

PRESS RELEASE

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ROH presents *New Obsolescence: ADITYAVOVALI*, Aditya Novali's third solo exhibition with the gallery.

Jakarta, March 2023 – ROH is pleased to present *New Obsolescence: ADITYAVOVALI*, Aditya Novali's (b. 1978 Surakarta, Indonesia) first solo exhibition at our new space in Jalan Surabaya, and his third solo exhibition with the gallery to date. In this show, Novali conducts a rigorous evaluation into an archival video documentation taken in June 17, 1989, in which Novali himself, alongside two other groups of performers, was invited to conduct a solo *wayang* (traditional Indonesian shadow puppetry) performance at the *Istana Negara* (Indonesian Presidential Palace) to a formal state audience. The first part of the title of the exhibition, *New Obsolescence*, is in itself contradictory, in which the concept of something new is rendered automatically obsolete, while the second part of the title, *ADITYAVOVALI*, refers to Novali's own mistyped name in the video archive's opening credit line.

The video, recorded on a Betamax cassette tape, traces Novali's own aesthetical foundations as well as multiple layers of Indonesia's complex geopolitical situation, imprints of colonial heritage and social complexities. The recording begins with an opening credit that introduces a list of performers who will take center stage in the recording itself, an Austrian all-boys choir and a *dalang cilik* (young shadow puppeteer). This scene presents from the outset two inherently fallacious pieces of information, the first of which is a misspelling of Aditya Novali's name and the second being the uncredited *angklung* (traditional Indonesian bamboo wind chime instrument) orchestra performed right before Novali's. Even in these initial moments, we come to realize how the human frail ability to render past memories in crystal precision, inaccurate versions of the past reappear from time to time with substantial points missing.

The artist begins the show by transforming the scenes of the film's opening credits, footage, and glitches within the framework of his signature rotatable painting. A diptych of a reconfigured Indonesian map based on the provinces that made up Indonesia in 1989 demarcates the sense of time in the exhibition. This work directs the audience to Gallery Apple, which has been painted a stark blue color to mimic the blue screen glitches in the video, curiously similar to the Prussian blue *kebaya* worn by the female dignitary guests of the event. Four monitor screens play the original video itself in a loop, each starting at a different point of time, emanating what remains of the sound archive of the performances recorded on Betamax tape. Gallery Orange then presents a diverse array of abstracted paintings depicting various aspects of the performance in the palace, with details of the stages, the chandeliers, the carpets, the maps of the country, to the guests and their attires, marking perhaps the return of the distorted memory of performance itself to the gray walls of the gallery.

Through the diffraction Novali conducts in the show, the exhibition recollects one of a notable moment of the artist's personal life and reconsiders this event from multiple vantage points. *New Obsolescence: ADITYAVOVALI* is curated by Diana Campbell and will be open by invitation on 11 March and to the public starting on 15 March to 7 May 2023. Visit the gallery's official website www.rohprojects.net and follow the gallery's Instagram account @rohprojects or reach out to info@rohprojects.net for further updates on operational hours and announcements of public programs.

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ADITYA NOVALI

Aditya Novali works with a variety of mediums — installation, performance, painting, and sculpture — often first conceiving an idea and then finding the appropriate methodologies to realize his vision. Addressing themes such as identity, boundary, materialism, and life in an urban environment, Novali's multifaceted works often contain complex permutations of ideas that contain elements of transformation and an intersection between rationality and intuition.

Novali has participated in a wide range of exhibitions worldwide, a selection of which includes his first mid-career survey *WHY* at Tumurun Private Museum, Surakarta, Indonesia (2022); notable group presentations include Dhaka Art Summit: *বন্ধ্যা/Bonna* in Dhaka, Bangladesh (2023); *On Muzharul Islam: Surfacing Intention* as part of Dhaka Art Summit in Dhaka, Bangladesh (2020); The 9th Asia Pacific Triennial of Contemporary Art at QAGOMA, Brisbane, Australia (2018); DIASPORA: Exit, Exile, Exodus of Southeast Asia at MALLAM Contemporary Art Museum, Chiang Mai, Thailand (2018). Solo exhibitions include *ME:DI:UM* at Liste Art Fair in Basel, Switzerland (2019); *Significant Other* at ShanghArt Gallery, Singapore (2018); *Caprice* at Art Basel Hong Kong: Discoveries with ROH Projects, Hong Kong (2017); *ACRYLIC* at ROH Projects, Jakarta, Indonesia (2016), and *Painting Sense* at ROH Projects, Jakarta, Indonesia (2014). Selected group exhibitions include *1* at ROH, Jakarta, Indonesia (2022); The 15th Asia Art Festival: *Multiple Spectacle Art from Asia* at Ningbo Art Museum, Ningbo, China (2017); *Imaginary Synonym Tokyo Wonder Site*, Japan (2016); *Aku Diponegoro* at National Gallery of Indonesia, Jakarta, Indonesia (2015); *Shout! Indonesian Contemporary Art* at Museo d'Arte Contemporanea (MACRO), Italy (2014); Dojima River Biennale in Osaka, Japan (2013); SEA+ Triennale at National Gallery of Indonesia, Jakarta, Indonesia (2013). Novali was nominated for Best Emerging Artist Using Installation at the Prudential Eye Awards, Singapore in 2016; awarded Best Artwork in the Bandung Contemporary Art Awards (BaCAA) and a Finalist in the Sovereign Asia Art Prize in 2010.

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

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

Wednesday - Friday, 13:00 - 19:00

Saturday - Sunday, 11:00 - 19:00

Closed Monday, Tuesday and public holiday

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