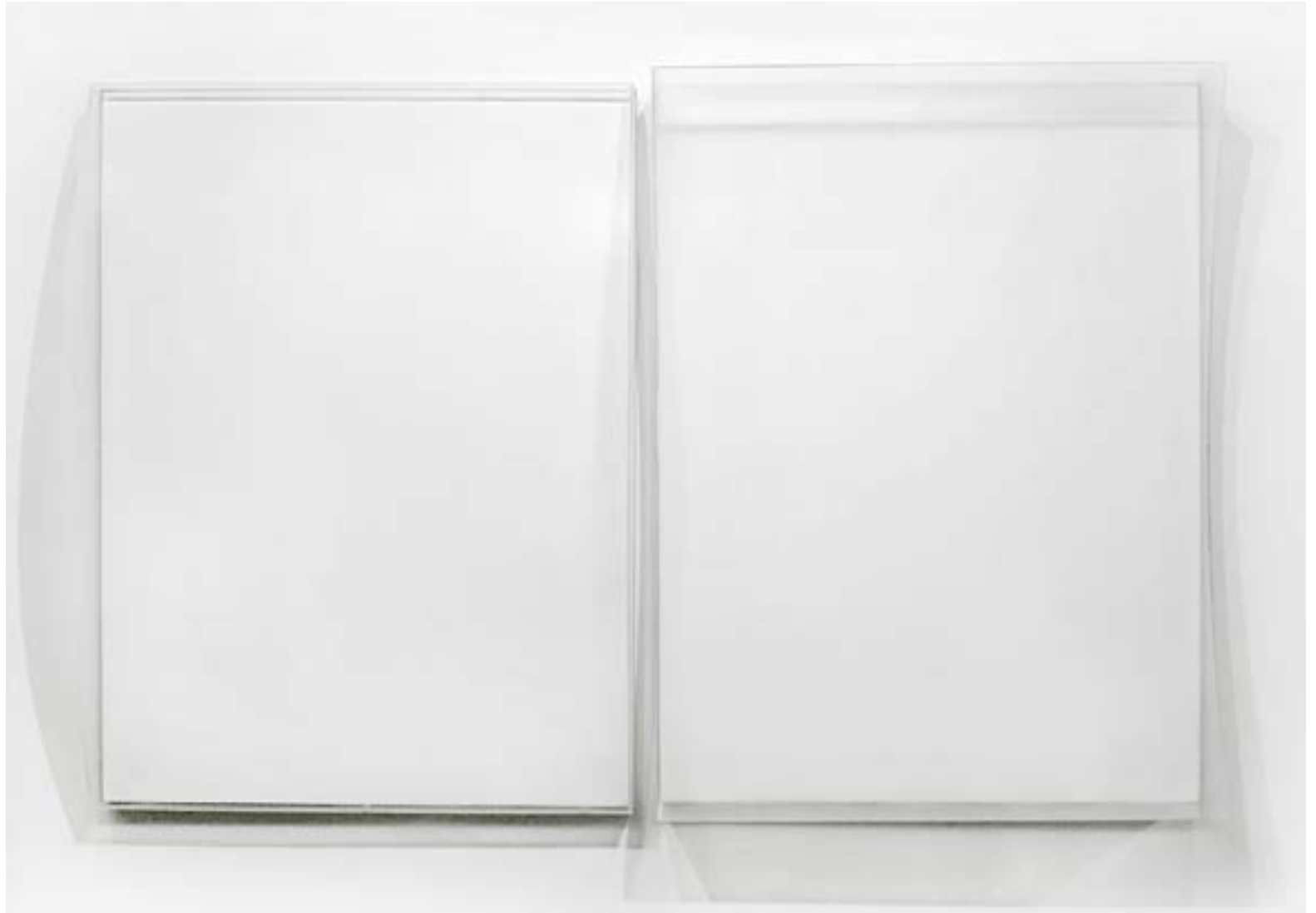
2017

Clear coat, plexiglass, wood and multi board

Set of 2 panels

61 × 46 × 8 cm each

O



ROH

ADITYA NOVALI

18

2017

Paint, plexiglass, wood and multi board

52 × 64 × 3.5 cm

P



ROH

ADITYA NOVALI

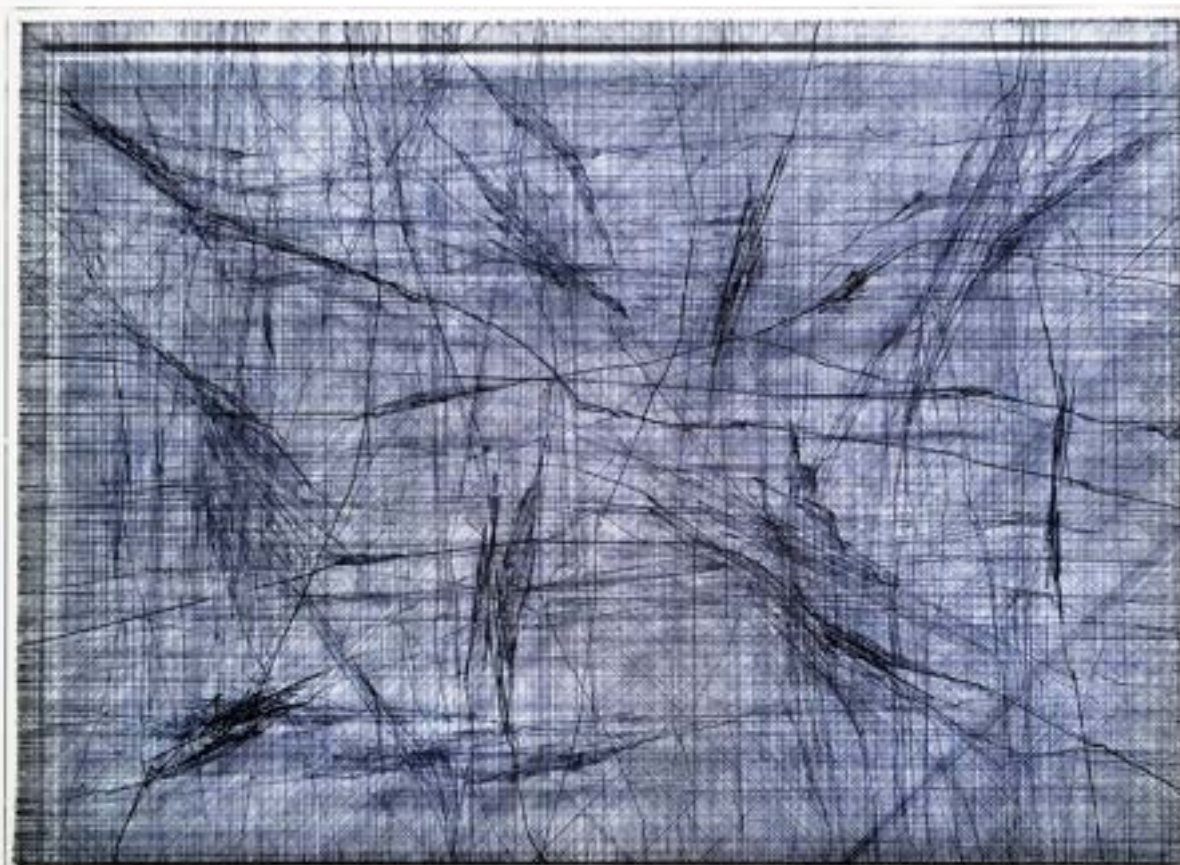
38 11

2017

Ink, paint, plexiglass, wood and multi board

54 × 74 × 4.5 cm

Q



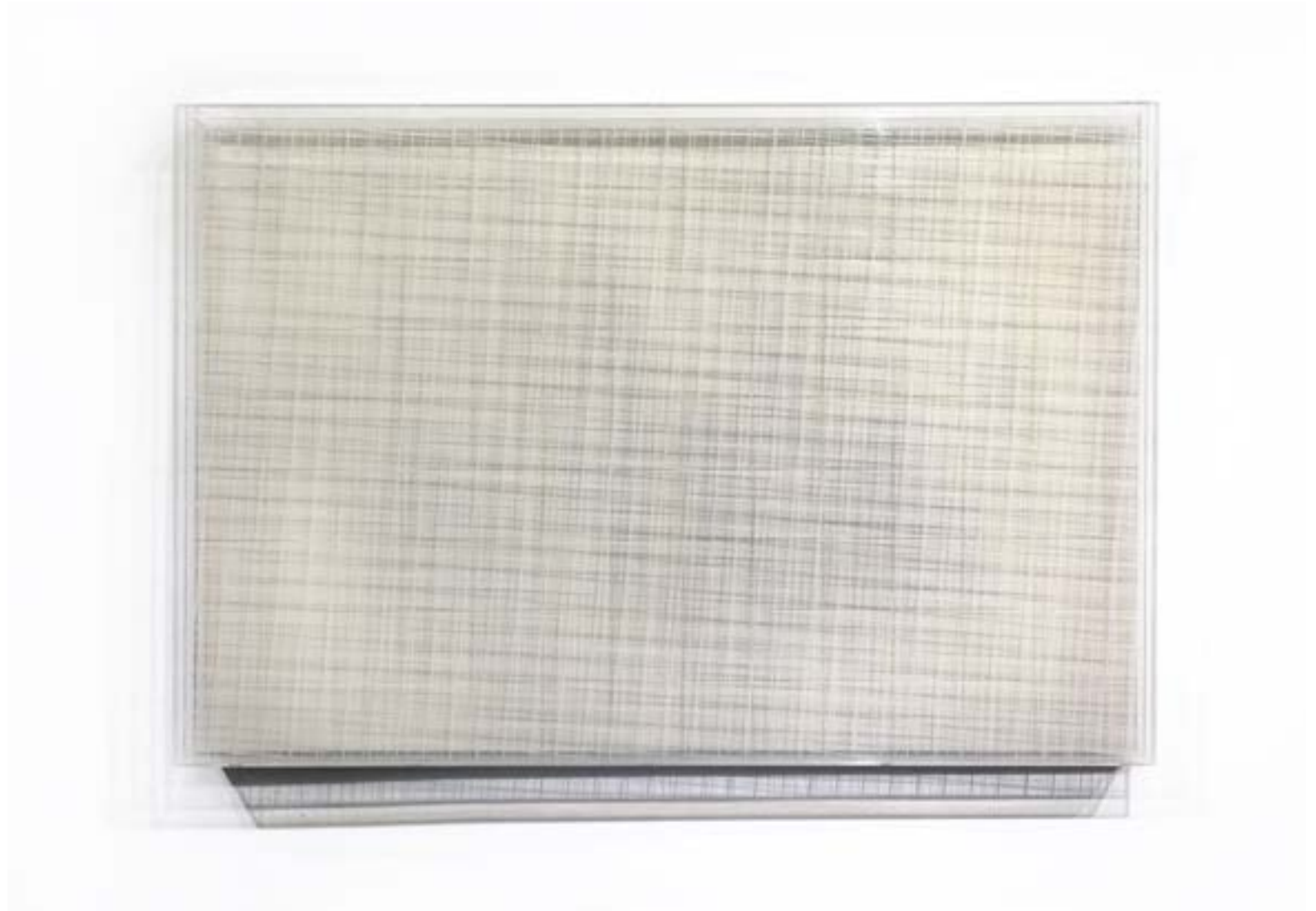
ROH

ADITYA NOVALI

HL-lo A-38 FI-o OC-c W-W-MW-N
2017

Ink, paint, plexiglass, wood and multi board
46 × 67.5 × 5 cm

R



ROH

ADITYA NOVALI

52,4 pr lw nb g s s c s o hsswzv - s w dh 50400

14

2017

Paint, plexiglass, wood and multi board

99 × 63.5 × 3.5 cm

S



ROH

ADITYA NOVALI

72000 e sowe oo row c - h m gwtf lg us 9 s p

100fsw g u t f

2017

Ink, paint, clear coat, plexiglass, wood and multi
board

61 × 41 × 5 cm

T



ROH

ADITYA NOVALI

28,6 T T R L P O F S O S F O U C S T E

2017

Ink, paint, clear coat, plexiglass, wood and multi
board

47 × 41 × 5 cm

U



ROH

ADITYA NOVALI

R/W.M/NL.HS/f.g/w.ss/100z.t/gb.w/mf.50s
2017
Paint, plexiglass, wood and multi board
69 × 92.5 × 3.5 cm

V



ROH

ADITYA NOVALI

O/gu R/sb SP/o2c ID/o
2017

Paint, plexiglass, wood, multi board
59 × 68.5 × 5 cm

W



ROH

ADITYA NOVALI

4 / 4 _ 4 . 4 : 4
2017

Ink, paint, clear coat, plexiglass, wood and multi
board

48.5 × 48.5 × 3.5 cm

X



ROH

ADITYA NOVALI

71,4 1080 64800 1555200

2017

Paint, plexiglass, wood and multi board

77 × 47.5 × 3 cm

Y



ROH

ADITYA NOVALI

2_2/2.2-2/2

2017

Paint, plexiglass, wood and multiboard

41.5 × 31 × 3 cm

Z



LINES, BORDERS, BOUNDARIES, AND THE IN-BETWEENS

ADITYA NOVALI
RATTANA VANDY
UUDAM TRAN NGUYEN

1 – 29 JULY 2017

YAMAMOTO GENDAI
TOKYO, JAPAN

PHOTOS COURTESY OF THE ARTISTS AND YAMAMOTO
GENDAI

Epenthesis: the insertion of a consonant letter or sound within a word in order to more easily pronounce it.

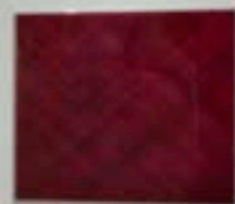
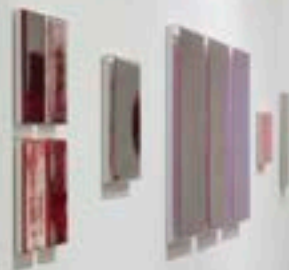
For "Lines, Borders, Boundaries, and The In-Betweens" at Yamamoto Gendai, Novali has produced a body of work that attempts to aid in communicating those things otherwise difficult to translate or verbalize. This body of work acts as a continuation of his most recent series shown in Art Basel Hong Kong 2017, more sharply honed with respect to strict limitations in constructing composition. Constrained and pressured by complex surrounding sociopolitical environments, Novali attempts to establish a visual lexicon in relation to the self and its attempt to assimilate its perimeters. It is then through line, structural composition, transparency, and soft remnants of gestural forms that Novali builds "consonant letters" of sorts, in an attempt to leave traces of discrete thoughts and ideas.

These works in red leave more questions than answers, it seems it would not be coincidental that the works contain an almost flesh-like quality, that there exists remnants of repetition and depth of contemplation in Novali's work. Can that which is incommunicable be made comprehensible through Novali's aesthetic explorations?

– Jun Tirtadji, 2017

OMAMAY
GENDAI

Lines, Borders, Boundaries, and The In-Between
UuDam Tran Nguyen, Adhya Novak, Ritara Vandy





ROH

ADITYA NOVALI

/ + / = /

2017

Ink on transparent plexiglass, wooden board,
wood, zinc plate

Set of 3 panels

74 × 54 × 4 cm each







ROH

ADITYA NOVALI

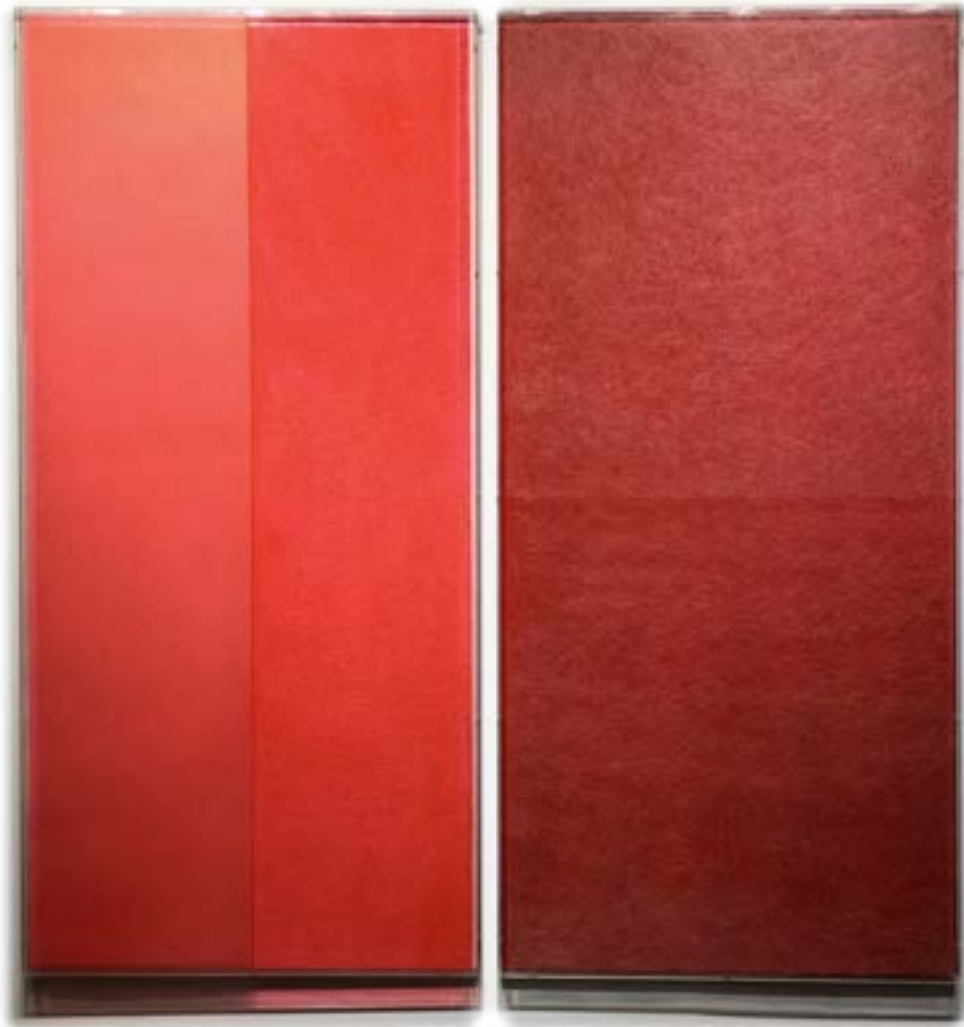
I/2

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

Set of 2 panels

116 × 55 × 4 cm





ROH

ADITYA NOVALI

"r"

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

48 × 48 × 3,5 cm



ROH

ADITYA NOVALI

/

2017

Ink on transparent plexiglass, wooden board,
wood, zinc plate

116 × 116 × 4 cm





ROH

ADITYA NOVALI

and I
2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

Set of 2 panels

170 × 47 × 3.5 cm

80 × 21 × 2.5 cm



ROH

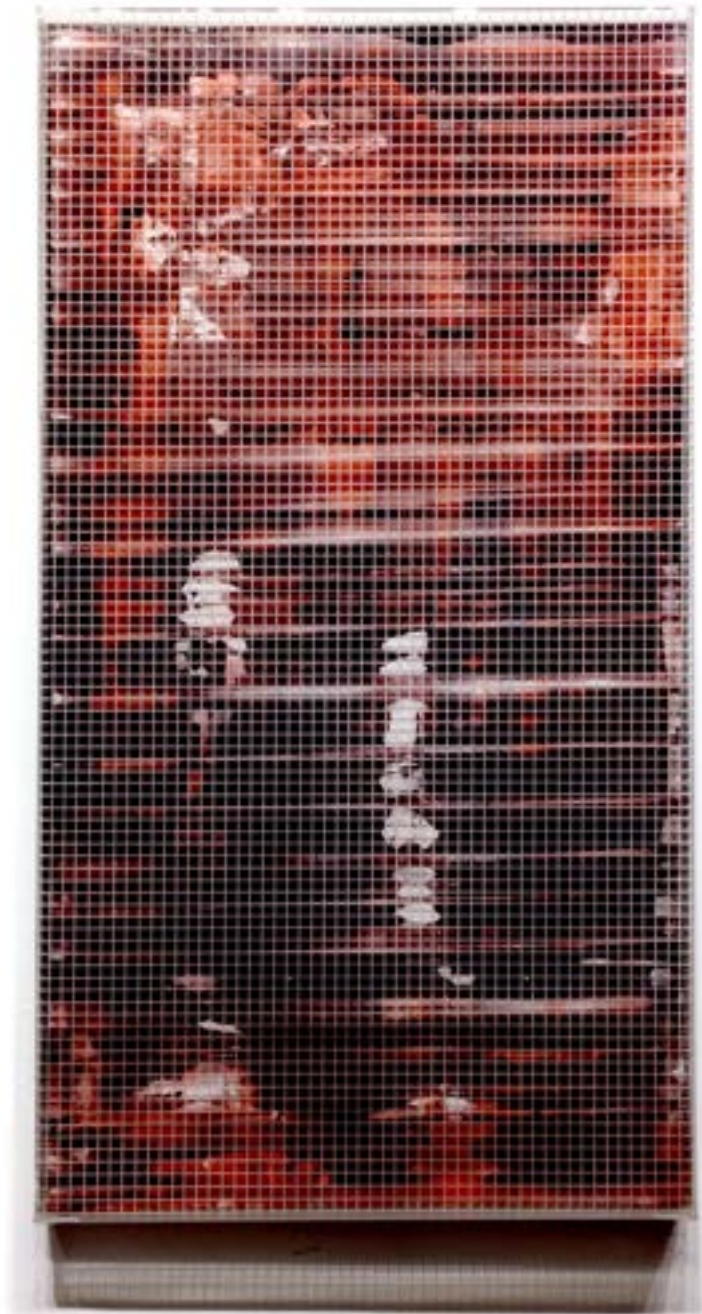
ADITYA NOVALI

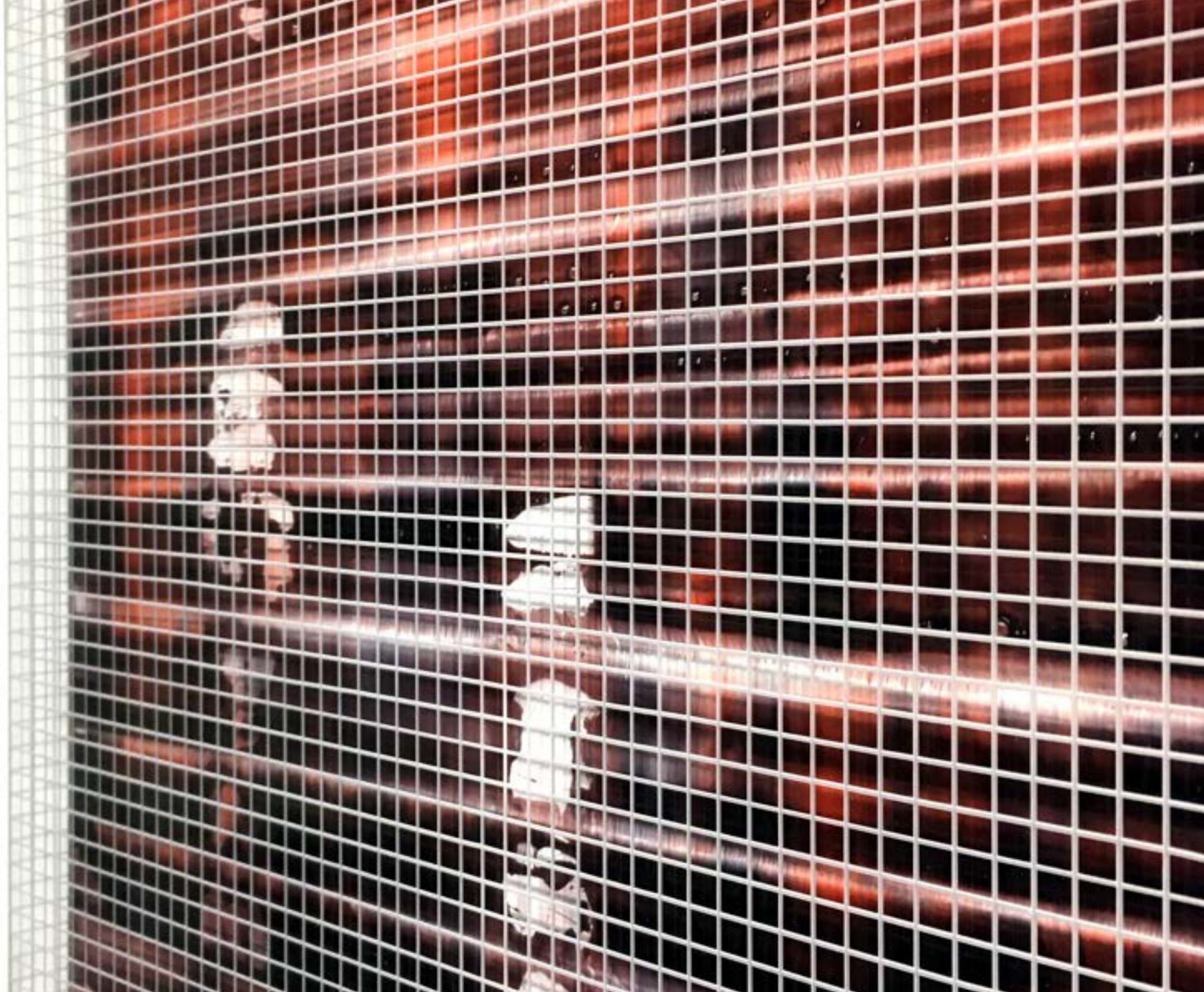
I or 1

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

49.5 × 27 × 3 cm





ROH

ADITYA NOVALI

I : one
2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate
40.5 × 36 × 3 cm



ROH

ADITYA NOVALI

I : 1

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

50.5 × 31 × 3.5 cm





ROH

ADITYA NOVALI

I : ...

2017

Ink, paint, clear coat on transparent plexiglass,
wooden board, wood, zinc plate

25 × 35 × 3 cm



NGACO: SOLUTION FOR NATION

ADITYA NOVALI

EXHIBITED AT:

SUNSHOWER: CONTEMPORARY ART FROM SOUTHEAST
ASIA 1980S TO NOW (2017)
MORI ART MUSEUM
TOKYO, JAPAN

SOUTHEAST ASIA FORUM, ART STAGE SINGAPORE 2016
ROH PROJECTS
SINGAPORE

THE WALL/STRUCTURE/CONSTRUCTION/BORDER/
MEMORY (2014)
ARK GALERIE
YOGYAKARTA, INDONESIA

Imbued with a concept of play, “NGACO: Solutions for nation” is a combination of installation, design, and performative object pertaining to fundamental ideas about walls. The installation appears to be an exclusively NGACO brand building materials store. Upon closer inspection, 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 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 a celebration of a nation’s resilience and ingenuity in making-do.

– Aditya Novali, 2017

Ngaco is an Indonesian slang that is used when considerably tolerable-errors or random-takes occur. It can mean chaos, silly or random; and it can be used to refer at human beings or objects.

Ngaco (literally: chaos/silly/random)

The work of Aditya Novali playfully explores underlying structures and embedded values, and how they might intersect with personal and collective conceptions of identity. The artist's versatility in mediums is matched by his examination of a range of issues, from exploring notions of value and function of aesthetic experiences by manipulating tools of paintings into aesthetic objects, to interactive architectural sculptures investigating urban conceptions of space. Methodologies characterized by abstraction, reinterpretation, and reverse engineering are articulated with keen sense of materiality and spatiality, inviting the viewer to engage from multiple perspectives. These inclinations are informed by his multi-faceted learning, beginning as a child-painter and teen Javanese shadow puppet master before obtaining a degree architecture in Bandung and a masters in conceptual design in Eindhoven.

Imbued with a concept of play, "NGACO: Solutions for nation" is a combination of installation, design, and performative object pertaining to fundamental ideas about walls. The installation appears to be an exclusively NGACO brand building materials store. Upon closer inspection, 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 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 a celebration of a nation's resilience and ingenuity in making-do.

– Ong Jo-Lene, 2017

ROH

Project NGACO—Solution for Nation (2014) is an amalgamation of installation, design and performative objects 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. In Novali’s Project NGACO ‘shop’, each product displays confusing or inconsistent measures of length, weight and volume; his critique on how this way of building has, ironically, lasted as long as it has.

– ROH Projects at SEA Forum, 2016

ROH

Aditya Novali's work in this exhibition is a combination of installation, design, and even performative object that is connected to very basic idea about wall. While building a wall seems to be very simple and direct, during his preparation of this work, Novali realized how this simple thing carries very high demand on many aspects: precision, quality, safety, and such others. Building a wall can be seen as metaphor for providing protection, to put some distance with the out side situation, that might offers danger, disaster, or unfamiliar environment. Further Novali sees this process of building a wall into the situation in Indonesia, which he calls as "auto-pilot" country for its lack of law enforcement or rigid standard on production matter, so this aspect of being precise to provide protection is not a big concern from the government. He also observes less community space being built, that inspired him to create a brand for building materials that made based on "this nation characteristic". Interestingly, he designs his shop with several item, where each item offers its confusing or inconsistency value, to create an ironic reflection on how our way of "building something" somehow proven as something surprisingly survived up until now.

– Alia Swastika, 2014



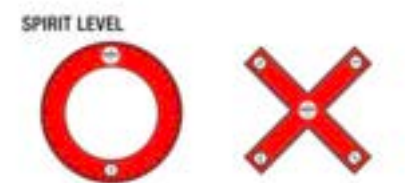
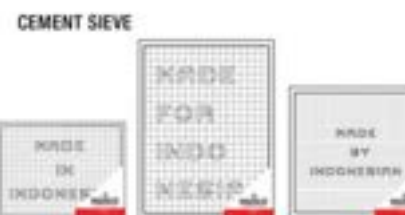
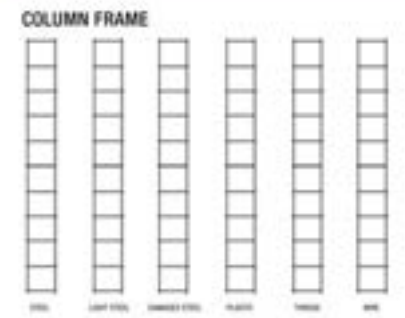
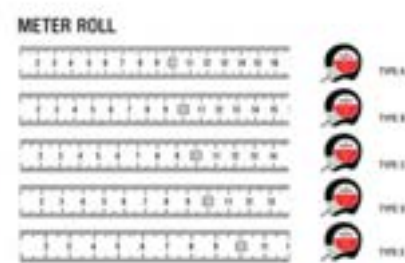
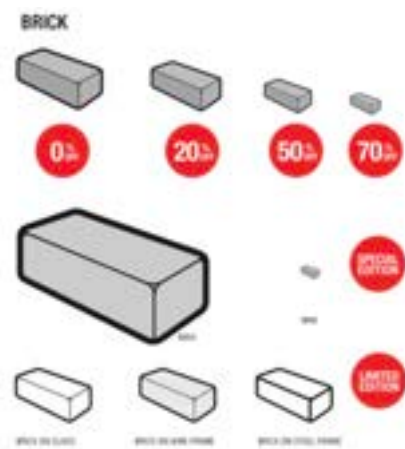


ROH

ADITYA NOVALI

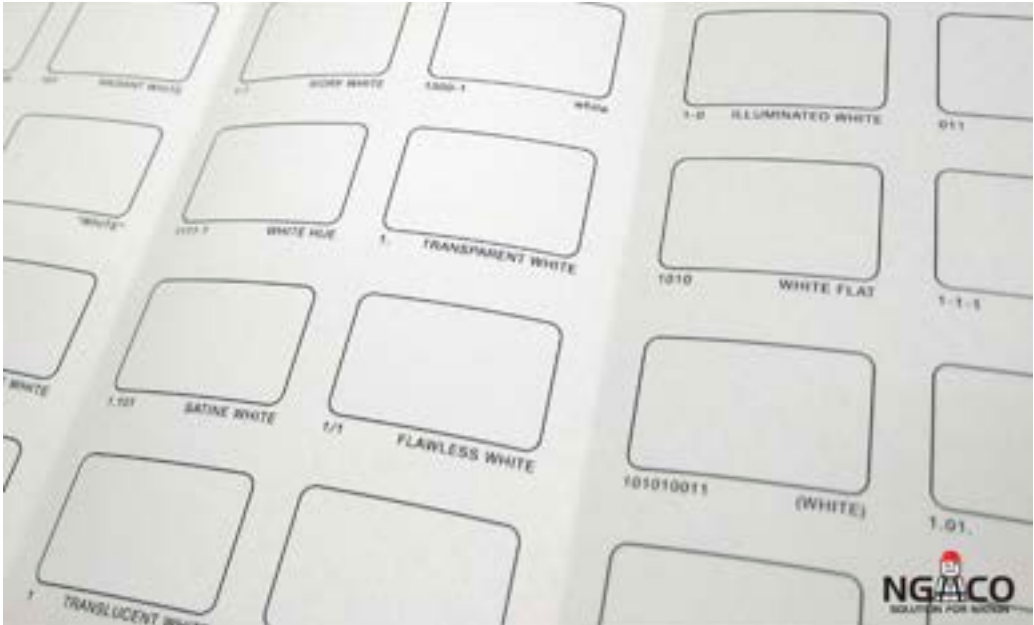
NGACO: SOLUTION FOR NATION
2014-2017
Store installation
230 × 460 × 230 cm







ROH



SHARED COORDINATES 2017

ADITYA NOVALI
ARIN DWIHARTANTO SUNARYO
BERNARDO PACQUING
GABRIEL BARREDO
GENEVIEVE CHUA
GREGORY HALILI
MARTHA ATIENZA
RYAN VILLAMAEL
SYAGINI RATNA WULAN
TROMARAMA

10 – 14 JANUARY 2017

ROH PROJECTS
EDOUARD MALINGUE GALLERY
SILVERLENS GALLERIES

THE ARTS HOUSE, SINGAPORE

PHOTOS COURTESY OF THE ARTISTS AND GALLERIES



ROH

ADITYA NOVALI

a grid of tree-lined streets

2016

Transparent plexiglass, paint, ink and wood

Set of 2 panels

115 × 74 × 4.5 cm each



ROH

ADITYA NOVALI

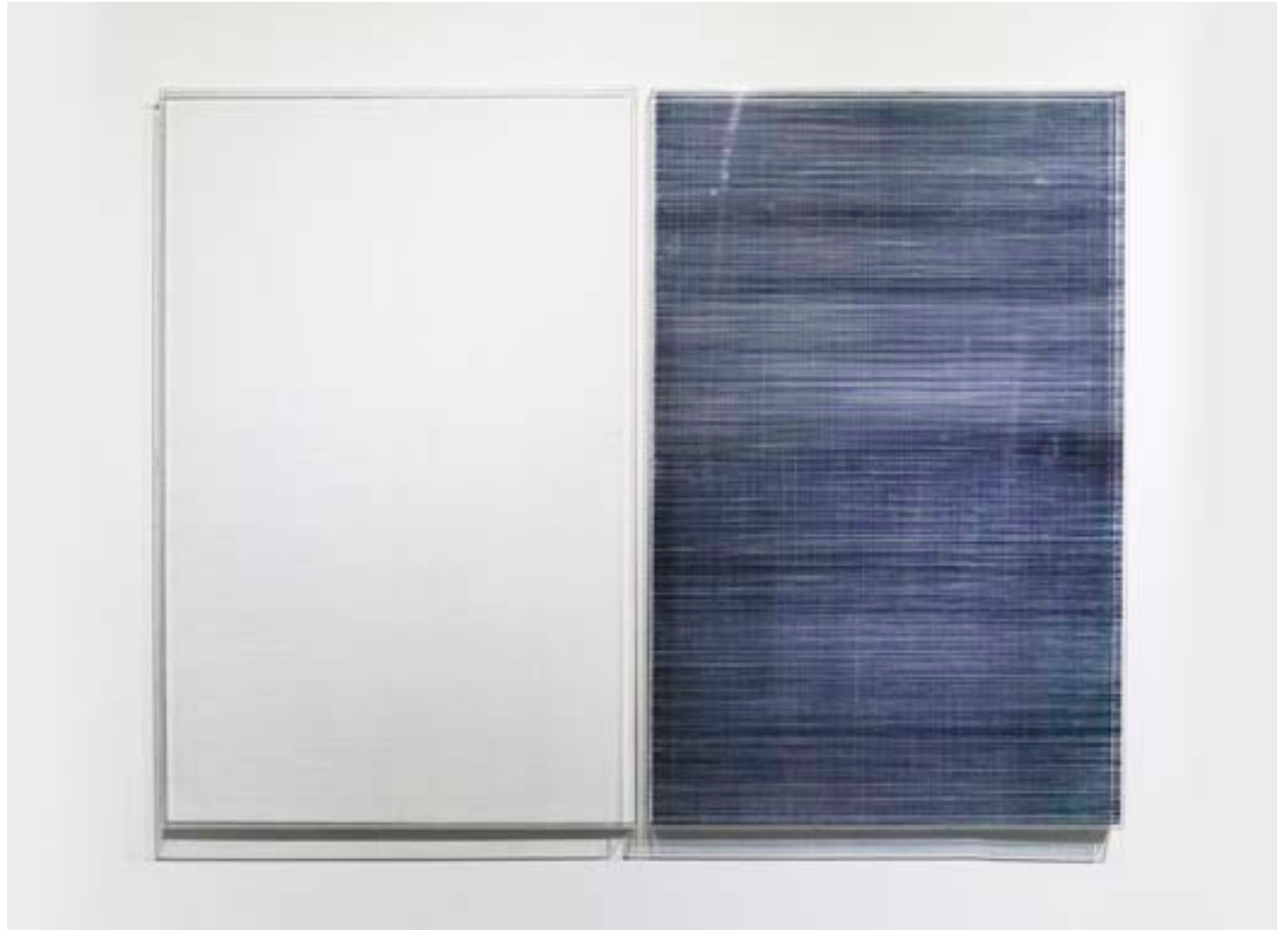
*each page had a grid with 60 numbered squares
on it*

2016

Transparent plexiglass, paint, ink and wood

Set of 2 panels

115 × 74 × 4.5 cm each



ROH

ADITYA NOVALI

the metal grids had been pulled across the foyer
2016

Transparent plexiglass, paint, ink and wood

Set of 2 panels

115 × 74 × 4.5 cm each



CONVERSATION UNKNOWN

ADITYA NOVALI

EXHIBITED AT:

PRUDENTIAL EYE AWARD 2016
ARTSCIENCE MUSEUM, SINGAPORE

ART STAGE JAKARTA 2016
ROH PROJECTS
JAKARTA, INDONESIA

ARTJOG 2015
YOGYAKARTA, INDONESIA

ROH

This installation contains more than 3500 drawings of people in the book of "Indonesian Art World by dr. Melani W Setiawan". It is a record of an art lover's journey for more than 30 years.

This project reminds us that art is not only tangible object, it also includes a process and interaction between all the element in the world of art itself. Hence, the definition of arts becomes more vague and humane. Here we will not only see Indonesian art persona but also worldwide persona which become the definition of contemporary art today, how everything, everyone and everywhere are connected more than ever before.

– Aditya Novali, 2016

My first encounter with Ibu Melani Setiawan was at one of my early group exhibition that I joined in one of the gallery in Jakarta in 2000. As a Surakarta-based young painter at that time, I went to Jakarta for any exhibitions and art events. Through many occasions, I met her often and our friendship blossomed since then.

She has been like a second mom for me who attentively care about many aspects in my life. She has been strong support for my artistic career as well, introducing me to friends and relatives within Indonesian art world and beyond. She will try to visit Indonesian artists' shows and exhibitions outside of Indonesia as well as she understands the importance of such international events and exposures for us, artists. As we visit many places together, we also share and discuss the artworks and events. Although we do have our own personal preferences, she has always been open-minded about other opinions. Something that I really appreciate most about her.

Initially, I had been involved with her book projects as a discussion partner in search for a perfect idea of a book suitable for her archive. Around the same time, I started my career as an artist after coming back from pursuing a master's degree in the Netherlands. And I found her archive is a living witness of ongoing and growing Indonesian art world, an entry point for me to familiarize myself with the Indonesian art world.

The importance and many aspects of her archive had inspired and intrigued me to create an artwork out of it. A specific artwork that talks about the Indonesian art world through her archive.

Then, I started the "Conversation Unknown" in 2015 in which I used around 3,500 faces in her archive-based book project. There were artists, curators, gallerists, collectors, journalists, culturati, artists' families and friends, and other individuals within and connected with the Indonesian art scenes. This comprised the complex and concomitant links, networks, and dynamics in Indonesian art world in general. I started to draw all of their portraits with each individual names on transparent acrylics. And put them randomly on the selves as a stack of card with gaps in between. The sketches can be seen when you look at in an angle or as shadow within the gap through proper light.

These portraits had been placed in 91 display bars comprises all of those around 3500 portraits that would mounted on the walls with flexible placement and arrangement.

For me, this work and its shadowy images sum up the idea of ongoing dynamic of Indonesian art scene in which person can easily appear or disappear, just like shadows within the spotlights. And people's reaction toward this particular artwork added to the complexity of the whole art scene in a hidden context. People would look for himself/herself and their "placement" in the artwork, a meaningful yet natural gestures for us who yearn to put ourselves and our names within the complexity and the beauty of friendship in the Indonesian art scene.

Thus, her extensive archive allowed me to present various personas within the Indonesian art scene at that time.





ROH

ADITYA NOVALI

Conversation Unknown

2016

Ink on transparent plexiglass, zinc bar, wood

Set of 91 bars

120 × 9 × 6 cm each

Arrangement may vary





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Journal of Internal Medicine 247: 395–402



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Pharmacokinetic properties of *in vitro* and *in vivo* studies have been reported for the treatment of patients with severe hepatic impairment, including patients with cirrhosis and portal hypertension. In these studies, the pharmacokinetic properties of the drug were found to be similar to those reported in healthy subjects.

IMAGINARY SYNONIM

ADITYA NOVALI
KABIR AHMED MASUM
KELVIN ATMADIBRATA

11 JUNE – 31 JULY 2016

TOKYO WONDER SITE HONGO
TOKYO, JAPAN

PHOTOS COURTESY OF THE ARTISTS AND TOKYO
WONDER SITE

I love tea, and in my country, we also have many different kinds of tea and ways to serve it. But discovering tea ceremony during my stay in Tokyo was truly an eye-opening experience. In the beginning I could not really put it in clear definition. Is it an event, an object of fascination, a knowledge, or a tradition? But after researching further and experiencing the world of tea ceremony, I understand that it is beyond all that. It is much more complex, and yet transcendental.

Referring to the intersection of three identities I “had” now (born as a Chinese Indonesian artist and currently having residency in Japan means that I “have” three culture incorporated with me now - which all also have its own tea culture), I created a project entitled *Tea: One Ceremony*. It is an installation of objects and interactive performance using tea as a language to reflect how we define our identity, nationality and humanity in a more global context. In *The Book of Tea* by Okakura Kakuzo (1906): *The Abstraction*, I tried to deconstruct one of the earliest and notable literature about Japanese tea culture in my own symbolism. While *Tea ceremony (Sen-cha and Cha-no-yu): Study in a Silence* is a work on capturing the moment by using calculative and geometrical shape.

– Aditya Novali, 2016

Tokyo Wonder Site (TWS) has been conducting artist-in-residence programs for a decade, ever since 2006. In doing so TWS has prioritized dialogue and exchange within Asian region, seeking to create a platforms like On the Agenda of the Arts and On Site Lab to create residencies that go beyond providing an opportunity to make art to encompass research, new works, discussions, and conferences. By engaging in an ongoing dialogue about factors such as our shared cultural background within Asia, we sought to address issues of our unhappy past of war and failure to achieve mutual understanding, and issues common to contemporary society that transcend geographic proximity. The artist who have debated with us and acted with us are now internationally active as representatives of their mother countries.

For fiscal 2015, in order to focus on inviting Asian artists and curators, we increased our number of invitational residencies. The three artists whose work is presented at the current exhibition were selected as invited International Creators from a large pool of applicant artists who are active around the world. The works in this exhibition, held to showcase the results of their residencies, critically explore, from each artist's perspective, their individual positions as seen through the filter of living in Tokyo as well as shared, Pan-Asian topics, and constitute experiments attempted for the first time in their careers.

The topics chosen by the three artists-their own identities, the culture of Japan, an Asian rapport-may seem like classic residency topics but theirs is no ordinary search for self-discovery or superficial commonalities. Each adopts a critical approach toward their own position and toward issues and cultural aspects shared with Japan, and while expressing sympathy with these seek also to explain them using a vocabulary all their own. This is not dealing in a priori synonyms but could instead be described as the act of creating "imaginary synonyms" analogous to the imaginary numbers that opened up new worlds in mathematics.

Aditya Novali was interested in notation and had created works that employ abstraction to bring frameworks into relief. Identifying Indonesia series: The Chaos is one of his more important works and was shown at the Dojima River Biennale. It questions the framework of nationhood in Indonesia by floating the changing outlines of the country in water. Such works may unconsciously reflect his experience as someone conscious of boundaries, grounded in his own efforts to grapple with his identity as an ethnically Chinese Indonesian. His residency in Tokyo led him to the culture of his distant homeland of China. His encounter with the tea ceremony in Japan connected the dots between Indonesia, China, and Japan. Tea: One Ceremony is retitled abstraction of a book about the philosophy and gestures of the tea ceremony. 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.

ADITYA NOVALI

Tea: One Ceremony
2016

Interactive performance with various objects
on one round table, various teapots, tea cups,
tea spoons, round table, wood, fabric, drawing
on plexiglass, steel, clock, paper, tea, bamboo,
wooden table
240 cm diameter



ROH



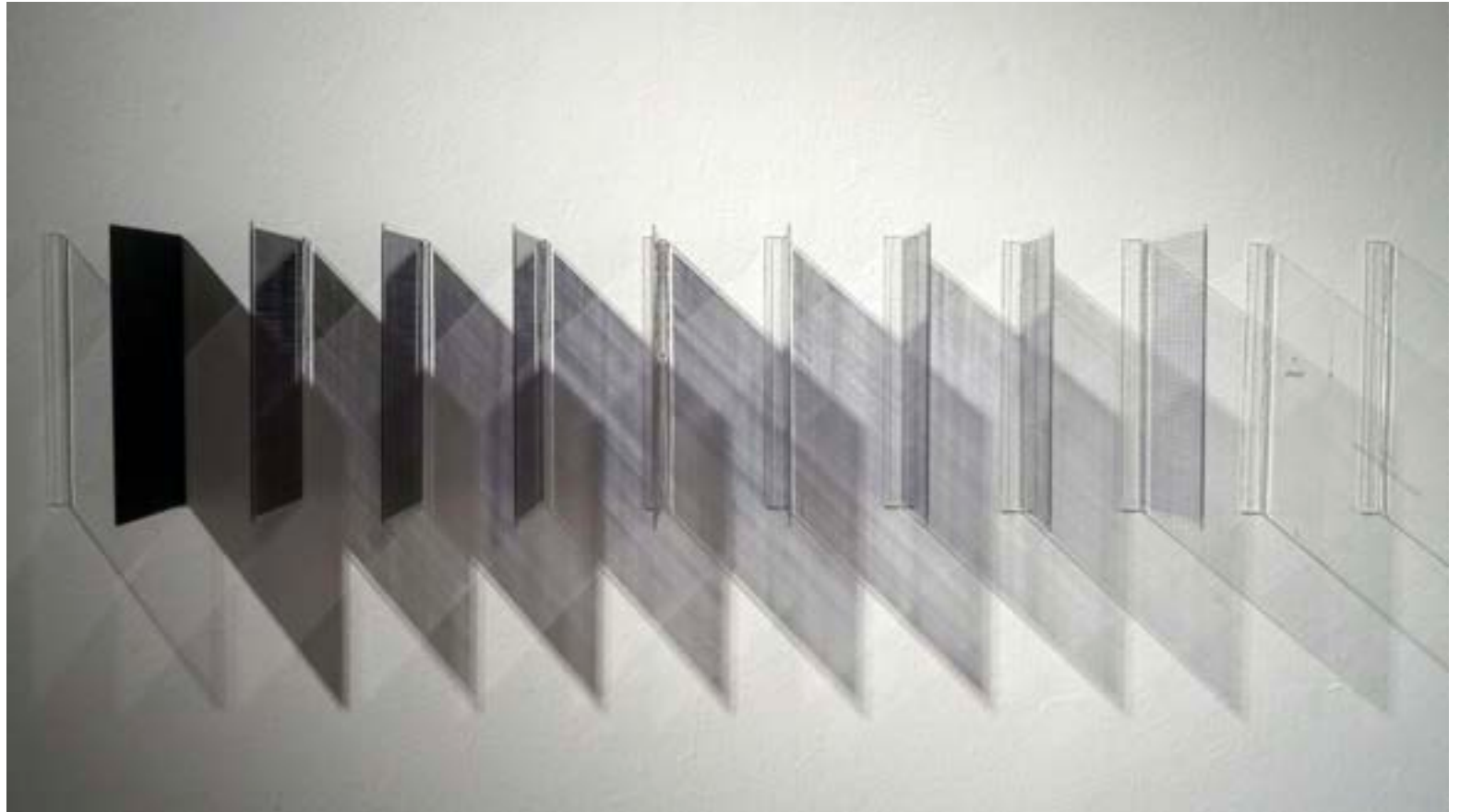


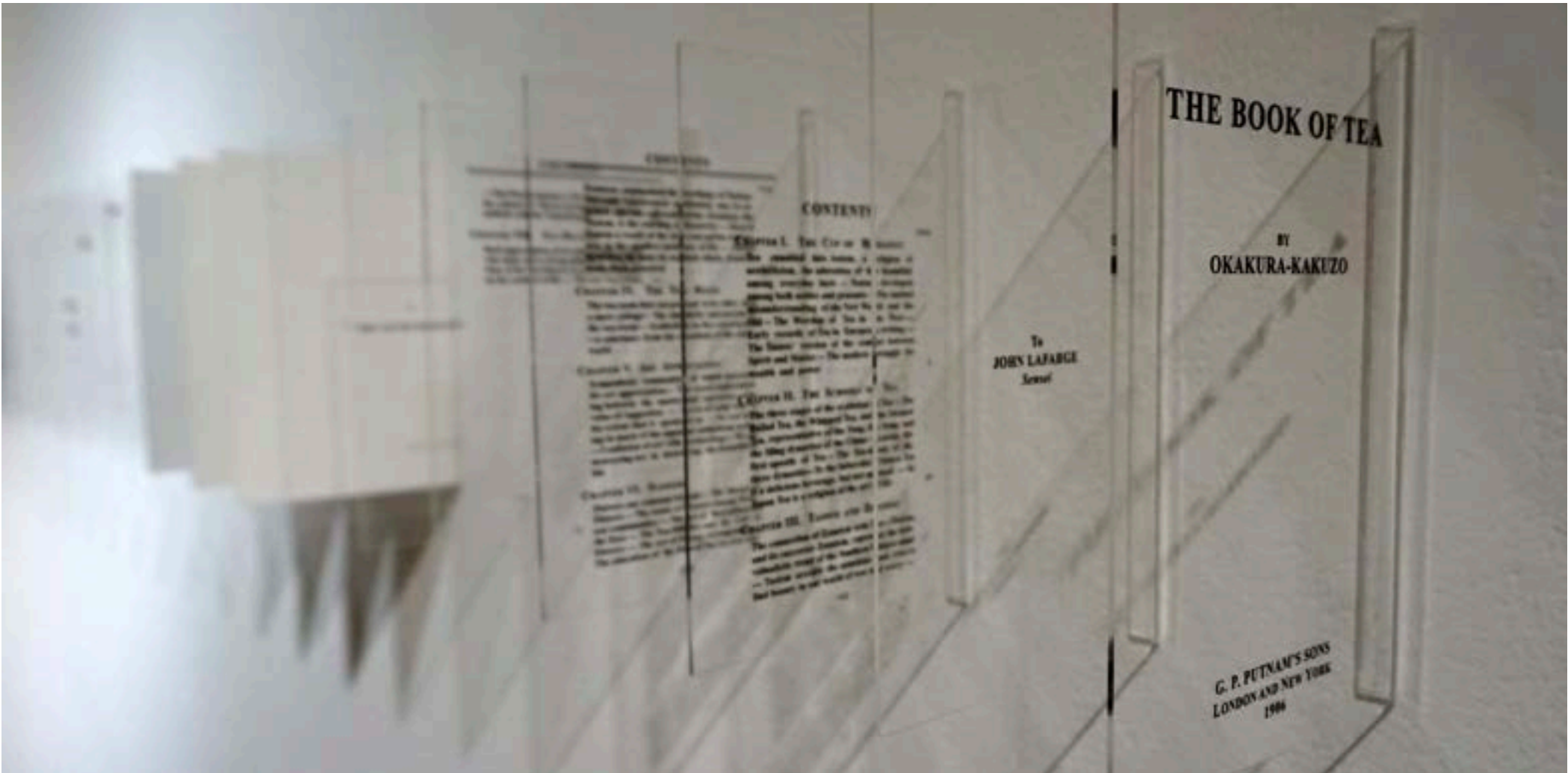


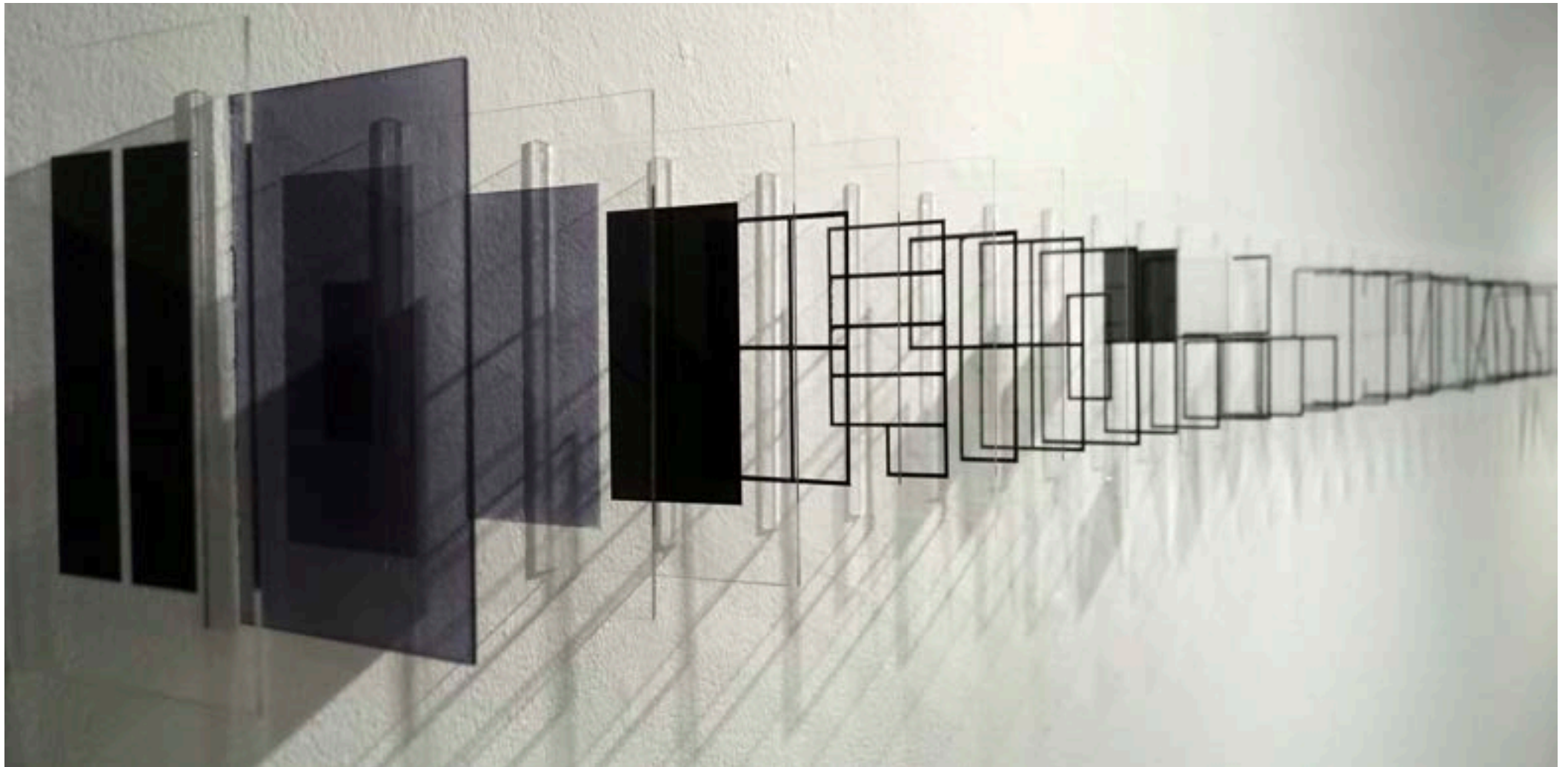
ROH

ADITYA NOVALI

*"The Book of Tea" by Okakura Kakuzo (1906): The
Abstraction*
2016
Ink and paint on 166 transparent plexiglass
Set of 166 panels
18 × 12 cm each





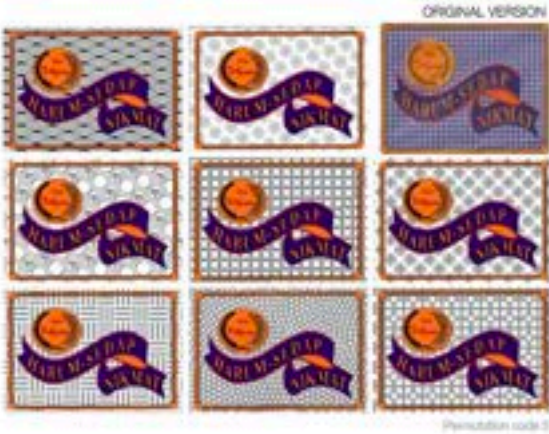




DECONSTRUCTION : STORY

Based on "The Book of Tea" by Okakura Kakuzo that was originally published in English in 1906, I reinterpreted the book into series of code that reflected my understanding about being here by using some Japanese phrase as a framework.

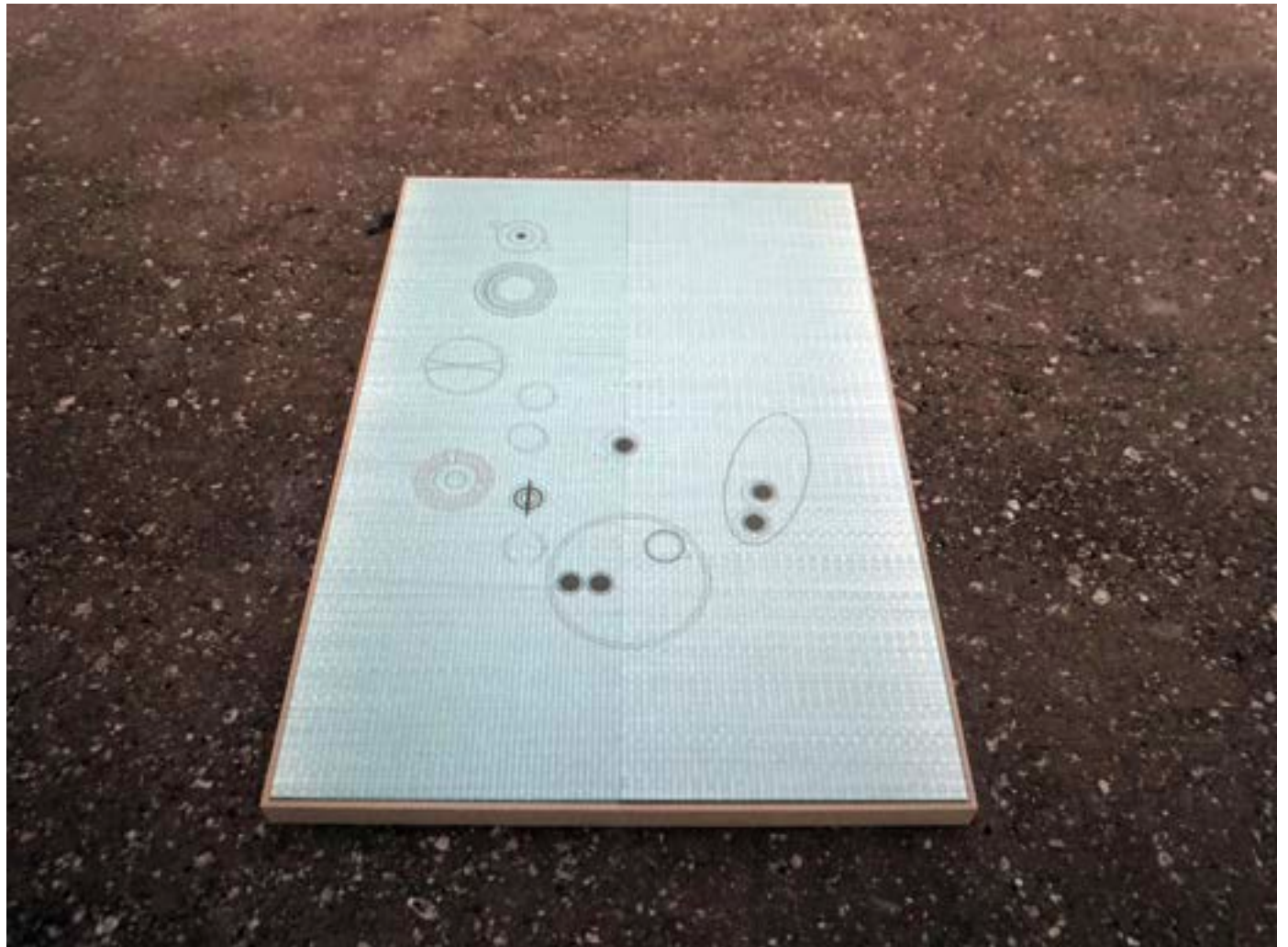


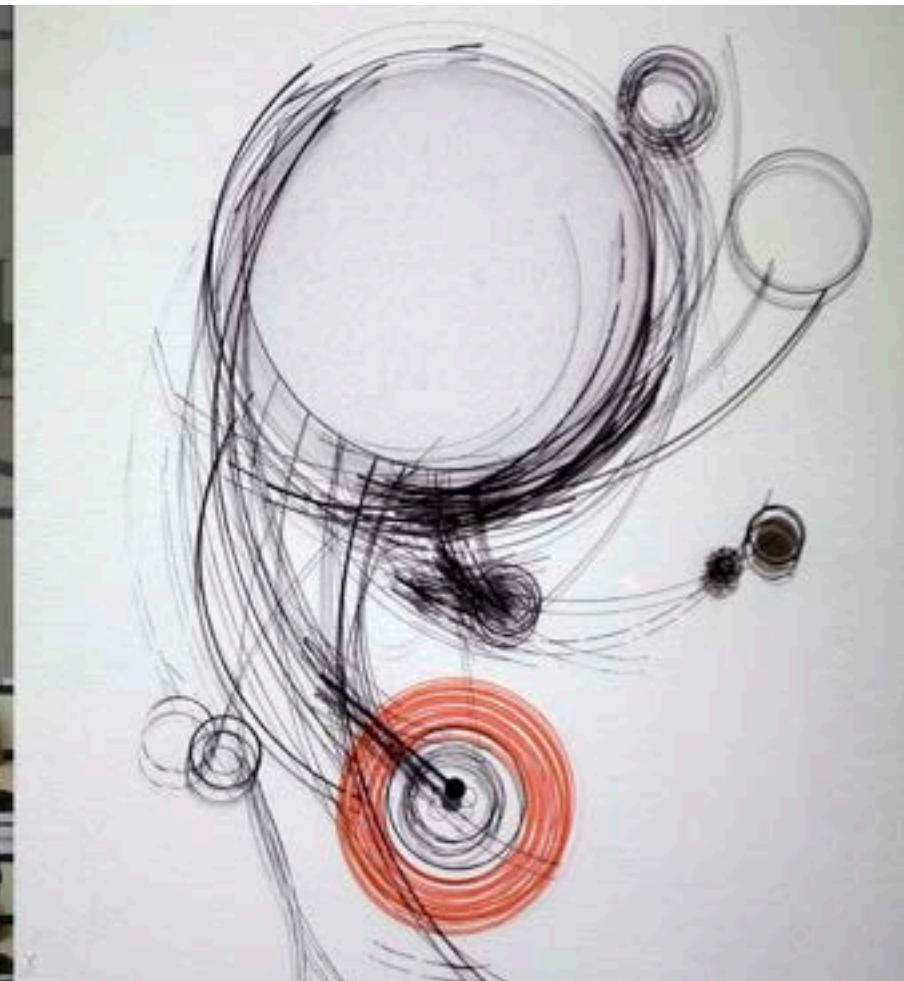


ROH

ADITYA NOVALI

*"The Book of Tea" by Okakura Kakuzo (1906): The
Abstraction*
2016
Ink and paint on 166 transparent plexiglass
Set of 166 panels
18 × 12 cm each





ACRYLIC

ADITYA NOVALI

3 – 24 NOVEMBER 2016

ROH PROJECTS
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTIST AND ROH

ROH

ROH Projects is pleased to present Aditya Novali's second solo exhibition with the gallery, ~~ACRYLIC~~, featuring completely new works. This show begins a two-part series that will find a continuation that will be shown in a separate presentation during Art Basel Hong Kong 2017. In ~~ACRYLIC~~, Novali attempts to establish a distinct aesthetic lexicon/vocabulary through visual markers prepared on transparent surfaces of different kinds, to be articulated more comprehensively in his following show. He questions and builds an understanding of how he communicates in this new work to deconstruct this format into more complex ideas. In a way, then, this exhibition explains the cognitive, fundamental "building blocks" to be developed further.

~~ACRYLIC~~ manifested itself from very humble beginnings, but very interesting questions: What is the distinction between abstract and abstraction (and does such a distinction exist) within the context of Novali's artistic practice? To what extent does representation play a role in proposing an answer to this? Stripping it down to the core, what is the essence of what he is trying to communicate? For those acquainted with Novali's practice, it is often the case that he takes a certain idea into a diverse array of permutations and forms. How is he able to, simultaneously, limit the width of these explorations whilst engaging a greater sense of depth at the same time?

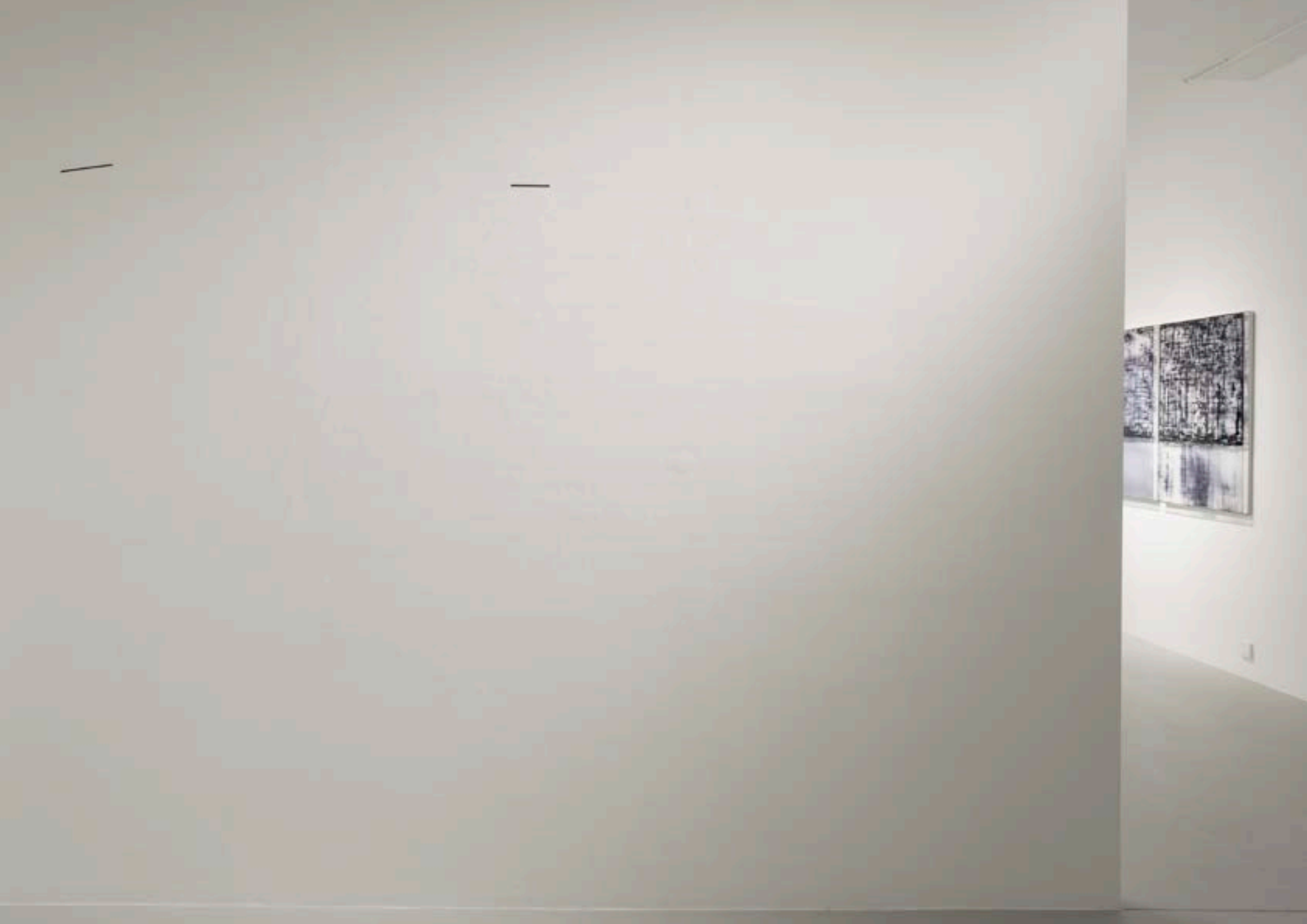
– Jun Tirtadji, 2016

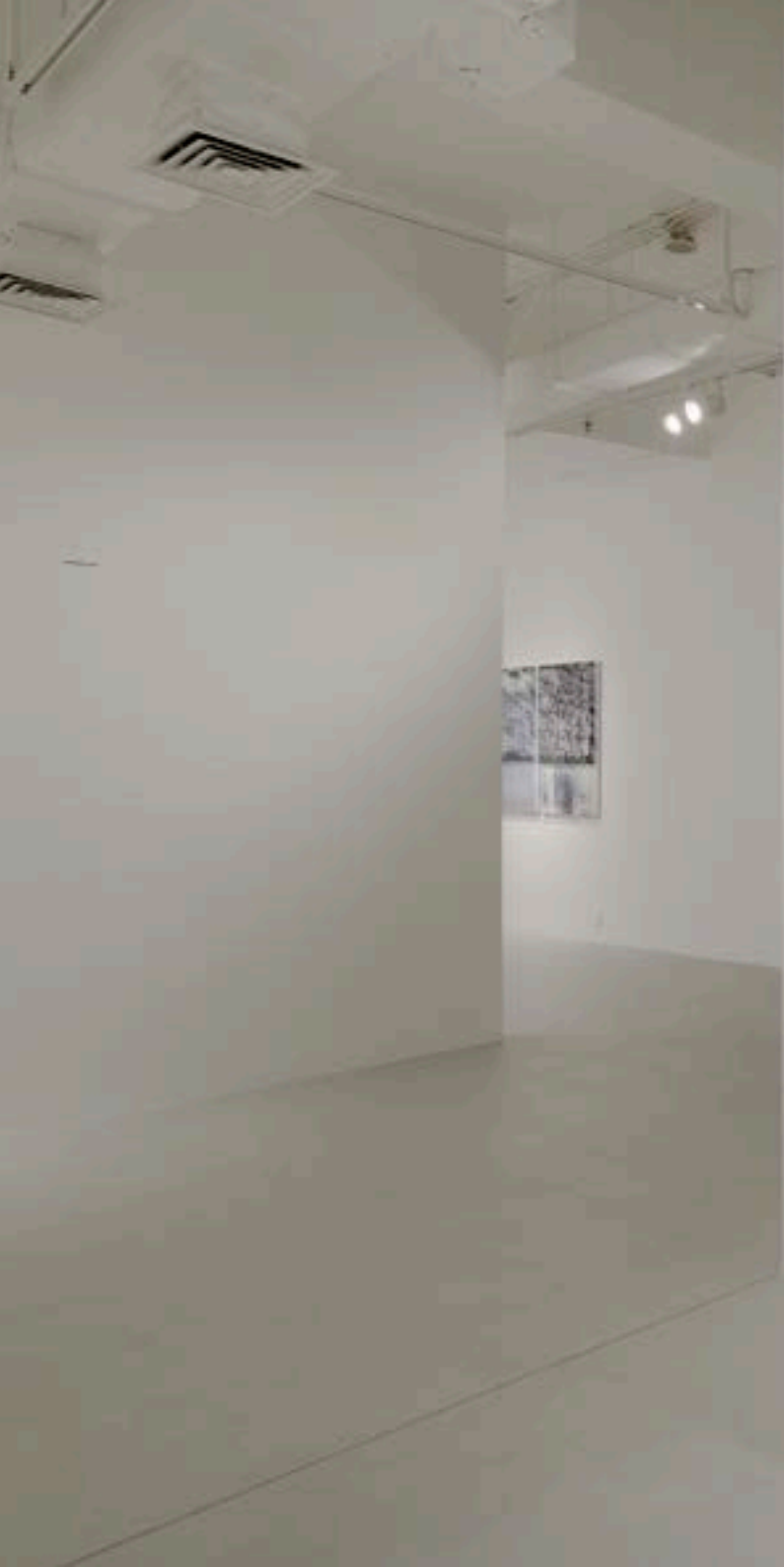
Aditya Novali explores a variety of possibilities when working with acrylic (or materialistically-speaking, the more correct term is Poly(methyl methacrylate), also commonly known as Plexiglas). The focal point of this material that had drawn Aditya to it is its transparency – its existence is to let whatever is behind shown, appear, revealed, yet protected, distanced and secured. Transparency exists, yet it can only be seen with the presence of two other factors: light and whatever material is behind it. Transparency matters because of these two matters.

This exploration had resulted in a new courage in his artistic trajectory: to trust his instincts. As rhetoric, this sounds easy. Yet in Aditya's conceptual phase, instinct became a challenge.

How does one irrationalize one's self? Can one trust their trained and disciplined aesthetic body? Can one train their mind to trust one's body? Can one believe that beauty is there because the truth is there? Can one allow beauty to exist simply because it exists? Can one make time to allow beauty to become, to exist?

– Grace Samboh, 2016





ROH

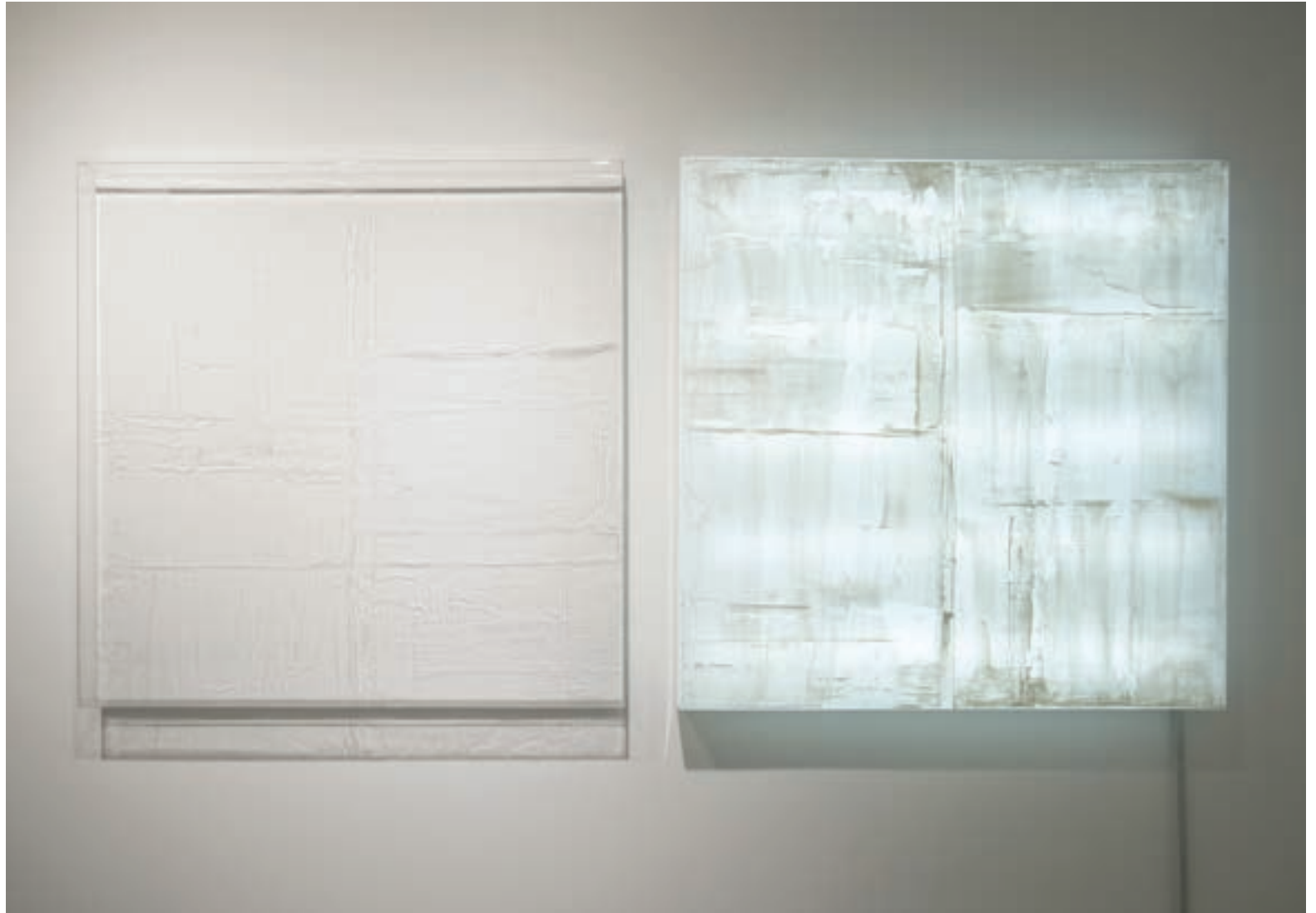
ADITYA NOVALI

*she ran a finger around the inside of the bowl,
record the date on the outside of the file*
2016

Clear coat, paint, LED light strips, adaptor,
plexiglass, wood and multiplex

Set of 2 panels

103 × 103 × 8 cm each



ROH

ADITYA NOVALI

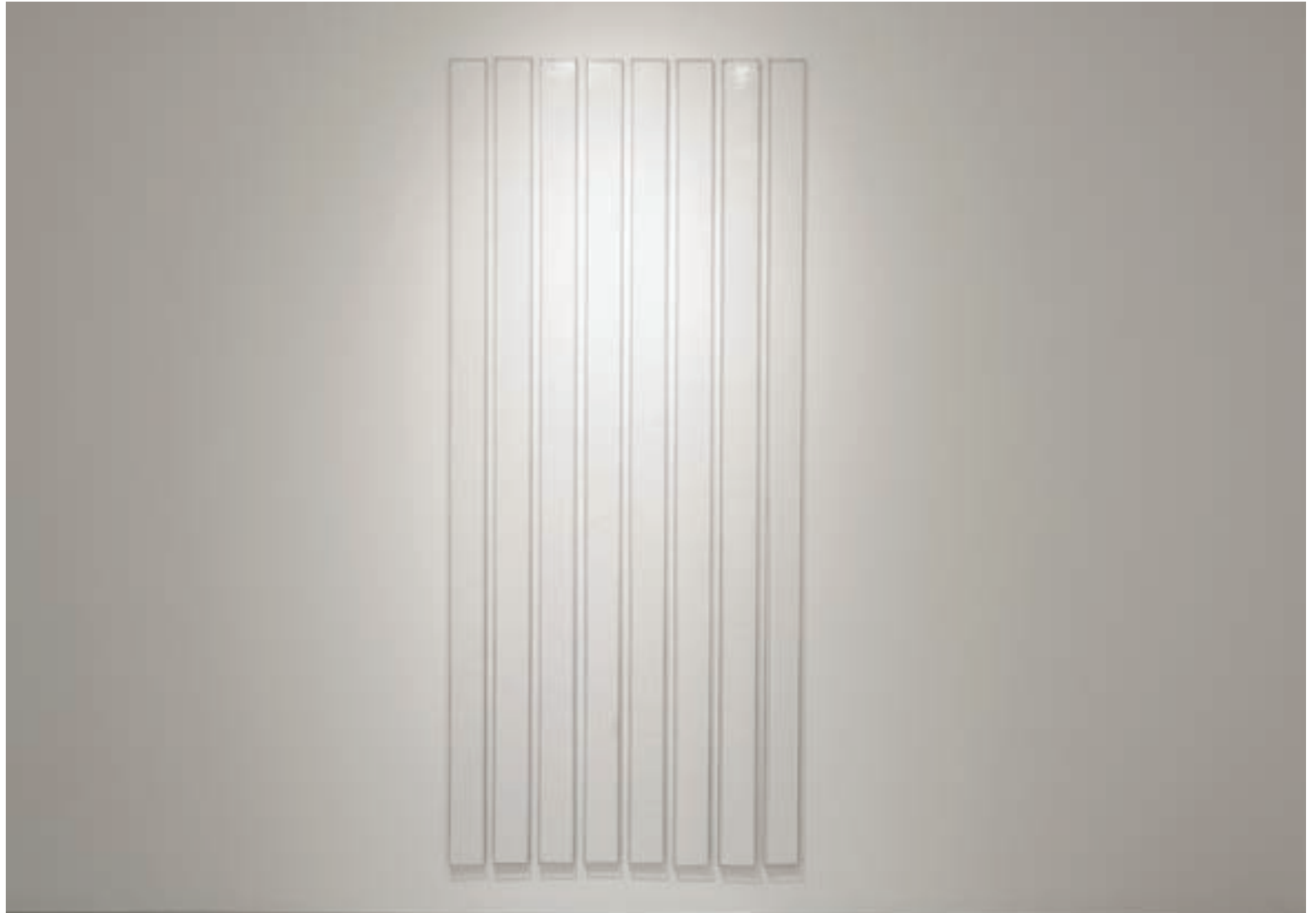
her comments are worthy of vertical repetition

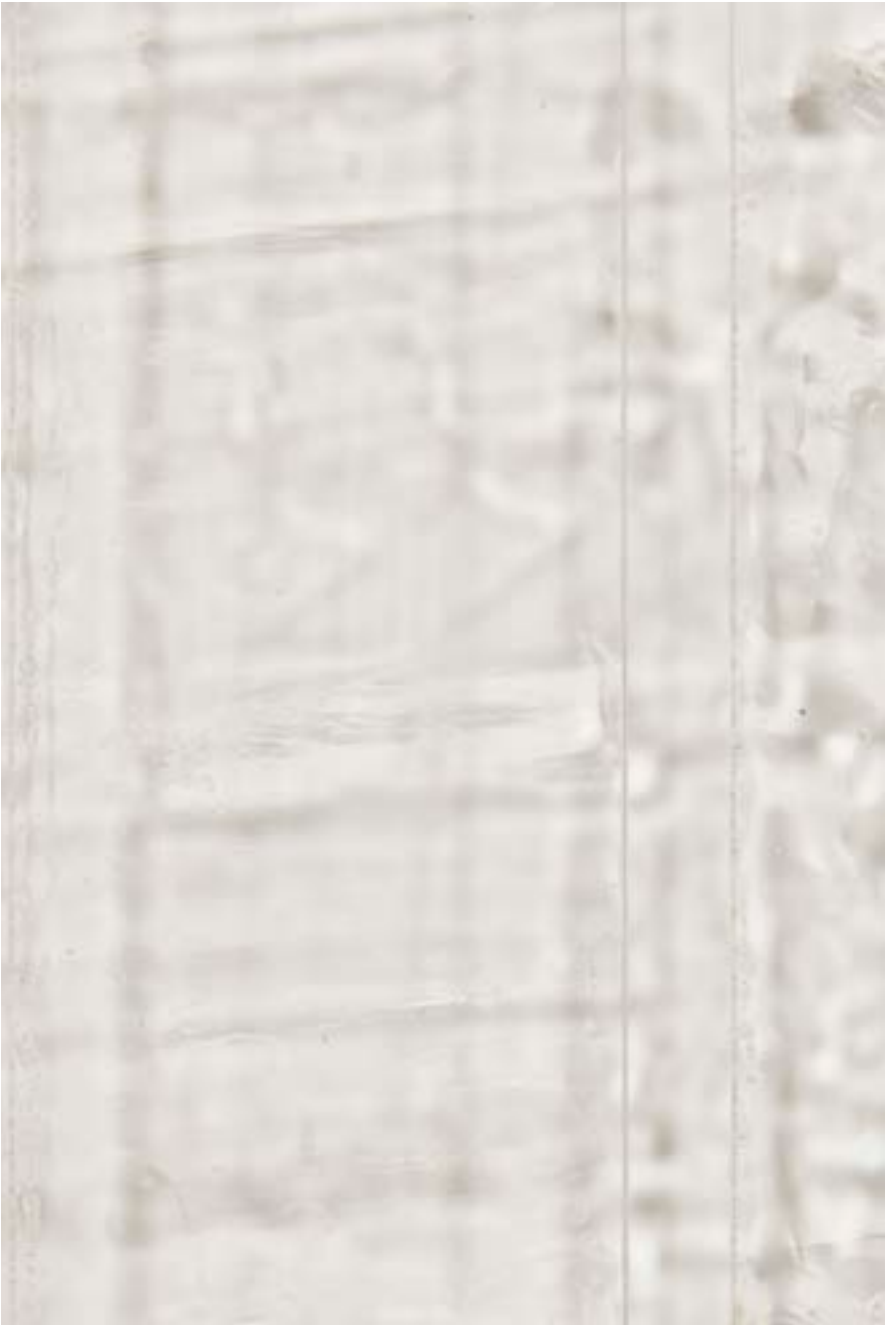
2016

Clear coat, plexiglass, multiplex and zinc plate

Set of 8 panels

236 × 11 × 3 cm each









ROH

ADITYA NOVALI

*a row of closely spaced dots will look like a
continuous line*

2016

Clear coat, paint, plexiglass, wood and multiplex

Set of 4 panels

109 × 109 × 5 cm each



ROH

ADITYA NOVALI

you will find the coat a useful addition to your wardrobe

2016

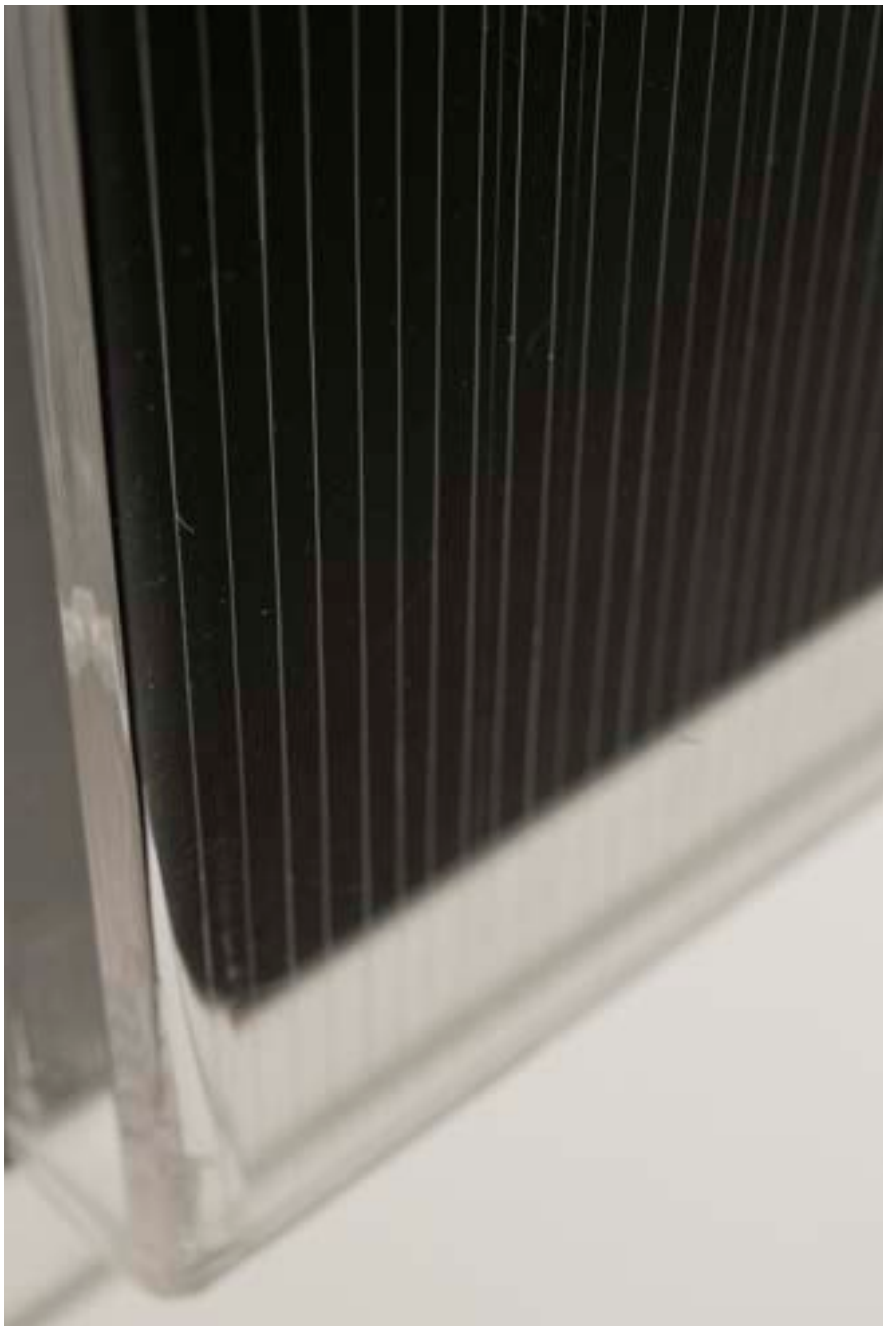
Ink, plexiglass, wood, multiplex and zinc plate

Set of 2 panels

115 × 74 × 5 cm each



ROH



ROH

ADITYA NOVALI

the parapet wall sweeps down in a bold curve
2016
Resin, plexiglass, wood, multiplex and zinc plate
Set of 2 panels
123 × 217 × 12 cm each







ROH

ADITYA NOVALI

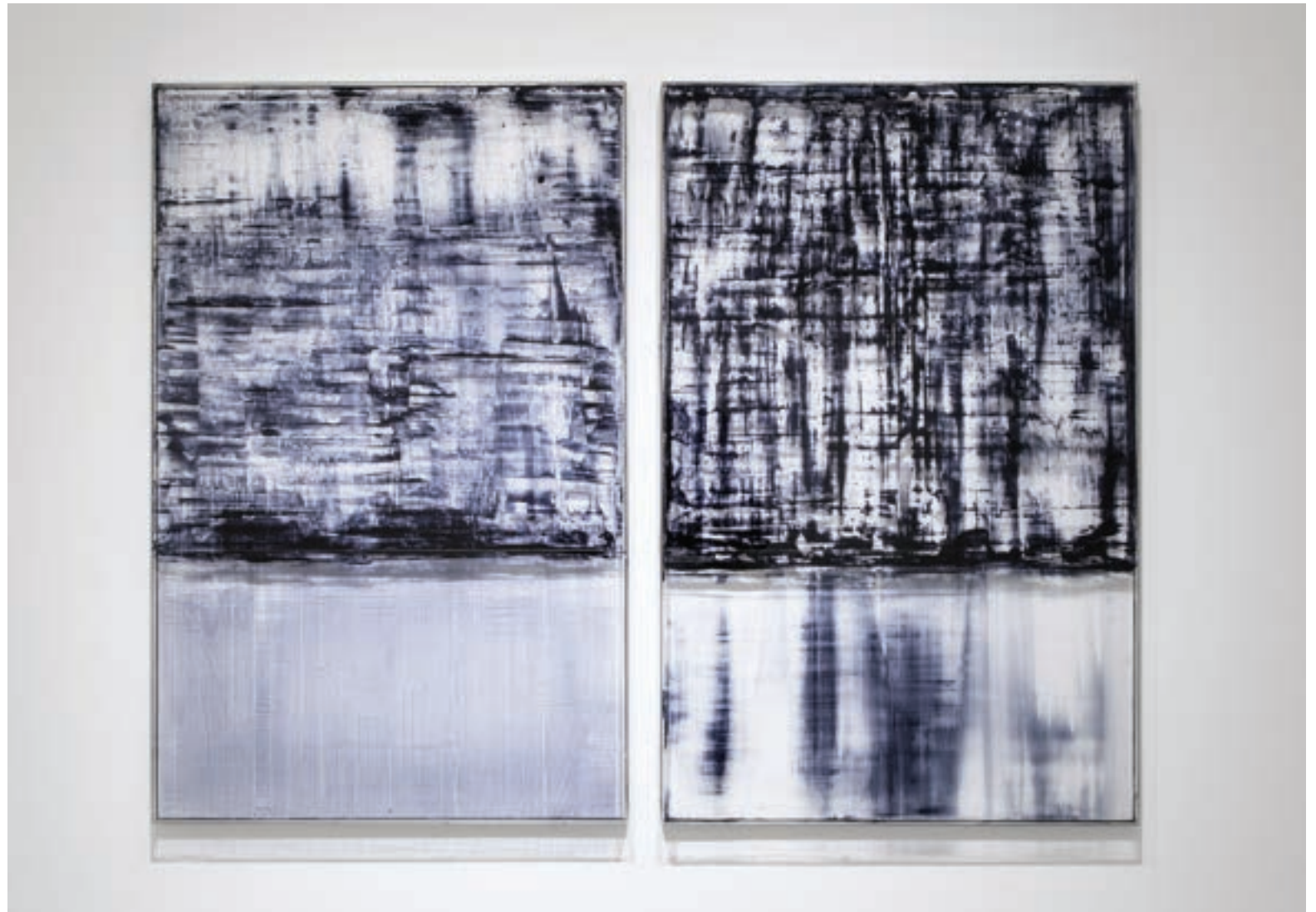
the erasure of prior history

2016

Clear coat, paint, plexiglass, wood, multiplex and
zinc plate

Set of 2 panels

115 × 74 × 5 cm each



ROH

ADITYA NOVALI

*the day he made it to the bigs, he forgot every
minor league ballpark he ever played in*
2016

Clear coat, plexiglass, wood and multiplex

Set of 5 panels

226 × 103 × 8 cm each



ROH

ADITYA NOVALI

she was dressed in blue

2016

Clear coat, plexiglass, wood, multiplex and zinc
plate

111 × 111 × 6 cm







ROH

ADITYA NOVALI

Carolyn was sitting in the dark

2016

Clear coat, paint, ink, plexiglass, wood and
multiplex

Set of 3 panels

143 × 103 × 7 cm each



ROH

ADITYA NOVALI

her comments are worthy of horizontal repetition

2016

Clear coat, plexiglass, wood, multiplex, and zinc
plate

136 × 122 × 9 cm



ROH



ROH

ADITYA NOVALI

ears blurred her vision

2016

Ink, plexiglass, wood, multiplex, and zinc plate

225 × 103 × 7 cm



ROH

ADITYA NOVALI

the names are written in ink

2016

Plexiglass, wood, multiplex and zinc plate

75 × 45 × 5 cm



ROH

ADITYA NOVALI

a stack of boxes

2016

Ink, plexiglass, wood, multiplex and zinc plate

225 × 103 × 7 cm



ROH

ADITYA NOVALI

*join the two sleeping bags together to make a
double*

2016

Paint, LED light Strips, adaptor, plexiglass, wood
and multiplex

Set of 2 panels

103 × 103 × 8 cm each



MAKAN ANGIN 2

ADITYA NOVALI

25 DECEMBER – 3 DECEMBER 2014

CEMETI ART INSTITUTE
YOGYAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTIST AND CEMETI ART
INSTITUTE

order (noun):

- 1. the arrangement of people and things in relation to each other according to a particular sequence, pattern or method.*
- 2. an authoritative command or instruction.*
- 3. a social class.*

In this project I try to see another side to, and other possibilities within, art apportion. Whilst appropriation is usually sourced from the physical image, here it is actually the appropriation of text and the information within it, such as curatorial statements from exhibitions, exhibition titles, sizes /dimensions or materials and medium, that usually “complete’ a work.

Sourced from the catalogues of previous residency programs at Cemeti Art House, I have created a number of methods for artists reading, both structured and random, personal and through interactions and collaborations with other observers. All of this is in order to “interweave” the existing data into new stories and new issues, without trying to know the visual forms or other contexts of the works. the results of these methods of reading are what then became the artwork.

The diverse possibilities that emerge through “matching, manipulating or sorting” different information actually opens up awareness of new and impressive processes, for instance ordering (more commonly called “commissioned art”, made to fulfill someone's preference) which is particularly interesting from the perspective of how it is “ordered”.

(Aditya Novali, 2014)

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ADITYA NOVALI

The Order
2014

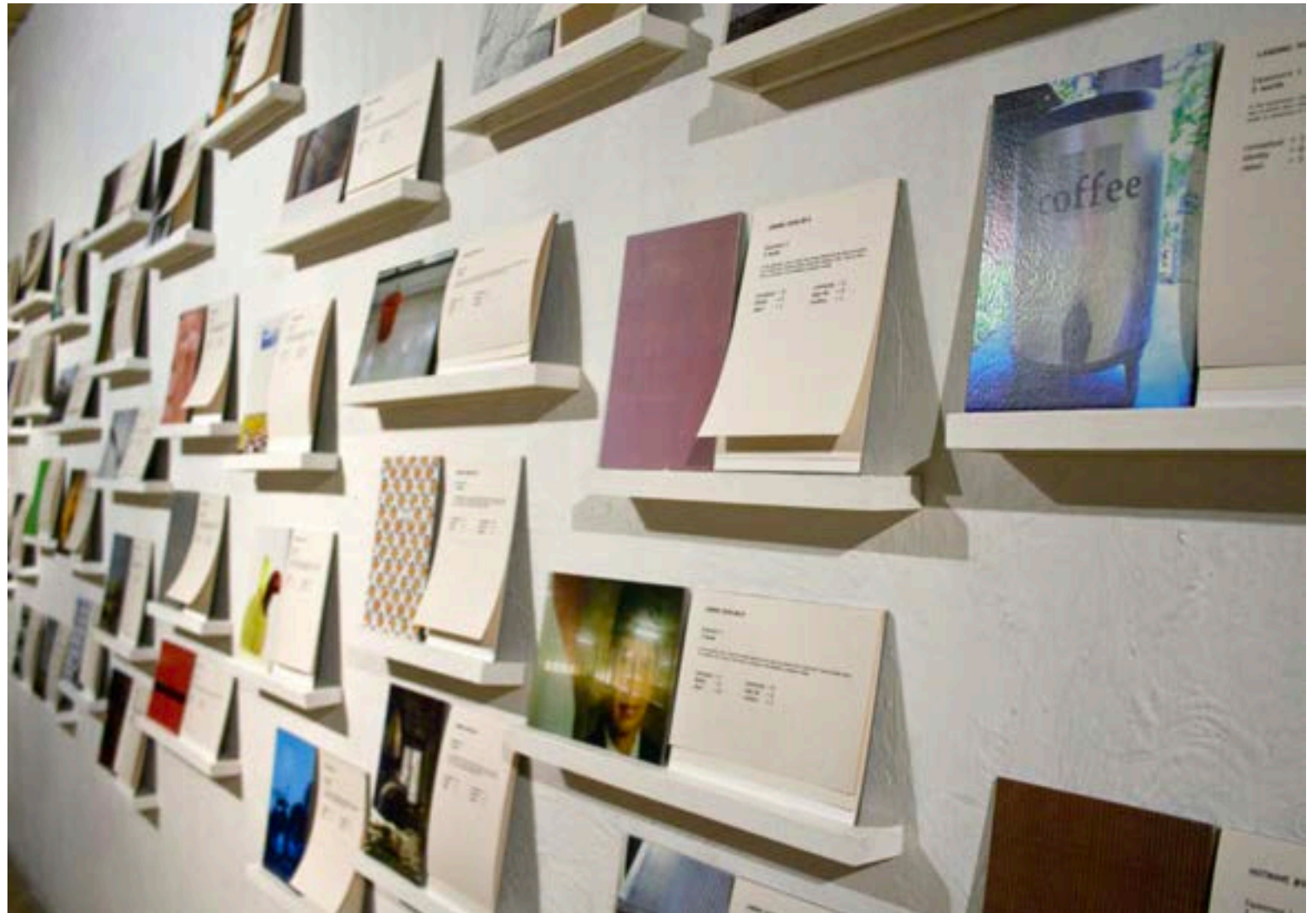
Interactive performance, video, prints, OHP
projector, card games



ROH

ADITYA NOVALI

The Method
2014
Set of 43 documents
21 × 14.85 cm each



HOTWAVE #3-7

Experiment 1.
3 words

In this experiment, I pick 3 words that closely related with my usual art practice and 3 words that I become familiar during this reading. Then, I look up these words in sentences in the exhibition catalogue's writing.

conceptual = 2	community = 0
identity = 1	daily life = 1
object = 3	tradition = 3

HOTWAVE #3-7

Experiment 2.
(title - dimension - medium)

In this experiment, I collect all the basic information that accompany each of the works that presented in this exhibition.

COMPASS
UNTITLED
PLUMBLER
THE TIME, THE BALANCE
ENLIGHTENMENT DAY

92 X 67 cm
variable dimension
site specific

print on silkscreen
mirror
wooden umbrella
gold plated needles
nylon
string
rotor
dynamo
looping music
iron frame
pendulums
thread
video projection

HOTWAVE #3-7

Experiment 3.
(1)

In this experiment, I convert all the subject into 1.

If such anxiety in most artists at my age is somehow still expressed in particular issues about **identity**, gender and criticism of consumerism, I translate into forms of space and the power which isn't only forming but, also formed it.

Through these books, we discussed the meanings of space, home and **daily life** in the context of creative work.

I play with people's perceptions about what art is, and of course, about space and daily **objects** that are stacked up around us.

At first, this work gives the impression being **conceptual**, however I think that it is not any "anti-material" **conceptual** art of the 1960s follower.

I immediately captures the symmetrical forms of ancient Javanese architecture, began with the ornaments in the Kraton, Taman Sari, **traditional** houses, and Ponglung Cading (Cading Archway).

However, I see that the harmony/balance that should have functioned to muffle the poles of dualism, such as good/bad, **tradition/modernity**, kraton/ the masses, now has been detached from its cultural context and functions only as a kind of jargon that envelope Yogyakarta as a tourist city.

I hang the plumb to criticize the balance that Javanese presently feel as forced and superficial, however the fact that the **object** is "beautiful but not functional" is more interesting for me.

The umbrella used by palace retainers in processions, initially functioned to protect people or **objects** from the harsh rays of the sun (although Sultan Hamengku Buwono is believed to be the representative of the sun).

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ADITYA NOVALI

(I)Matter(real)

2014

Interactive performance, objects

This project challenges and displaced the audience's position from being an observer to a performer, from subject to object or vice versa. By the end, the audience created and became the artwork itself.



ROH

ADITYA NOVALI

Memorial

2014

Single-channel video

These series of videos show diverse possibilities that emerge through “remembering, matching, manipulating or sorting” different information. It opens up awareness of new and impressive processes, for creating a new idea.



community is
"beautiful but not functional"

community is
symmetrical

community is
living in ancient architecture

community
is balance yet superficial

community is
a dualism of being good and bad

community is
a traditional + modern

community is
a cultural context

community is
a harmony of "anti-material"

community is
playing with people's perceptions

community is
a daily life in the context

community is
part of artist's anxiety issues

community is
a criticism of identity

community is
an ornament of gender

community is
harmony of power

community is



relationships
also displ
in the e

An atheist

Life 600

4 explosives-

MESS

and the discursive.

As a visual artist,
I felt compelled
to know more
about

A spiritual journey.

Artist's studio is seen
not only as _____,
but also
a representation
of _____.

The essence of idea.

are
the reflection on
the search for
identity
in a contemporary
subject.

The gamelan is no longer played as it was.

OR MESS

*Residency as
encounter
between*

New monarch.

Drawing as
a way of thinking
and _____

What's the new art?

Celebrity gossip.

There is _____
for someone
who has been
"alienated"
by a residency.

Contemporary artist
means _____

my feelings are
a bit extreme

An interesting way
monitoring
the tensions.

It's not political,
just _____.

"Made In Indonesia"

Sensational.

now become
of normal life.

Calling Nyai Roro Kidul.

What associated with artist in logic?

He enjoys looking at
it in _____.

*A lover of
paradoxical philosophy.*

the discourse of ethnography.

ATCH or MESS

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ADITYA NOVALI

Match or Mess (card game)

2014

Set of 1000 printed cards

Two famous social games, "Apple To Apple" and "Cards Against Humanity" inspired this card game. Novali created a twist by sourcing all the material from art exhibition's writings or curatorial that used to be associated with serious context and content into the game.



PAINTING SENSE

ADITYA NOVALI

12 JULY – 16 AUGUST 2014

ROH PROJECTS
JAKARTA, INDONESIA

PHOTOS COURTESY OF THE ARTIST AND ROH

Aditya Novali has constantly raised the issue of identity in his works, with particular attention on the complexities that arise between the how one is perceived by others, how one seeks to be perceived by others, in tension with the realities that compose who one actually is. In *Painting Sense*, Aditya 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. It may be said, then, that the works presented by Aditya in *Painting Sense* may be analyzed in terms of three foundational parameters: how the works relate to the “self”, how the works represent Aditya’s ideas on marginalization, and how the works respond to the notion of utility/function. 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.

Although Aditya has become in recent years recognized as a multi-disciplinary artist who explores a wide array of mediums from intricate architectural sculptures, objects, and conceptual installations. Despite the wide variety of mediums he works with, though, Aditya’s artistic practice revolves around raising questions and responding to the issue of identity. It was very interesting that in discussing with Aditya what he would like to explore in his project with us, then, that he wanted to challenge himself by coming back to what he has grown somewhat distant to over the years: paintings. Our initial conversations regarding this exhibition, then, began with the premise of coming back to his roots, an almost sentimental return to “conventional mediums” of sorts. We began to discuss various ideas surrounding painting in Aditya’s works, as well as exploring the conceptual frameworks behind his concerns: identity, socio-cultural expectancies, and the self-manipulation of how one appears in relation to others.

In “THE WALL – Asian (Un)real Estate Project” , one of his most ambitious projects to date, Aditya constructs a miniature single-facade apartment building, with illuminated rooms that the viewer is able to physically rotate into different combinations. The modular construction of the building allows for numerous arrangements of brick walls, windows, and/or prison bars. Thematically speaking, Aditya seems to examine the notion of low-rent housing and its potential to “trap” its inhabitants into a vicious cycle of mediocrity. This seemingly livable building may literally be transformed into a prison.

More importantly, in this work he also utilizes the building as a metaphor for the self. If we see the building as a representation of a person, what Aditya suggests, then, is that how one appears on the surface may appear to be highly rigid, but in reality is highly compliant to changing environments and circumstances. Through this work Aditya questions the many complexities behind how people compose preconceptions of others, and create simplifications that ignore the many nuances behind who a person actually is. He also discusses the notion of how one may influence others to perceive oneself. The intricacy arises, then, in the tensions between the way others already come to incomplete assumptions about us, furthered by the ways we also deliberately shape the way others think about us. These issues are reexamined further in *Painting Sense*.

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 backs 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 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.

In the *Tools Alphabet* series of works, Aditya manipulates the instruments painters use to create their compositions, from brushes, rollers, and pencils, and twists these objects and in doing so removes their respective functional purposes. The objects are combined with each other, bended, elongated, and/or manipulated in size. By doing so, he turns these objects into aesthetic objects. These works discuss the notion of the marginalized, and how people often overlook the importance of process behind reaching a final product. This is analogous to how paintings are only considered significant for the visual appearance of what is shown on the canvas, but the tools and processes behind these works are generally disregarded.

Aditya reverses this frame of thought by bringing attention to what may be argued is the most valuable of a painter's belongings – his tools. There is a certain postmodernist assessment expressed by Novali in highlighting those perspectives that tend to be overlooked or marginalized.

The way that Aditya repeats objects in various permutations seems analogous to Joseph Kosuth, the American conceptual artist, in the way the two artists see repetition as a means of recontextualizing the way the audience sees a certain object. For Kosuth, a simple chair is photographed, and this image is then juxtaposed with the original chair object, as well as with a dictionary definition of what a chair means. So Kosuth interprets the same object in three different ways: physical object, image, and conceptual definition. Aditya, on the other hand, interprets an object and manipulates it in different ways, such as *Object(ion) of Painting* and repeats this process with regards to the various series of works for this show. Although the two artists construct their presentations differently, Aditya similarly puts objects in different contexts to invite his audience to rethink their initial presuppositions about their place and value to an artist.

Paint(less) Painting represents the peak 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 processed based painting, but in a neutral composition as can be anticipated from his choice of materials.

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 (for a short abstract on basic Utilitarian theory, see footnote). 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. This seems analogous to a broader scope of life applications. Aditya provides his audience a gentle reminder that the overlooked, seemingly insubstantial components of human experiences may hold value if understood and appreciated more comprehensively as valuable, integral parts of life. The unceremonious, rudimentary disciplines of life is beautiful in and of itself, as are the seemingly insignificant objects Aditya elevates and contextualizes in Painting Sense.

(Jun Tirtadji, 2014)

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Addendum on Utilitarianism:

The perennial emphasis expressed through the ethical framework of Utilitarianism involves the notion of determining the ontological status of actions by whether or not such actions maximize the good of the majority. In its fundamental essence, then, any action (means) one decides to take may be considered ethically appropriate if and only if its outcome (ends) may be found to be greater than the negative impact of the actions taken beforehand. A stronger form of this theory, then, suggests that an action may only be considered correct if and only if the outcome (ends) of one's actions is the greatest of all possible outcomes. Until today, Utilitarianism is considered a significant ethical theory in its application to society, whether in issues of government, healthcare, and science in a large scale, to the seemingly insignificant decisions one makes every day. It seems easy to imagine, for instance, a government official deciding on a state budget and determining its allocations based on how such allocations would result in a the greatest maximal good of a population of people he leads. It seems equally easy to imagine, then, one's own day-to-day decision of going to the grocery and basing one's budget on what proportion of purchases would be most gratifying to one's family.

Although Utilitarianism may appear to be an appealing ethical theory as either a representation of the motivational ethical framework behind people and their ethical decision or as what should be such a representation, there are classical issues that have been raised with

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regards to Utilitarianism that are also interesting to discuss and analyze further. For instance, how can the actual outcomes of one's actions truly be measured in terms of its general promotion of happiness to others (as opposed to perceived outcomes)? Can people, practically speaking, live life in a manner that includes determining each and every action by the impact it has to each and every other person possible? How does one delineate the distinction between means and ends? In other words, how does one determine when a series of actions shifts in ontological status between a means and an ends?

ROH

ADITYA NOVALI

Object(ion) of Painting

2014

Steel, plaster, plexiglass, wood, stone

Set of 5 panels

150 × 110 × 3 cm each



ROH

ADITYA NOVALI

Canvas Logic
2014

Panel 1:
Canvas, wood, metal
150 × 110 × 3 cm

Panel 2:
Canvas
113 × 83 × 2.5 cm

Panel 3:
Wood
82 × 63.5 × 3 cm

Panel 4:
Metal
1.2 × 1 × 0.1 cm



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ADITYA NOVALI

Canvas as A Language #1

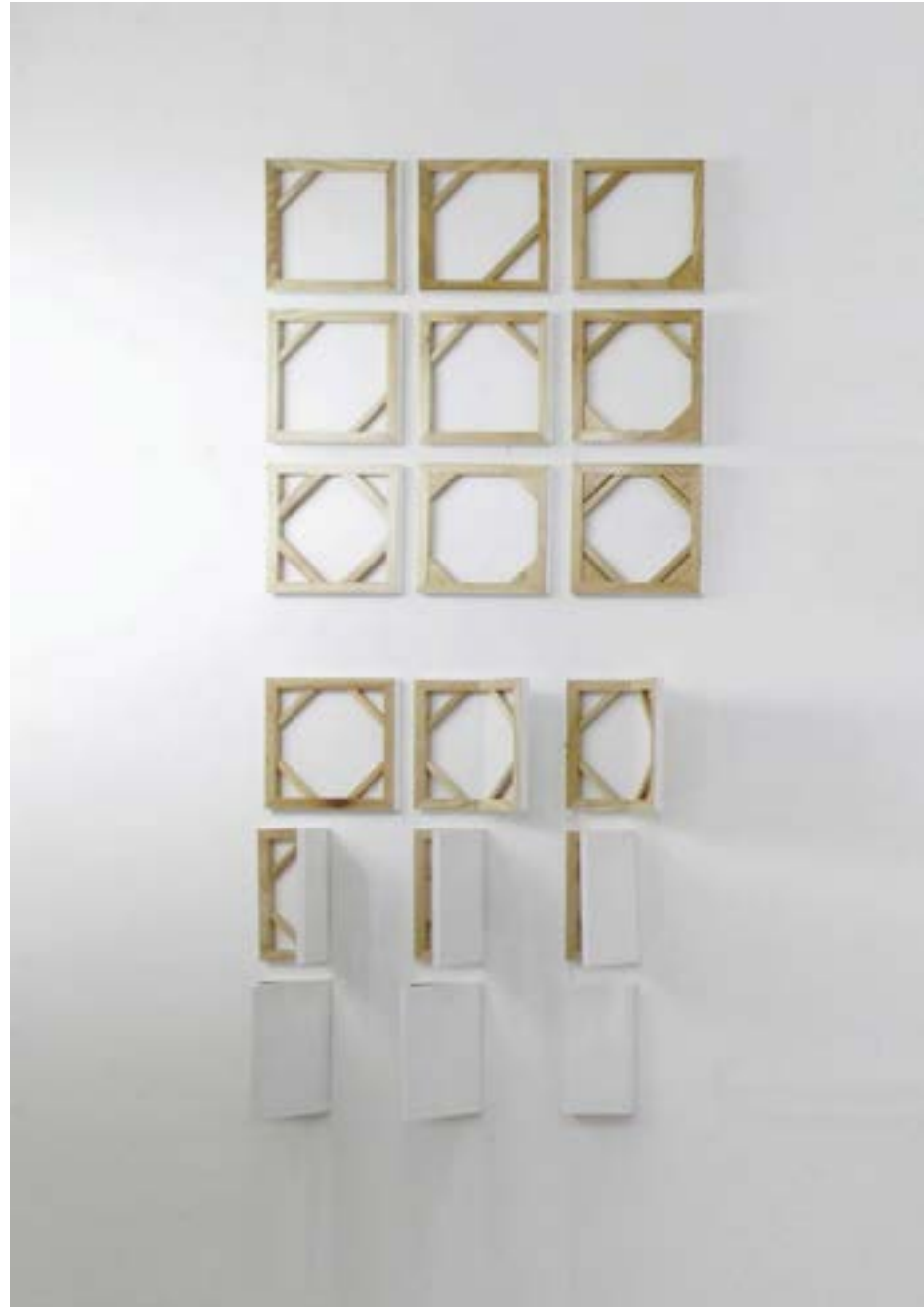
Canvas as A Language #2

2014

Wood, canvas, steel sheet, magnets

Set of 9 panels each

Approx. 30 × 30 × 2 cm each panel



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ADITYA NOVALI

Canvas as A Language #3

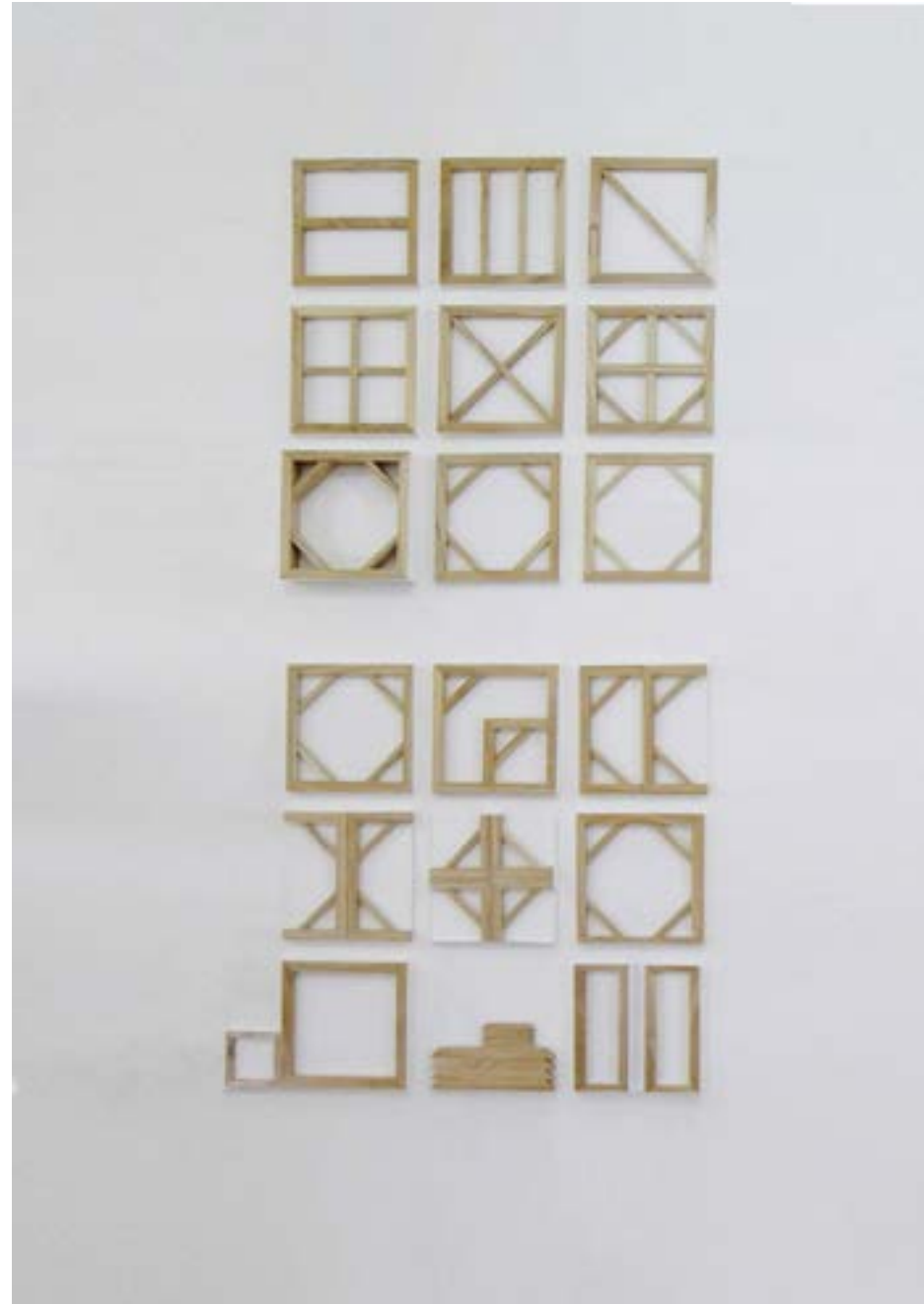
Canvas as A Language #4

2014

Wood, canvas, steel sheet, magnets

Set of 9 panels each

Approx. 30 × 30 × 2 cm each panel



ROH

ADITYA NOVALI

Canvas as A Language #5

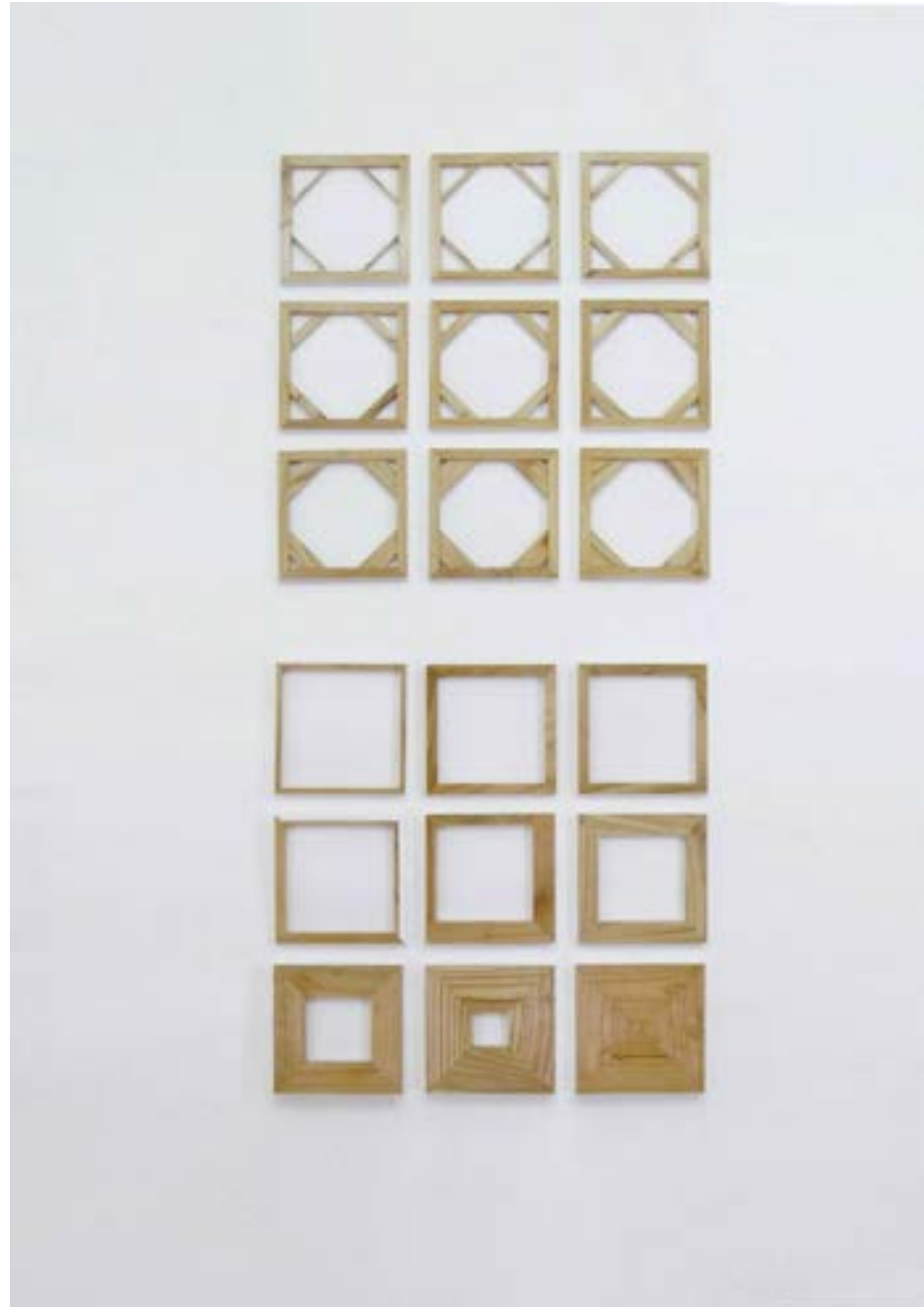
Canvas as A Language #6

2014

Wood, canvas, steel sheet, magnets

Set of 9 panels each

Approx. 30 × 30 × 2 cm each panel



ROH

ADITYA NOVALI

Canvas as A Language #7

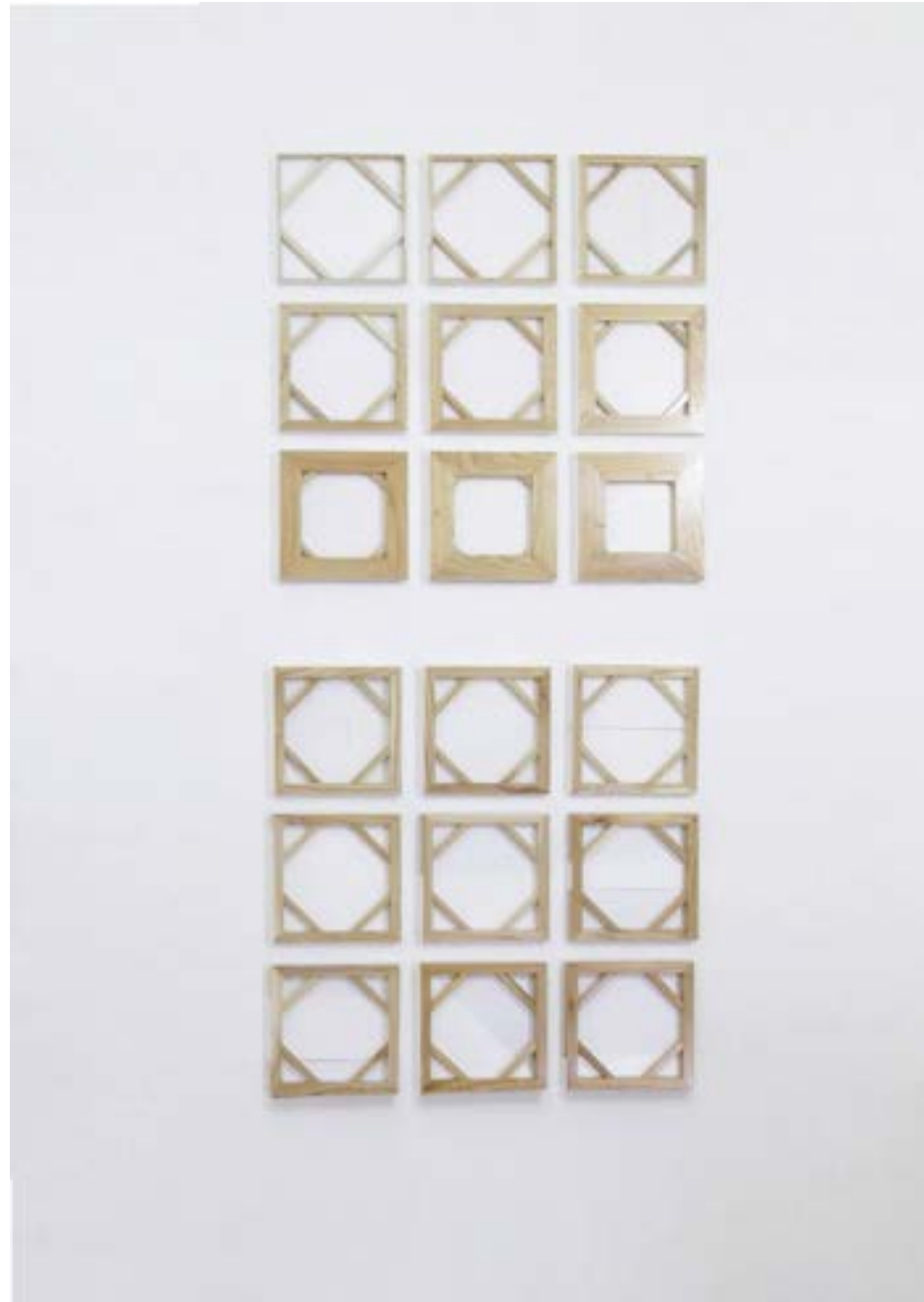
Canvas as A Language #8

2014

Wood, canvas, steel sheet, magnets

Set of 9 panels each

Approx. 30 × 30 × 2 cm each panel

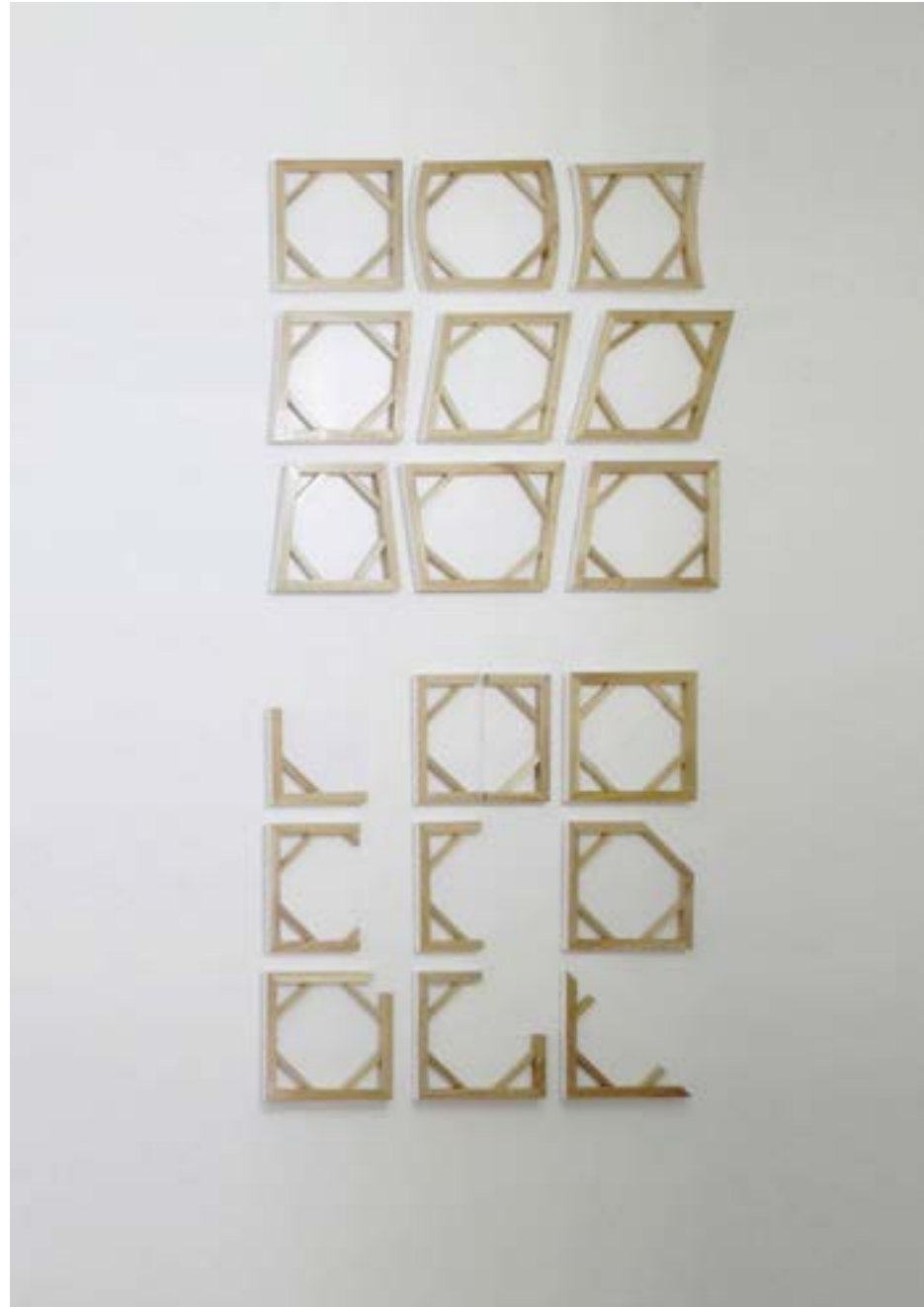


ROH

ADITYA NOVALI

Canvas as A Language #9
Canvas as A Language #10
2014

Wood, canvas, steel sheet, magnets
Set of 9 panels each
Approx. 30 × 30 × 2 cm each panel



IDENTIFYING INDONESIA SERIES

ADITYA NOVALI

20 JULY – 18 AUGUST 2013

EXHIBITED AT:

DOJIMA RIVER FORUM
FUKUSHIMA, JAPAN

LITTLE WATER
DOJIMA RIVER BIENNALE 2013

PHOTOS COURTESY OF THE ARTIST AND DOJIMA RIVER
BIENNALE

The Indonesian maps evident in the IDENTIFYING INDONESIA series are deconstructed in a “geo-historical” approach. In parallel with the term “geo-politics”, “geo-history” is an attempt to observe history through geography. The Nusantara archipelago (nusa-antara; the nation in-between) is historically known to be referred to as Indos-nesos. In geographical terms, Indos-nesos is used to identify the nations that occupy the islands between continental Asia and the Pacific Ocean (more than 350 ethnic groups in all), all of which do not necessarily share the same ancestry; no concrete identity and roots.

“The Chaos” is a map presented floating inside a glass box filled with water. The movement of each island is accordingly to the flow of water pumped within the box. “The Contemporary” is a map out of hundreds of white LED from each of the province, activated through number of buttons. It is an interactive play of our perception about the nation. “The Process” is a map out of white wax and stainless steel plate. At first, the map would be visible. As the wax melts, it gradually disappeared.

Stamping has broader meaning as an activity. From just a children’s play game to a very formal legalization regulation. Stamp In(k)donesia is an interactive project about how we perceive our nationality- today. As we are now living in an era of manipulated norm and value, with this project I would like to raise a question and challenge our awareness regarding our present situation - socially, politically or other reality. There are 33 individual stamp shaped in each of Indonesian province. Here, the audience can create their own “map of Indonesia” by stamping one, two or all of them on a piece of paper, associated with their personal perception and emotion. Each piece will reflect an individual hope or anger about this nation in the future.

– Aditya Novali, 2013



ROH

ADITYA NOVALI

Identifying Indonesia series:

Stamp In(k)donesia

2013

Set of 33 individual stamp in 3 cases

80 × 20 × 12 cm each

Wooden stamps, stamp pad, ink, table, paper

Identifying Indonesia series:

The Alphabet of Dialectic Territory

2014

Set of 33 frames

30 × 22.5 × 3 cm each

Wood, fabric, plexiglass, resin, cement, thread,
canvas, paint, ink, wax, paper, zinc plate, copper,
multi board, silicone rubber, tea stain, synthetic
material, stone, mirror.

Identifying Indonesia series:

The Contemporary, The Chaos, The Process

2013

Mirror, plexiglass, wood, water, glass, pump, multi
board,

wax, stainless steel, electrical
elements, interactive LED

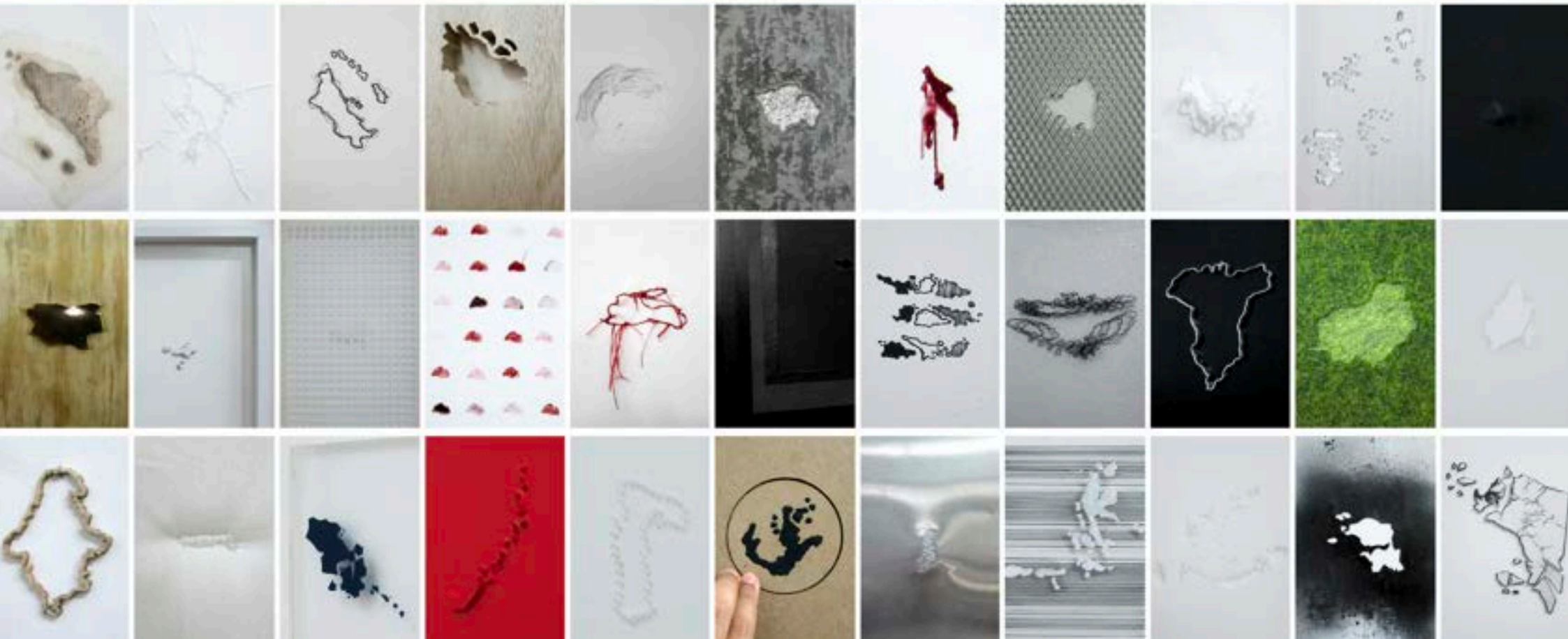
Set of 3 panels each

244 × 150 × 13 cm









ARTJOG 2012

14 – 28 JULY 2012

JOGJA NATIONAL MUSEUM
YOGYAKARTA, INDONESIA

ROH

ADITYA NOVALI

The Imaginary Mass of (2) Things

2012

Coated steel, transparent perspex, wood, mirror

120 × 98 × 50 cm

111 × 86 × 4 cm

50 × 50 × 137 cm

43 × 43 × 111 cm

92 × 74 × 0.03 cm

35 × 50 × 3 cm



DEVIATION: NEW SCULPTURES

GALERI SALIHARA
JAKARTA, INDONESIA

ROH

ADITYA NOVALI

Platform(s)

2012

Coated steel

115 × 90 × 30 cm

42 × 42 × 112 cm

43 × 60 × 43 cm

100 × 30 × 7 cm

30 × 30 × 7 cm (3)

119 × 94 × 30 cm

35 × 35 × 70 cm

25 × 25 × 100 cm

85 × 30 × 7 cm

88 × 88 × 10 cm

