

ROH

NEW PAINTINGS

NADYA JIWA
NAOTAKA HIRO
SER SERPAS
TITH KANITHA
WEI JIA

ROH

ROH is delighted to present our first group exhibition for the year, *New Paintings*, focusing on recent works by Nadya Jiwa, Naotaka Hiro, Ser Serpas, Wei Jia and Tith Kanitha. The exhibition presents works as emerging from this particular historical moment, a period in which concerns about one's freedom, the dissolution of the body, and a broader loss of grip on reality are manifested by artists in material terms. Shown for the first time together, the exhibition presents a dialogue between artists who are continuing to break ground in this medium, addressing its history and ongoing relevance as a syntax for contemporaneity and its expression.

New Paintings

Nadya Jiwa, Naotaka Hiro, Ser Serpas, Wei Jia and Tith Kanitha

25 January - 22 February 2026

With thanks to Bortolami, LC Queisser, and Michael Ku Gallery

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Jalan Surabaya 66

Jakarta 10310

ROH

NADYA JIWA

B. 1994, Braunschweig, Germany

Lives and works in Bandung, Indonesia

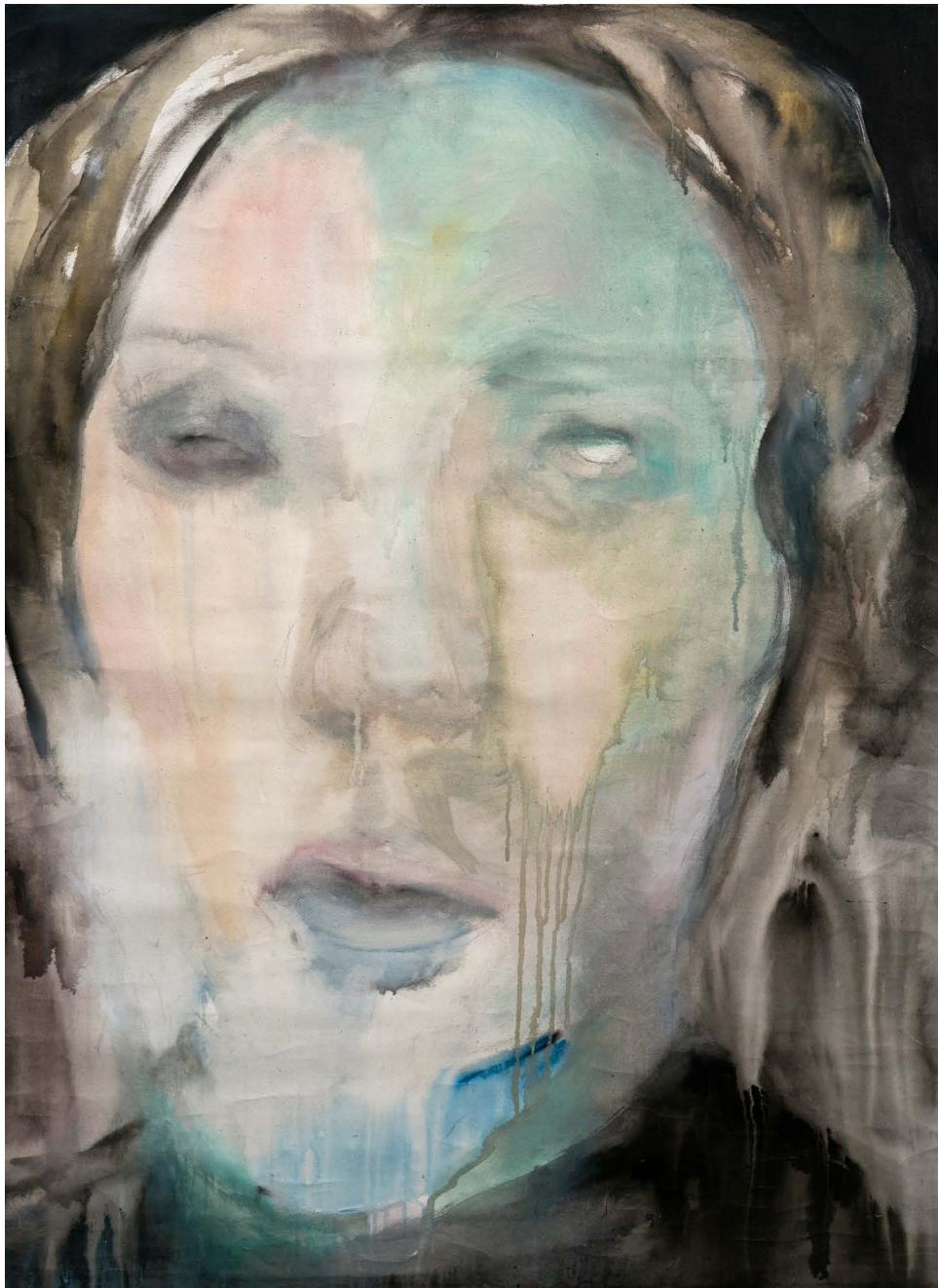
Nadya Jiwa precipitates impressions as well as images that form in her work. Consuming information, human nature is presented in conjunction with a certain composition of reality through thin movements and strokes that may at once be derived from more cognitive considerations, while departing from intuition. Symbolism is deftly interweaved in Jiwa's paintings and drawings in an attempt to distill a cacophony of interactions, information exchange, as well as development of her external world. It is as if she attempts to share a certain sensibility of personal knowledge and impression that approaches more spiritual considerations, impressions that are at once clear and yet uncanny, and of truths that seem devoid of meaning and yet linger.

Jiwa received her Bachelor's Degree from the Faculty of Art and Design, Bandung Institute of Technology, Bandung, Indonesia in 2016 with a concentration in painting. Selected solo exhibitions include *sadar* at ROH, Jakarta, Indonesia (2024); solo presentation *Khayal / Chimeric* with ROH at Liste Showtime (2021); duo presentation with Rizal N. Ramadhan, *Batang Mati, Cendawan Tumbuh* at Selasar Sunaryo Art Space, Bandung, Indonesia (2022). Her group exhibitions include *Titicara: Meruah* at Selasar Sunaryo Art Space, Bandung, Indonesia (2024); Biennale Jogja 17: *TITEN* in Yogyakarta, Indonesia (2023); Art Basel Hong Kong with ROH, Hong Kong (2023); Art Collaboration Kyoto with ROH, Kyoto, Japan (2022); S.E.A. Focus with ROH at Gillman Barracks, Singapore (2020); *Getok Tular #2: Spacing Out (Lamunanku...)* at Omni Space, Bandung, Indonesia (2018); *Lunch Time!* at Kanal Art Space, Jakarta, Indonesia (2013); and *Apa Saja dan di Mana Saja* Woodcut Exhibition at Galeri Soemardja, Bandung, Indonesia (2013). Nadya Jiwa is the Silver Winner of the UOB Painting of the Year, Emerging Artist Category in 2019.

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NADYA JIWA

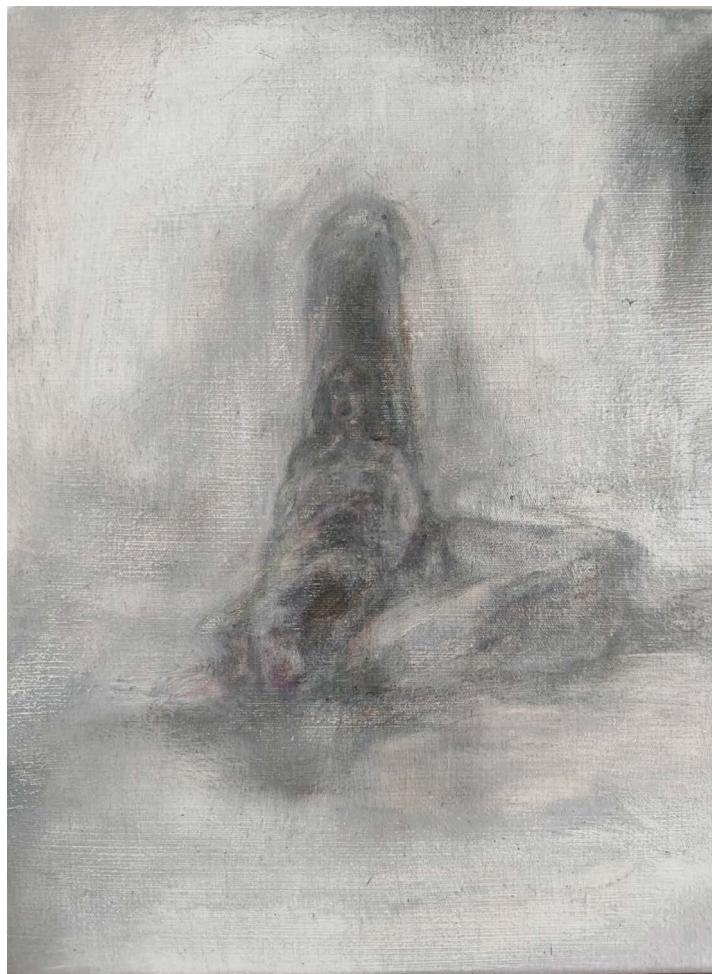
Siren
2015
Acrylic on canvas
120 × 100 cm



ROH

NADYA JIWA

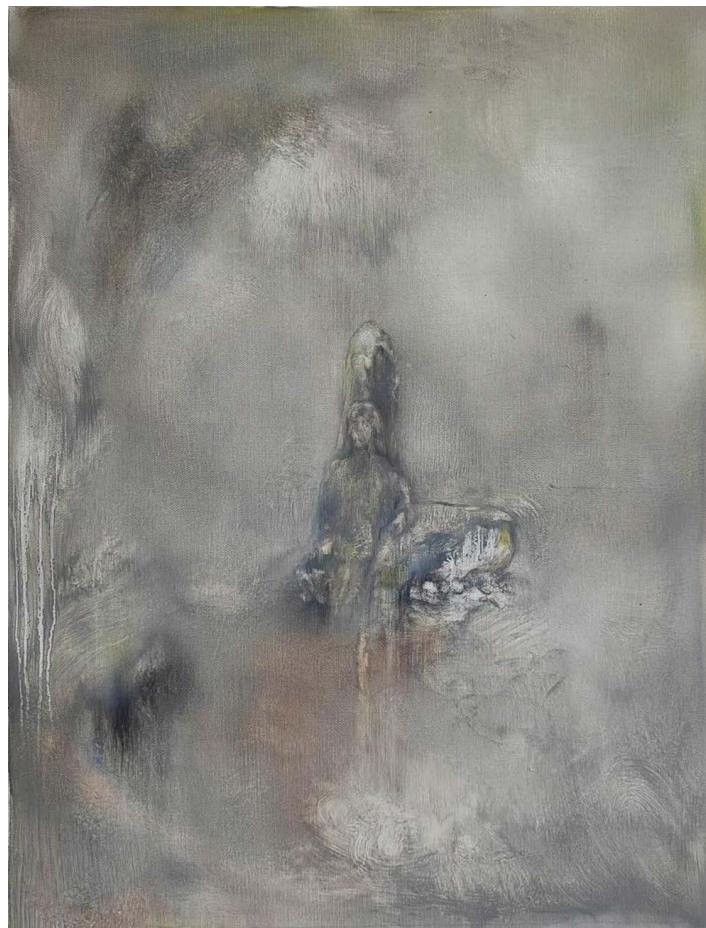
Panyandaan I
2025
Oil on canvas
20 x 15 cm



ROH

NADYA JIWA

Panyandaan II
2025
Oil on canvas
50 × 40 cm



ROH

NADYA JIWA

Panyandaan II
2025
Oil on canvas
50 × 40 cm



ROH

NAOTAKA HIRO

B. 1972, Osaka, Japan

Lives and works in Los Angeles, California

Naotaka Hiro (b. 1972, Osaka, Japan; lives and works in Los Angeles, California) explores the limits and unknowability of his own body through painting, drawing, sculpture, and video. His work charts the tensions between subjectivity and objectivity as he works on his surfaces from above and below, inside and outside.

Hiro's solo exhibitions include *Of Two* at Bortolami, New York, US (2025); *Two Worlds* at The Box, Los Angeles, US (2024); *Green Door* at Herald St, London, UK (2021); *In the Ravine* at Misako & Rosen, Tokyo, Japan (2019); *Red Olive* at Golden Lips, Misako & Rosen, Tokyo, Japan (2015); *Unknown, Video Works 2006 – 2011* at Brennan & Griffin, New York, US (2012); *To and From* with Sid M. Dueñas at Dobaebacsa, Seoul, South Korea (2009); and *Knows Nothing* at Misako & Rosen, Tokyo, Japan (2007). His group exhibitions include Roppongi Crossing 2025: *What Passes Is Time. We Are Eternal* at Mori Art Museum, Tokyo, Japan (2025); *Seven Stations: Selections from MOCA's Collection* at MOCA, Los Angeles, US (2020); *In the Meanwhile... Recent Acquisitions of Contemporary Art* at Santa Barbara Museum of Art, Santa Barbara, US (2020); *Made in L.A.* at the Hammer Museum, Los Angeles, US (2018); *Alfred Jarry Archipelago: La valse des peintins – Act II* at La Ferme du Buisson Centre d'Art Contemporain, Noisiel, Paris, France (2015); *Happy Mind My Pleasure – My View* at Misako & Rosen, Tokyo, Japan (2011).

Hiro's works are in the collections of the Museum of Modern Art, New York; the Whitney Museum, New York; the Museum of Contemporary Art, Los Angeles; Santa Barbara Museum of Art, California; Minneapolis Institute of Art, Minnesota; and many more.

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NAOTAKA HIRO

Untitled (Adrift)

2025

Canvas, fabric dye, oil pastel, rope, and
grommets

261.62 x 213.36 cm



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SER SERPAS

B. 1995, Los Angeles, California, USA

Lives and works in New York, USA

Ser Serpas (b. 1995, Los Angeles) is an American artist and poet working across painting, sculpture, site-specific installations and performance. Exploring corporeal and poetic forms of expression, Serpas' works address themes of temporality, trans embodiment, and how bodies and objects move through and circulate within contemporary existence.

Serpas recent solo exhibitions include *Of my life* at Kunsthalle Basel (2025); *chandler* at LC Queisser, Tbilisi (2025); *Even Better Than the Real Thing* at Whitney Biennal 2024, New York; *memory station, she cast index bedding myself for you, gare closed bye bye yes its in people*, Acquisition Presentation JUNGER ANKAUF for Museum Ludwig at Art Cologne; *Tool*, Maxwell Graham / Essex Street, New York; *I Fear (J'ai Peur)* at Bource de commerce, Paris; *HALL* at Swiss Institute, New York (2023); *Monakhos* at LC Queisser, Tbilisi; *HEAD BANGER BOOGIE* at Galerie Barbara Weiss, Berlin (2022); *Ser Serpas* at Balice Hertling, St Martin + Gravilliers, Paris; *Ser Serpas* and Elene Chantladze at Conceptual Fine Arts, Milan; *Guesthouse* at LC Queisser, Tbilisi; *Two Take Red Series* at Karma International, Zurich; *Models* at Karma International, Zurich (2021); *Against Attachment* at Ludlow 38, New York; *what we need is another body* at Truth and Consequences, Geneva; *Stars are Blind*, (with Sitara Abuzar Ghaznawi) at LC Queisser, Tbilisi (2019).

Her works have been included in group exhibition at LC Queisser Cologne, Cologne (2025); MoMA PS1, NY (2025); Galerie Molitor, Berlin (2025); EL Museo del Barrio, New York; Black Canvas, Penang; Hot Wheels, Athens; Galeria Stereo, Warsaw; rue de Gravaillers, Paris (2024); La Fondazione Zimei di Pescara, Pescara; CITY SALTS, Basel; LC Queisser, Tbilisi; Bonner Kunstverein, Bonn; OCDChinatown, New York; White Columns, New York (2023); Istituto Svizzero, Rome; Antenna Space, Shanghai; Amant, New York; Thomas Dane Gallery, Napoli; Centre d'Art Contemporain Genève, Genève; Maxwell Graham / Essex Street, New York (2022); Fitzpatrick Gallery, Paris; Progetto, Lecce; Oxygen Biennial, Tbilisi; Progetto, Lecce; Jenny's, New York; Palazzo Tamborino Cezzi, Lecce (2021); CUADRO22, Chur; Kevin Space, Vienna; Karma International, Zurich; Arcadia Missa, London; Hammer Museum, Los Angeles; Punta della Dogana, Venice (2020); Galerie Barbara Weiss, Berlin (2019).

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SER SERPAS

Untitled

2025

Oil on canvas, dirt, hair

208.28 x 182.88 cm



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TITH KANITHA

Born in 1987 in Phnom Penh, Cambodia
Lives and works in Phnom Penh, Cambodia

Tith Kanitha's art practice engages with laborious, meditative and repetitive processes in pursuit of a feeling of freedom. She works across several artistic media, making sculptures, installations, performances, videos, and works on paper. Tith often draws on personal experiences, as well as collective memory of Cambodia's troubled modern history, translating these complex issues into a gentle language of organic abstraction. Tith is also active in Cambodia's burgeoning independent cinema industry as an actor, director, and artistic director, closely affiliated with the award-winning film production company Anti-Archive.

Tith has exhibited at prestigious exhibitions in Cambodia, Southeast Asia and internationally. In 2022, she contributed a large installation comprising of sculptures and works on paper was exhibited in the 58th Carnegie International, curated by Sohrab Mohebbi; Tith was the first artist from Cambodia to join this prestigious biennial exhibition in its 126-year history. Tith participated in the Hawai'i Triennial 2025, Aloha Nō. Also in 2022, she exhibited a substantial body of works in the 11th Singapore Biennale. She has shown work at the Jewish Museum of Belgium (Brussels), Mori Art Museum (Tokyo), ifa (Berlin and Stuttgart), French Cultural Center (Phnom Penh), and SA SA BASSAC (Phnom Penh), and many other venues. Tith's work is held in several prominent private and public collections internationally, including at Singapore Art Museum, and has been critically acclaimed in specialist art publications including Artforum. She has undertaken residencies at the Rijksakademie van beeldende kunsten (Amsterdam), Bose Pacia (New York), Arts Initiative Tokyo (Tokyo), and SA SA BASSAC (Phnom Penh), among others.

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TITH KANITHA

Untitled

2020-21

Acrylic on acid-free, 300g paper

85 × 120 cm

(TKA 0021)



ROH

TITH KANITHA

Untitled

2020-21

Acrylic on acid-free, 300g paper

85 × 120 cm

(TKA 0023)



ROH

TITH KANITHA

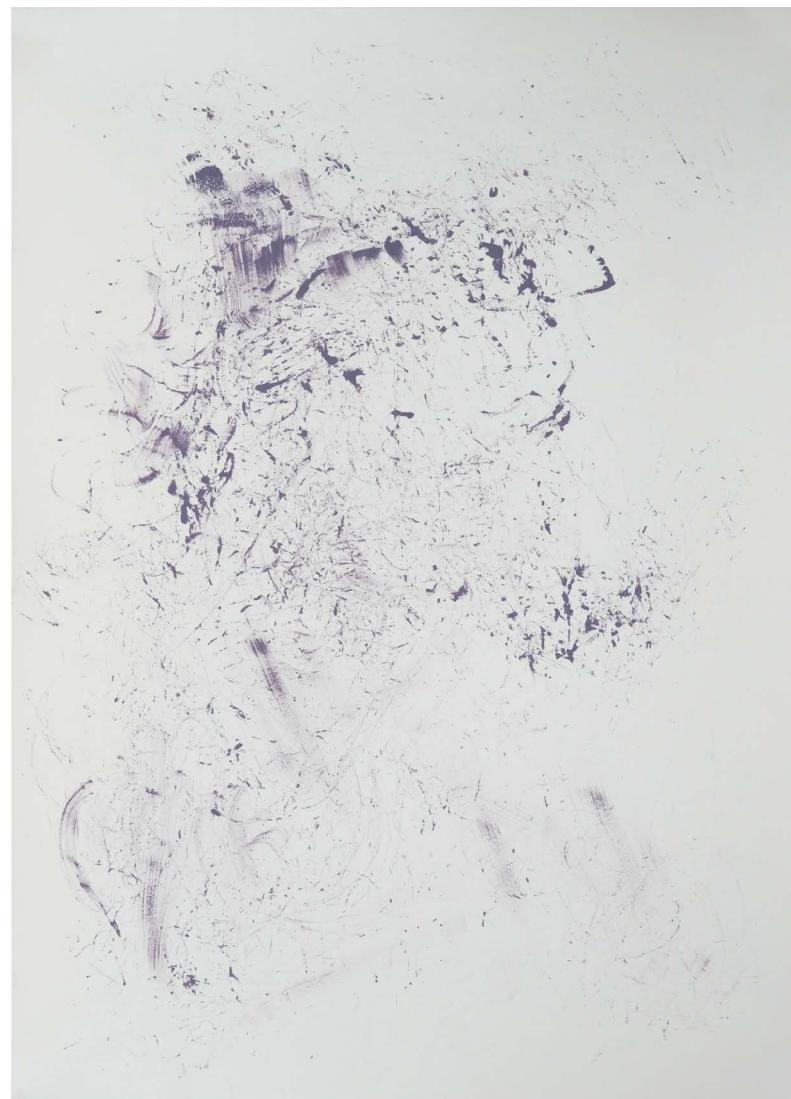
Untitled

2020-21

Acrylic on acid-free, 300g paper

85 × 120 cm

(TKA 0025)



ROH

TITH KANITHA

Untitled

2020-21

Acrylic on acid-free, 300g paper

85 × 120 cm

(TKA 0026)



ROH

TITH KANITHA

Untitled

2020-21

Acrylic on acid-free, 300g paper

85 × 120 cm

(TKA 0029)



ROH

WEI JIA

B. 1975, Chengdu, Sichuan

Lives and works in Chongqing, China

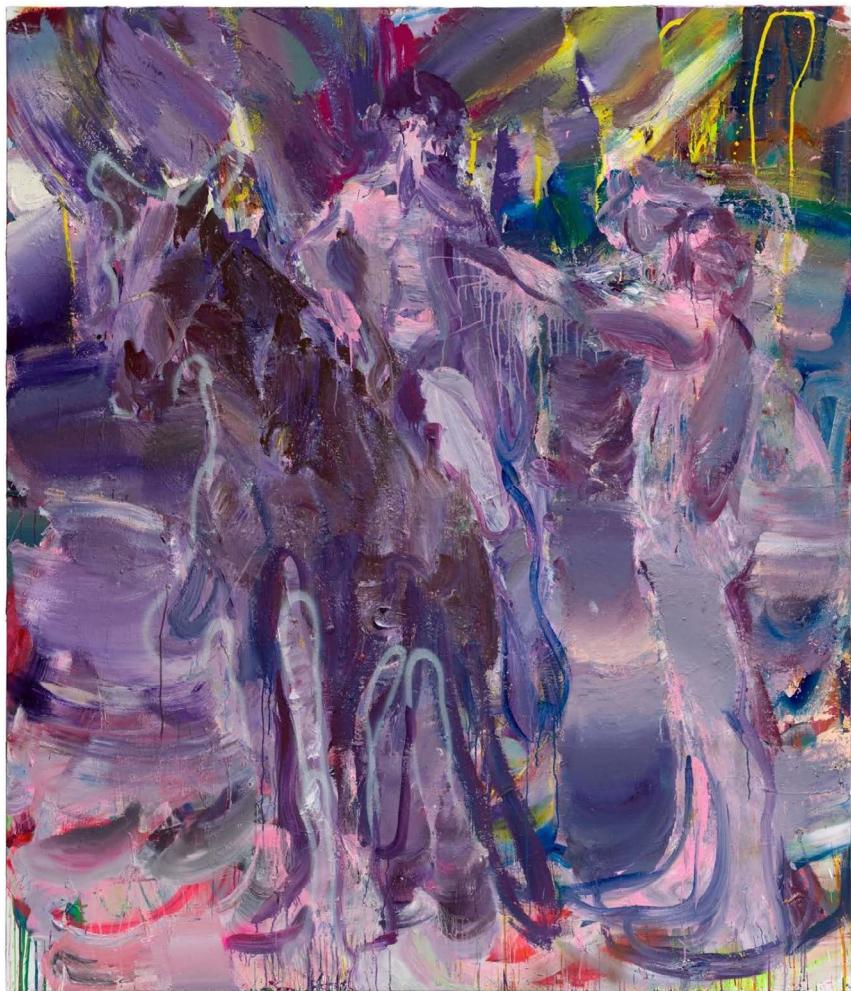
Wei Jia was born in Chengdu, Sichuan in 1975. He graduated from the Printmaking Department of the Central Academy of Fine Arts in Beijing in 1999. Now based in Chongqing, Wei teaches at the Department of Printmaking at the Sichuan Fine Arts Institute. During his studies at the Central Academy of Fine Arts, Wei was awarded several significant honors in the field of printmaking. Between 2003 and 2004, the artist began working with acrylic paint, incorporating into his paintings compositions often found in printmaking pieces. As one of China's 'post-70s' contemporary painters, Wei instilled narratives of youthful and unruly sensitivities in his early works. Since 2010, he began expanding his interest in human nature, focusing on themes of singularity and universality by investigating the relations between the individual and the collective. Wei's work depicts the fundamental qualities of life. Preexisting contours disintegrate under his dynamic strokes that dance between the figurative and the abstract, reflecting the everchanging, everlasting, and kaleidoscopic forms of life experienced in contemporary realities.

Wei Jia's solo exhibitions include *Fantasy and Inebriety* at Song Art Museum, Beijing (2024); *On The Forest Trail* at Star Gallery, Beijing (2017); *Sudden Brilliance* at Michael Ku Gallery, Taipei, Taiwan (2017); *WEI JIA: MILDLY BITING, ENCOUNTERING SPRING* at Leo Xu Projects, Shanghai, China (2015); *PORTRAIT - Wei Jia solo exhibition* at Michael Ku Gallery, Taipei, Taiwan (2012); *Dim Light on the Opposite Shore: Wei Jia Solo Exhibition* at Star Gallery, Beijing, China (2011); *Doors to an Alternative World - Wei Jia's Recent Works* at Galerie Frank Schlag & Cie, Germany (2009). Selected group exhibitions include *New Paintings* at ROH, Jakarta, Indonesia (2026); *One and All - A Pioneering Generation, New Artistic Styles of Chinese Contemporary Painting* at National Art Museum of China, Beijing, China (2024); *Secret Garden* at Michael Ku Gallery, Taipei, Taiwan (2023); *A Place for Concealment* at Galerie Urs Meile, Beijing, China (2022); ; *Painting: Macro* at Guangdong Museum of Art, Guangdong, China (2020); *The Orientation and Taste of New Painting* at Zhi Art Space, Chongqing, China (2018); *Today's Yesterday — 1st Anren Biennale 2017* at Anren, Chengdu, China (2017); *Within Sight--Chinese New Painting at Post Financial Crisis Era* at Taylor Foundation, Paris, France (2015); *Landscape of Man* at Michael Ku Gallery, Taipei, Taiwan (2014); *SPECTACLE RECONSTRUCTION – CHINESE CONTEMPORARY ART* at MODEM, Centre for Modern and Contemporary Arts, Debrecen, Hungary(2013); *The Mirror of Time* at Michael Ku Gallery, Taipei, Taiwan (2010); *The Game is not Over* at Arario Gallery, Beijing, China (2008); *Naughty Kids* at Star Gallery, Beijing, China (2006).

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WEI JIA

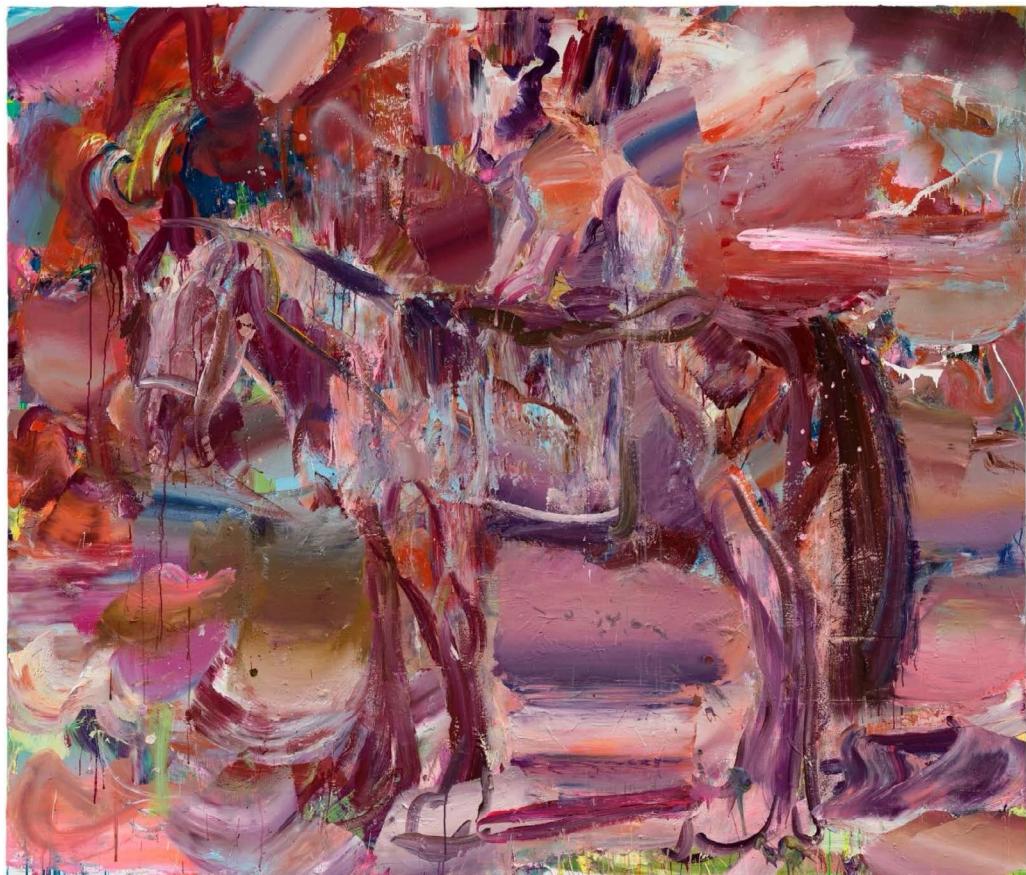
Untitled
2025
Acrylic on canvas
250 × 205 cm



ROH

WEI JIA

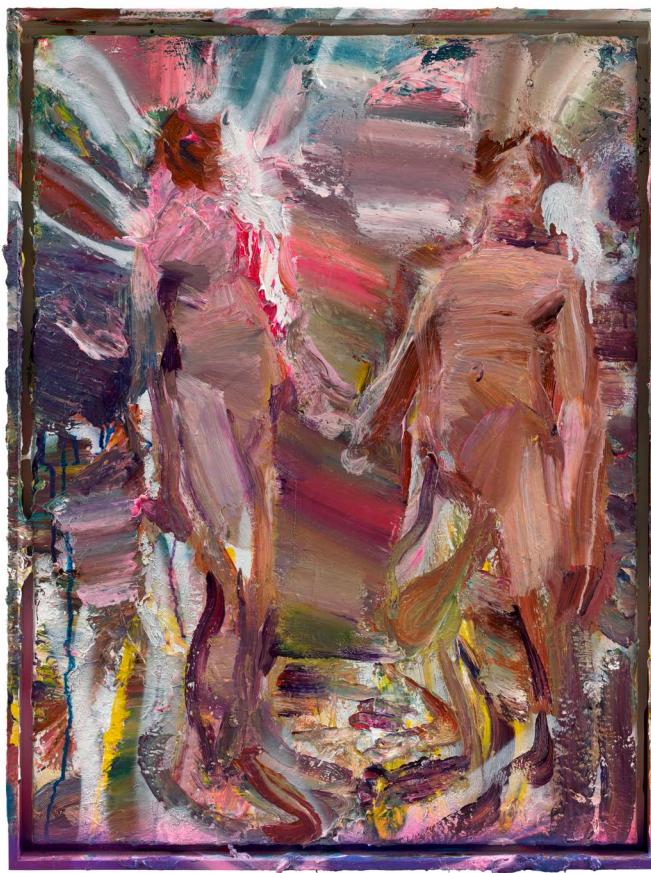
Untitled
2025
Acrylic on canvas
205 × 240 cm



ROH

WEI JIA

Untitled
2023
Acrylic on canvas
85 × 65 cm



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