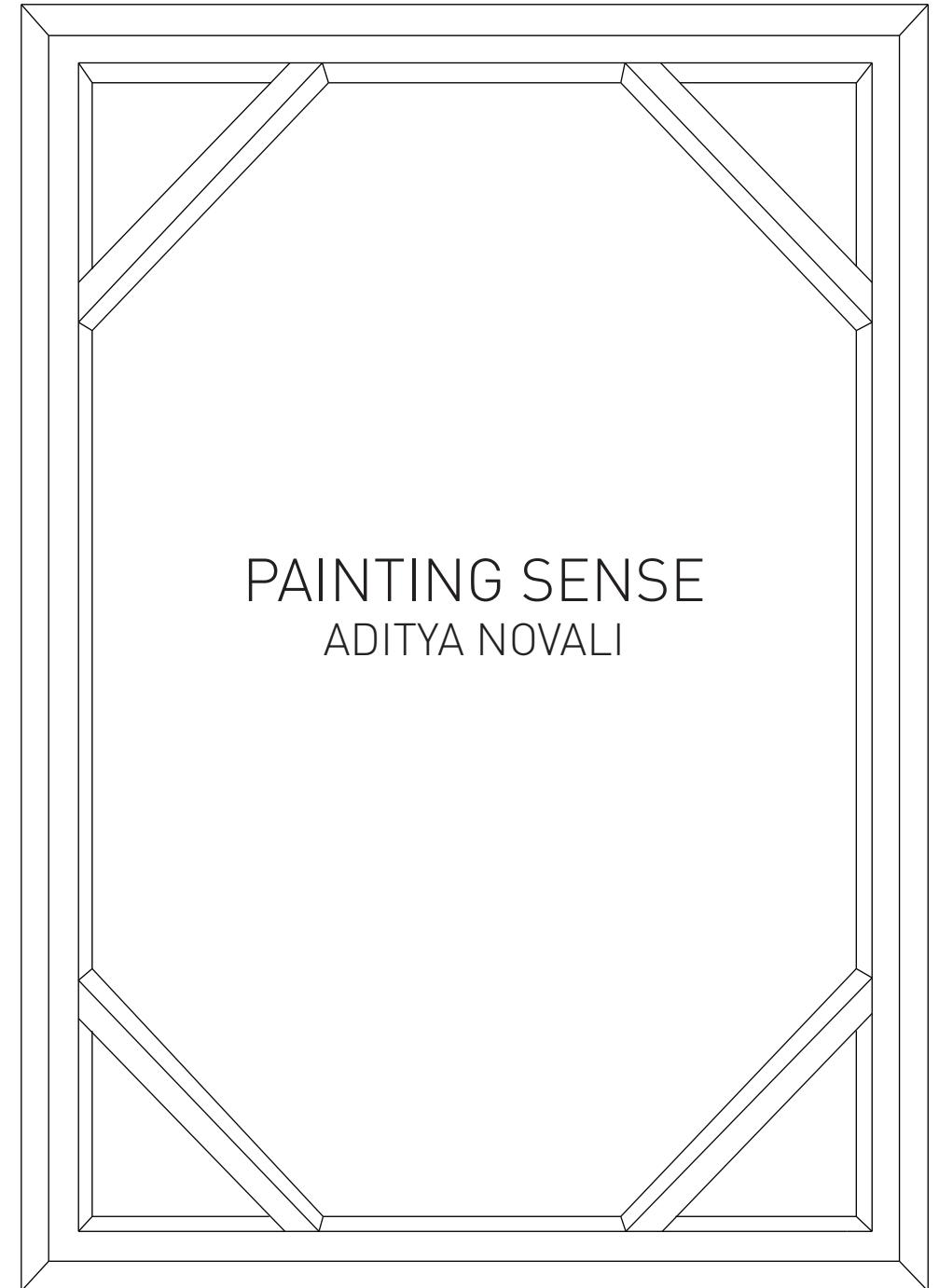


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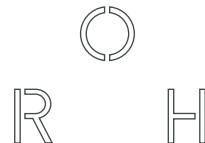
"PAINTING SENSE"  
ADITYA NOVALI

A Solo Exhibition

CONTENTS

Date	12 July - 16 August 2014	01	INTRODUCTION
		03	<b>PAINTING SENSE</b> JUNIOR TIRTADJI
		11	WORKS
		63	ARTIST BIOGRAPHY

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## INTRODUKSI

ROH Projects dengan bangga mempersembahkan "Painting Sense", pameran tunggal oleh Aditya Novali dengan karya-karya terbarunya. Dalam kesempatan ini, Aditya mendekonstruksi "lukisan" sebagai sebuah praktik serta mengeksplorasi logika di balik fungsi dan harga sebagai komponen dari pengalaman estetis. Alat dan instrumen yang secara konvensional digunakan untuk melukis dihadirkan sebagai karya secara nyata. Aditya juga mengkonstruksi berbagai komposisi di atas kanvas dan meniadakan cat dari proses tersebut. Dalam prosesnya, Aditya membawa isu ringan dalam identitas dan kemanusiaan, sebuah garis besar antara eksplorasi terbarunya dengan karya-karya terdahulu, begitupula dengan refleksi akan filosofi dasar dan ide-ide Aditya.

Jun



## INTRODUCTION

ROH Projects is pleased to be showing "Painting Sense", a solo exhibition of Aditya Novali's new works. In this show, Aditya deconstructs "painting" as a practice and explores the rationale behind value and function as components of aesthetic experiences. The tools and instruments conventionally utilized to paint have been elevated as works in and of themselves. Aditya has also constructed compositions on canvas that have left paint out of the process altogether. In doing so, Aditya brings into light issues in identity and personhood, a common thread between his new explorations to his previous works, as well as nuanced reflections of his own foundational philosophies and ideas.

Jun



## PAINTING SENSE

### JUNIOR TIRTADJI

Aditya Novali (Solo, 1978) secara konstan mengangkat isu mengenai identitas dalam karya-karyanya, dengan khusus memperhatikan kompleksitas yang muncul antara bagaimana seseorang diperhatikan, bagaimana seseorang menginginkan untuk diperhatikan, dengan maksud bahwa realita membentuk seseorang. Dalam Painting Sense, Aditya menampilkan serangkaian karya-karya baru yang mengangkat kegiatan bereksplorasi dengan tiga ide utama: dekonstruksi dari aparatus fundamental yang digunakan oleh para pelukis untuk mengkonstruksi karya mereka sebagai representasi dari permukaan partikular tentang identitas, menempatkan kesadaran bagi mereka yang sering kali dikenal tidak signifikan, sekaligus mempertanyakan tensi antara kegunaan dan estetika. Bisa dikatakan bahwa karya-karya yang ditampilkan oleh Aditya dalam Painting Sense dapat dianalisa dalam tiga parameter dasar : bagaimana karya itu berkaitan dengan "dirinya", bagaimana karya tersebut merepresentasikan ide Aditya akan marginalisasi, dan bagaimana karya tersebut merespon kesadaran akan kegunaan/fungsi. Meskipun pameran ini bergerak di seputar konsep akan "lukisan", Aditya tidak melukis satu karyapun secara konvensional namun lebih menitikberatkan akan konsep di balik lukisan supaya pesannya dapat disampaikan.

Selama beberapa tahun terakhir, Aditya telah dikenal sebagai seniman multi-disiplin yang mengeksplor berbagai medium mulai dari patung arsitektural yang rumit, objek, dan instalasi konseptual. Di luar variasi medium yang ia gunakan, praktik artistik Aditya bergerak sekitar pertanyaan dan respon terhadap isu identitas. Terasa sangat menarik dimana saat berdiskusi dengan Aditya tentang apa yang ingin ia eksplor dalam proyeknya bersama kami, ia ingin menantang dirinya dengan kembali ke sesuatu yang hal yang akrab dengannya dulu namun telah menjauh beberapa tahun belakangan : lukisan. Perbincangan-perbincangan awal kami mengenai pameran ini kemudian berlanjut dengan ide untuk kembali ke akar praktik kesenian Aditya, sebuah upaya kembali yang hampir sentimental ke "medium konvensional". Kami mulai mendiskusikan berbagai ide seputar lukisan dalam karya-karya Aditya, begitu pula dengan kerangka konseptual di balik hal-hal yang menjadi perhatiannya : identitas, harapan-harapan socio-kultural, dan manipulasi diri akan bagaimana seseorang dalam hubungannya dengan sekitarnya.



Aditya Novali  
"THE WALL - Asian (Un)real Estate Project"

Dalam "THE WALL - Asian (Un)real Estate Project", salah satu proyek paling ambisiusnya sampai saat ini, Aditya mengkonstruksi sebuah miniatur gedung apartemen satu sisi, dengan cahaya dalam ruangan-ruangan yang dapat diputar oleh apresiator dengan kombinasi yang berbeda.

## PAINTING SENSE

### JUNIOR TIRTADJI

Aditya Novali (b. Solo 1978) has constantly raised the issue of identity in his works, with particular attention on the complexities that arise between 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 acts 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.



Aditya Novali  
"THE WALL - Asian (Un)real Estate Project"

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.

Konstruksi modular gedung tersebut memungkinkan untuk sejumlah susunan tembok bata, jendela, dan/atau jeruji penjara. Secara tema, Aditya bermaksud untuk menguji gagasan dari perumahan dengan biaya sewa rendah dan potensinya untuk menjerat penduduknya menjadi suatu siklus berbahaya. Gedung yang tampaknya dapat ditinggali tersebut secara literal dapat berubah menjadi penjara.

Lebih penting lagi, dalam karya ini Aditya juga menggunakan gedung sebagai metafora sendiri. Jika kita melihat gedung sebagai representasi dari manusia, apa yang Aditya tunjukkan adalah bagaimana seseorang di permukaannya dapat terlihat sangat kaku, namun pada kenyataannya tunduk terhadap perubahan lingkungan dan keadaan. Melalui karya ini, Aditya mempertanyakan betapa banyaknya kompleksitas di balik bagaimana seseorang menciptakan prasangka tentang pihak lain dan mengkreasikan penyederhanaan yang mengacuhkan keadaan di balik siapa seseorang sebenarnya. Ia juga mendiskusikan gagasan akan bagaimana seseorang dapat mempengaruhi orang lain untuk melihat dirinya. Kerumitan pun timbul, lalu, dalam ketegangan antara asumsi yang tidak lengkap mengenai kita, dilanjut dengan kesengajaan membentuk anggapan pihak lain mengenai kita. Isu ini diuji ulang dalam Painting Sense.

Dalam *Canvas as a Languange*, Aditya menantang "observer"nya dengan sesuatu yang sangat dikenal dunia seni, kanvas putih polos, dengan mengajak mereka melihat ke belakang dari apa yang muncul ke permukaan. Disini Aditya memanipulasi struktur kayu dari susunan beberapa rangka kanvas dan menunjukkan beberapa ide menarik di baliknya. Sekali lagi, Aditya mempresentasikan keadaan dimana konvensi mendasar kita dipertanyakan. Sebagai metafora akan identitas, kanvas-kanvas tersebut tampak polos dan serupa satu sama lain, begitu pula dengan bagaimana manusia terlihat, atau mengekspresikan dirinya. Pada kenyataannya, bagian belakang dari kanvas telah dimanipulasi untuk menjadi berbeda satu sama lain. Apa yang terlihat sama sebenarnya lebih kompleks di bawah permukaan. Struktur di belakang kanvas-kanvas tersebut sesungguhnya berbeda.

*Canvas Logic* mengangkat isu sama dengan cara yang berbeda. Dalam karya ini Aditya membagi kanvas menjadi komponen-komponen materialnya : kain kanvas, kayu, dan metal dalam ukuran masing-masing. Ia kemudian memanipulasi material-material tersebut menjadi bentuk asalnya yaitu kanvas. Dalam hubungan antara karyanya dan identitas, Aditya membawa gagasan bahwa kita lebih berarti dibanding sejumlah bagian-bagian kita, bahwa saat karakter kita telah dikategorikan dalam komponen-komponen dasarnya, barulah kita menyadari betapa pentingnya peran setiap bagian. Apa yang terlihat lemah bisa jadi memegang peran yang penting dalam menentukan kekuatan.

Dalam seri karya *Tools Alphabet*, Aditya memanipulasi beberapa instrumen yang digunakan pelukis untuk menciptakan komposisinya, dari kuas, roller, dan pensil, kemudian membentuk objek-objek tersebut dan dalam melakukannya, Aditya menghapus kegunaan fungsionalnya. Objek-objek tersebut digabungkan satu sama lain, melengkung, diperpanjang, atau dimainkan ukurannya. Dengan melakukan hal-hal itu, Aditya mengubah instrumen-instrumen melukis itu menjadi objek dengan nilai estetik. *Alphabet of Tools* berbicara tentang gagasan dari yang terkucilkan dan bagaimana seringnya seseorang mengabaikan proses yang dilewati sebelum mencapai hasil akhir. Hal ini sejalan dengan lukisan yang hanya dianggap secara signifikan untuk apa yang terlihat di atas kanvas, alat dan proses sering kali diabaikan

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 Languange*, 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.

*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 memutarbalikkan kerangka berpikir ini dengan menampilkan apa yang dapat dikatakan benda paling berharga bagi pelukis—alat-alatnya. Ada sebuah penaksiran postmodernist yang terbaca dari Aditya dalam menunjukkan perspektif tersebut.



*Aditya Novali  
Canvas Logic*

Cara Aditya mengulang objek-objek dalam berbagai permutasi terasa sejalan dengan Joseph Kosuth, seniman konseptual Amerika, dalam hal keduanya melihat repetisi sebagai pemberian makna yang berbeda akan bagaimana seseorang melihat benda tertentu. Bagi Kosuth, sebuah kursi yang difoto, gambar ini disandingkan dengan kursi aslinya, juga dengan definisi kamus tentang arti kursi. Kosuth menginterpretasi benda yang sama dengan tiga cara berbeda: fisik benda, gambar, dan definisi konseptual. Aditya, dalam kesempatan ini, menafsirkan sebuah benda dan mengubahnya dengan berbagai cara, seperti *Objection(s) of Painting*. Meskipun kedua seniman mengkonstruksi presentasi mereka secara berbeda, dengan maksud yang sama Aditya meletakkan sejumlah objek dalam konteks yang berbeda-beda untuk mengundang apresiator memikirkan kembali posisi dan arti objek-objek tersebut bagi seniman.

*Paint(less) Painting* menampilkan puncak dari investigasi dari Aditya melalui interpretasi ironis akan lukisan abstrak, menggunakan material industri sebagai mediumnya. Dalam karya ini, lem karet, peluntur cat, thinners, juga pembersih jendela dikoordinasikan menjadi aplikasi estetis di atas kanvas. Sekali lagi, Aditya mengubah makna materi-al-material yang dianggap tidak signifikan dengan cara yang menarik. Kita dapat melihat kemiripan visual dengan proses melukis pada umumnya, namun secara komposisi, karya tersebut diantisipasi dengan pilihan material Aditya.

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.



Joseph Kosuth  
*Three Chairs*

(Source :<http://www.wikiart.org/en/joseph-kosuth/one-and-three-chairs>)

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 *Objection(s) 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.



Aditya Novali  
Paintless Painting



Aditya Novali  
Paintless Painting

Sebuah kesimpulan yang jelas tentang Painting Sense dengan pendirian Aditya pada determinasi dari arti objek melalui fungsinya. Sekilas terlihat, bahwa sebuah alat yang berarti tergantung pada seberapa efektif alat tersebut membawa desainer ke akhir yang diinginkan. Hal ini sangat menarik bahwa dalam pameran ini, dari sekian banyak alat yang dimanipulasi Aditya, efek estetis lebih ditekankan dibanding fungsi. Dalam melakukannya, Aditya beranggapan bahwa makna dari mencapai akhir bisa jadi berarti akhir itu sendiri, bahwa proses konseptual dibalik pembuatan karya sama penting seperti hasil akhirnya. Anggapan ini sejalan dengan cakupan luas dalam hidup. Aditya mengingatkan apresiatorinya dengan lembut, bahwa hal-hal terabaikan dan terlihat tak penting dalam pengalaman manusia bisa jadi berarti bila dimengerti dan diapresiasi secara komprehensif. Hal-hal yang tidak dirayakan dan tidak sempurna dalam hidup yang sebenarnya berarti menjadi objek-objek yang diangkat Aditya sebagai pusat perhatian dalam pameran Painting Sense.

Jun, July 2014

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#### Catatan Tambahan Mengenai Utilitarianisme

Penekanan abadi diekspresikan melalui kerangka etika Utilitarianisme yang melibatkan gagasan untuk menentukan status ontologis dari tindakan baik yang memaksimalkan kebaikan mayoritas ataupun tidak. Dalam esensi fundamentalnya, kemudian, tindakan apapun berarti seseorang memutuskan untuk diperhitungkan tepat secara etika jika dan hanya jika hasilnya dianggap lebih baik dibandingkan dampak negatif dari tindakan-tindakan yang diambil sebelumnya. Sampai saat ini, Utilitarianisme dianggap sebagai teori etika yang signifikan dalam penerapannya di lingkungan, baik dalam isu pemerintahan, kesehatan, dan ilmiah dari skala yang besar sampai ke keputusan-keputusan kecil. Tampaknya memang mudah dibayangkan, contohnya, pemerintah resmi yang menentukan anggaran wilayah dan menentukan alokasi atas dasar bagaimana alokasi tersebut membawa hasil yang baik untuk populasi yang dipimpinnya. Sama mudahnya dengan membayangkan, keputusan harian seseorang dalam berbelanja kebutuhannya atas dasar anggaran dan kebutuhan yang paling pokok.

Walaupun Utilitarianisme tampak seperti teori etika ataupun sebagai representasi dari kerangka motivasi dibalik seseorang dan keputusannya atau apapun representasinya, terdapat isu-isu klasik yang timbul mengenai Utilitarianisme yang cukup menarik untuk didiskusikan. Contohnya, bagaimana hasil yang dibawa dari tindakan seseorang diukur atas dasar kebahagian untuk orang lain? Dapatkah seseorang, hidup dengan cara yang meliputi penentuan masing-masing dan setiap tindakan oleh dampak yang ditimbulkan? Bagaimana seseorang menggambar perbedaan antara maksud dan tujuan? Dengan kata lain, bagaimana seseorang menentukan kapan serangkaian tindakan pergeseran dalam status ontologis antara maksud dan tujuan?

A 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, July 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 state budget and determining its allocations based on how such allocations would result in 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 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?

# ARTWORKS



**Object(ion) of Painting**

Steel, plaster, plexiglass, wood, stone

150 x 110 x 3 cm each (set of 5)

2014

**Canvas Logic**

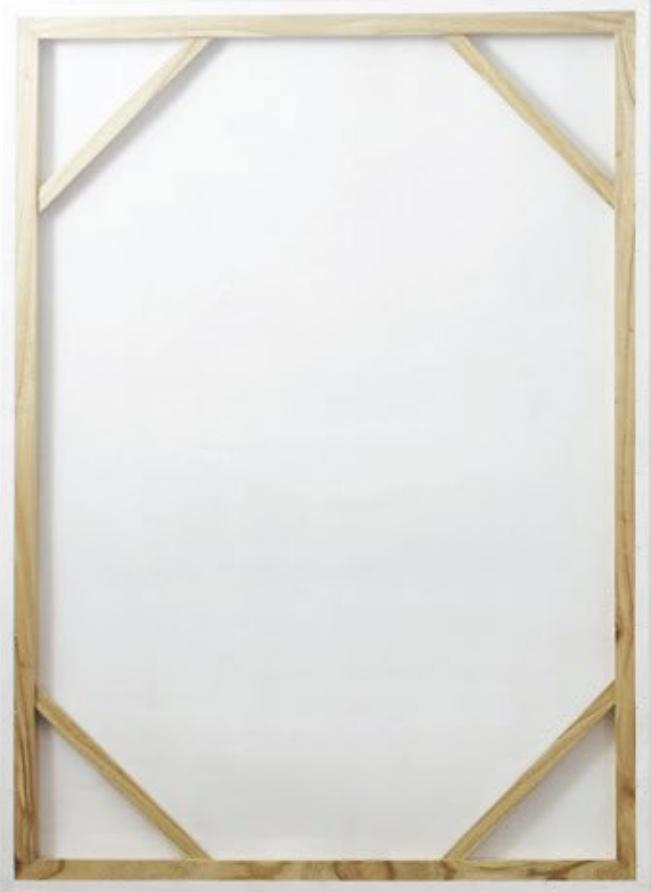
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113 x 83 x 2,5 cm {canvas}

82 x 63,5 x 3 cm {wood}

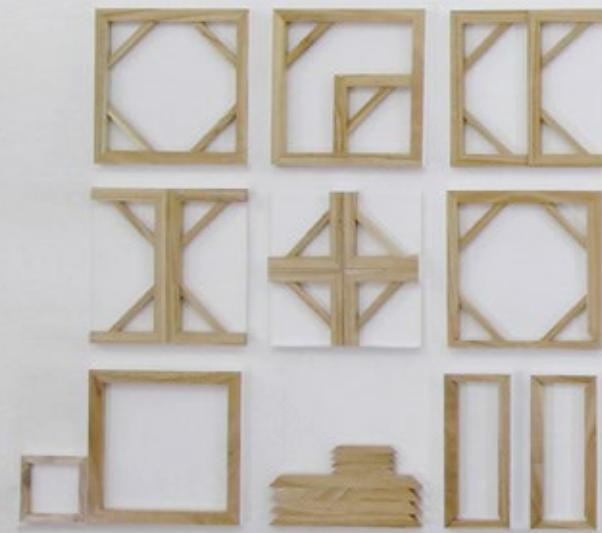
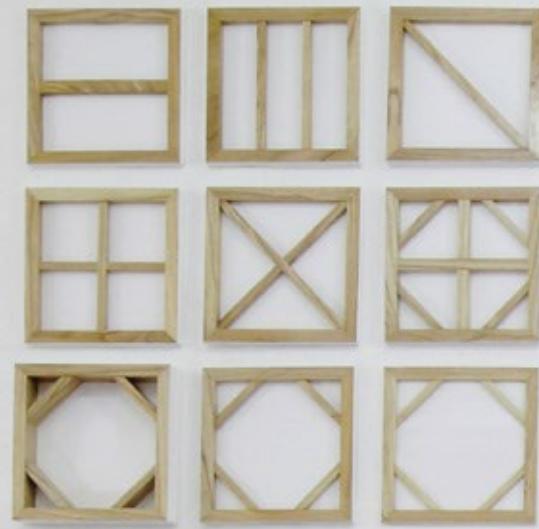
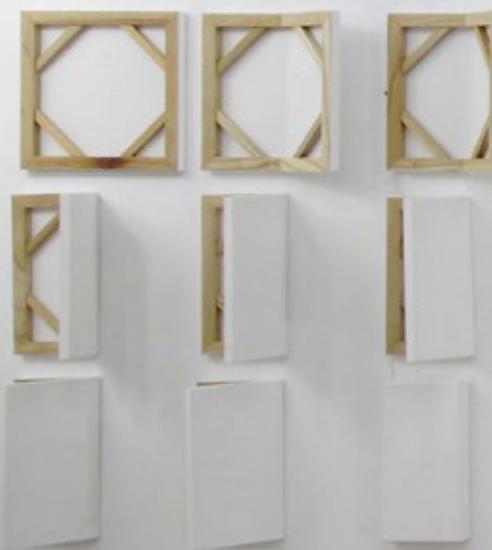
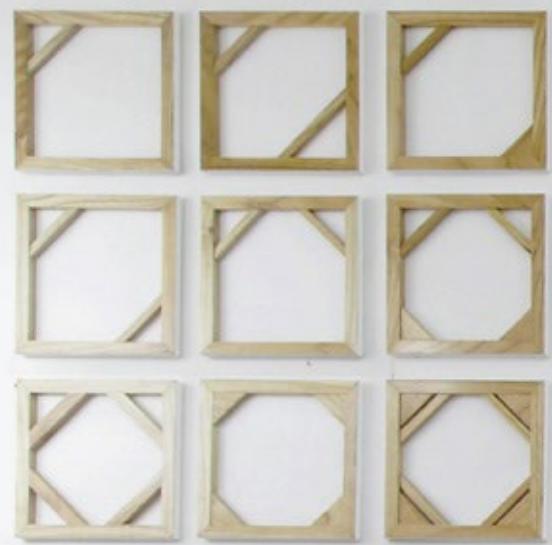
1,2 x 1 x 0,1 cm {metal}

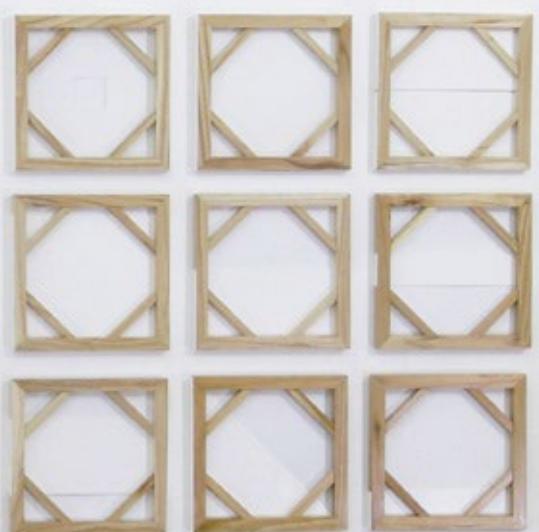
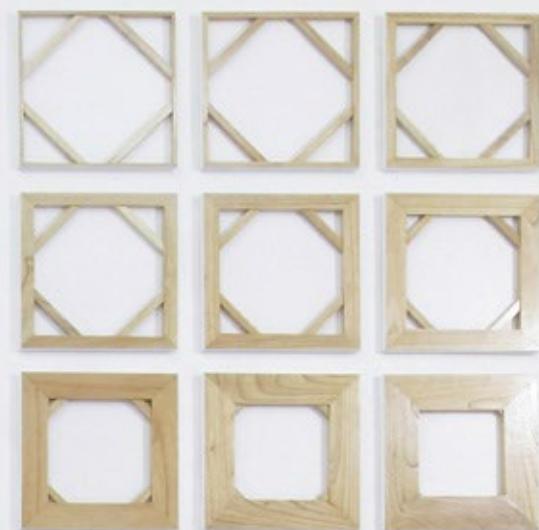
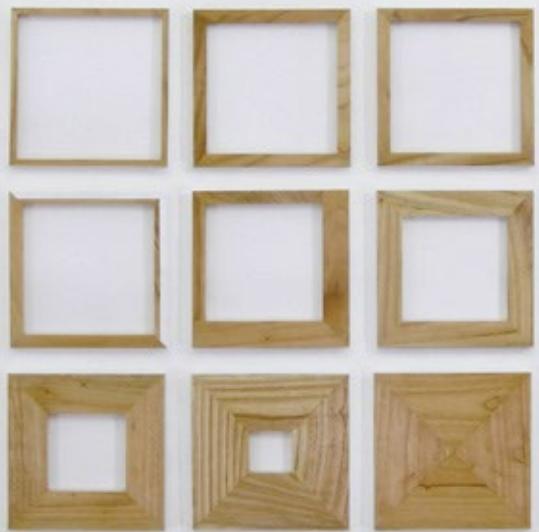
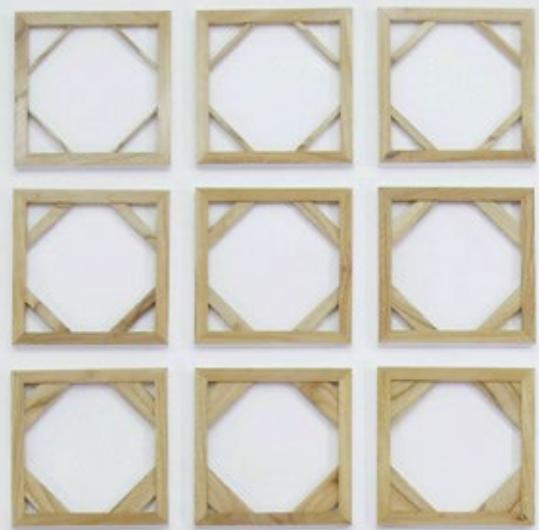
2014

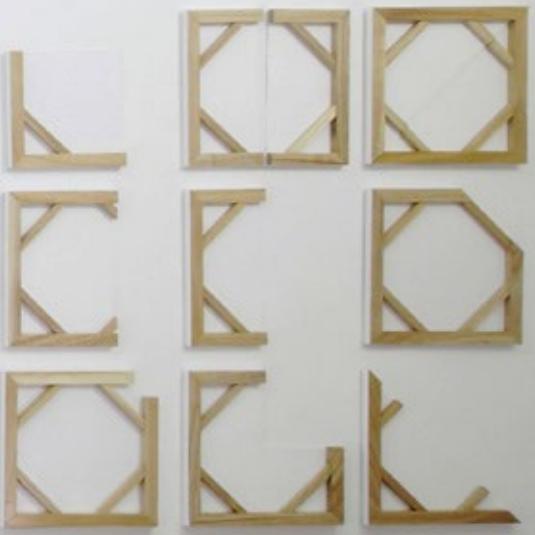
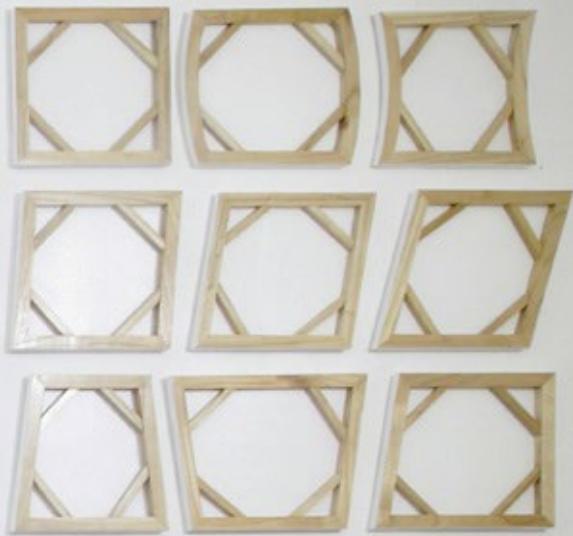




**Canvas Logic**  
Detailed View

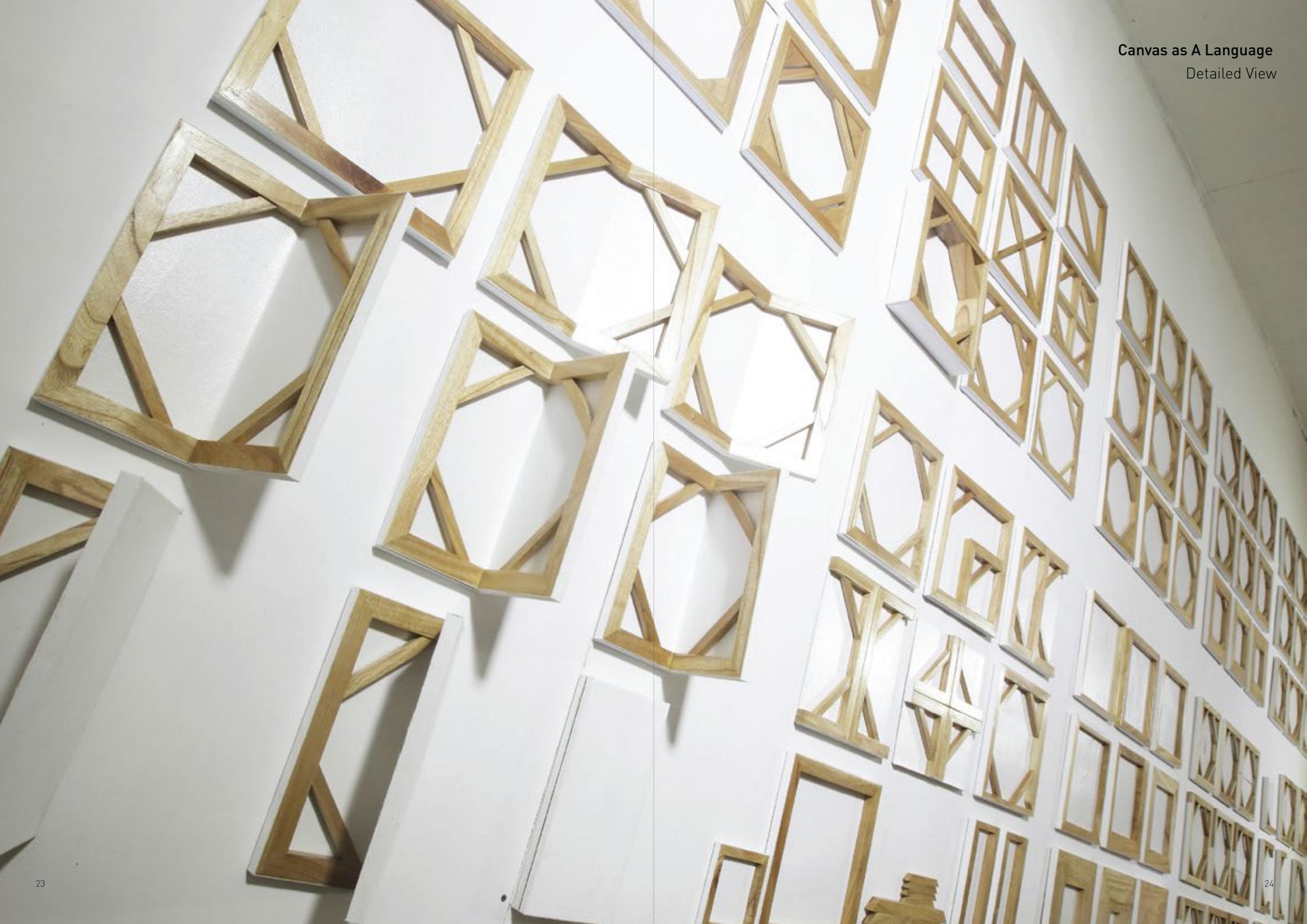






**Canvas as A Language #1** (Page 17 Top)  
**Canvas as A Language #2** (Page 17 Below)  
**Canvas as A Language #3** (Page 18 Top)  
**Canvas as A Language #4** (Page 18 Below)  
**Canvas as A Language #5** (Page 19 Top)  
**Canvas as A Language #6** (Page 19 Below)  
**Canvas as A Language #7** (Page 20 Top)  
**Canvas as A Language #8** (Page 20 Below)  
**Canvas as A Language #9** (Page 21 Top)  
**Canvas as A Language #10** (Page 21 Below)

Wood, canvas, steel sheet, magnets  
approximately 30 x 30 x 2 cm each (9 for each set)  
2014





“Perfect” Painting  
Installation View

**"Perfect" Painting #1**

Wood, canvas, spirit level

65,5 x 85 x 3 cm

2014



**"Perfect" Painting #2**

Wood, canvas, steel frame

67 x 87 x 4 cm

2014



**"Perfect" Painting #3**

Wood, canvas, thermometer, hygrometer

65,5 x 85 x 4 cm

2014

**"Perfect" Painting #4**

Wood, canvas, meter print

65,5 x 85 x 3 cm

2014



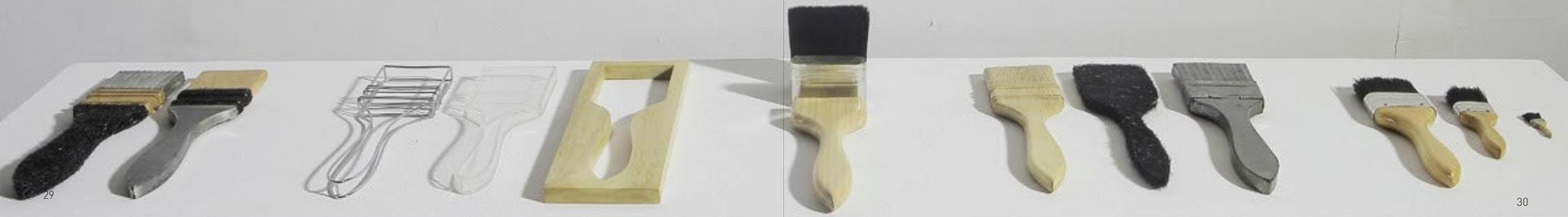
## **Brush Logic #1**

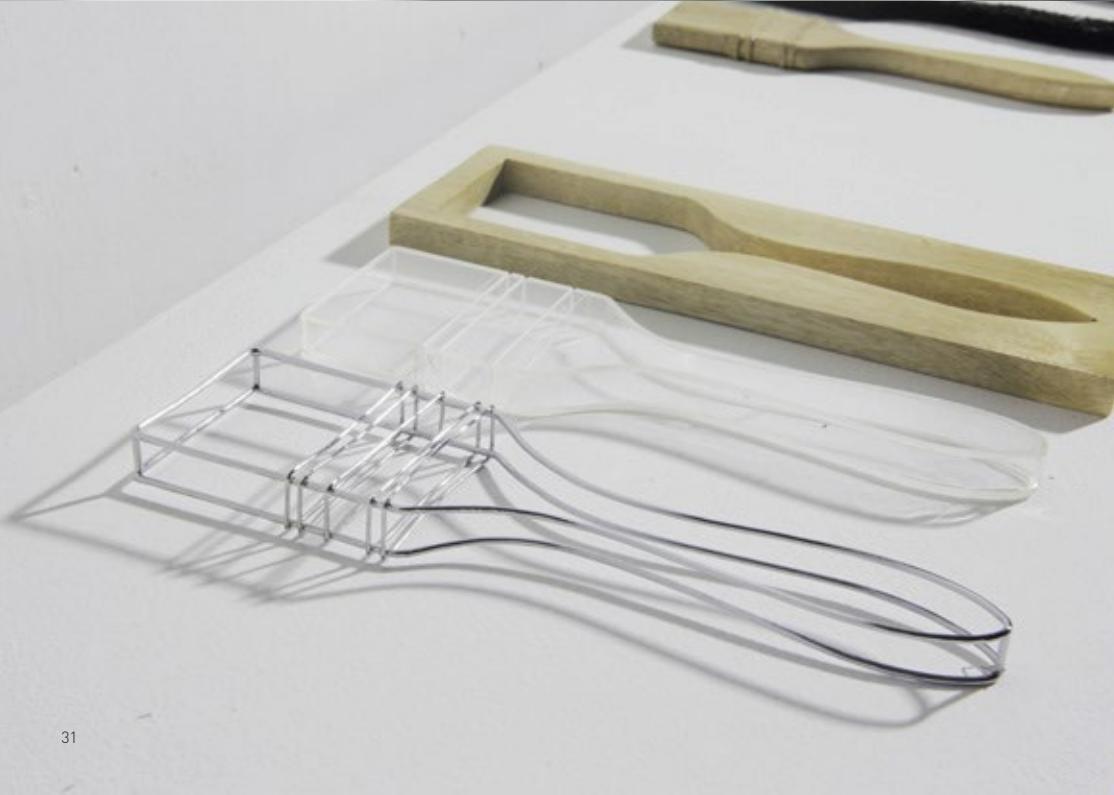
Brush, wood, plexiglass, steel sheet

(set of 12)

130 x 30 x 95 cm (base)

2014





**Brush Logic #1**  
Detailed View

Tools Alphabet-Brush Series #1  
Brush  
Variable Dimension  
2014



Tools Alphabet-Brush Series #2

Brush

Variable Dimension

2014



Tools Alphabet-Brush Series #3

Brush

Variable Dimension

2014



**Tools Alphabet-Brush Series #4**

Brush

Variable Dimension

2014



**Tools Alphabet-Brush Series #5**

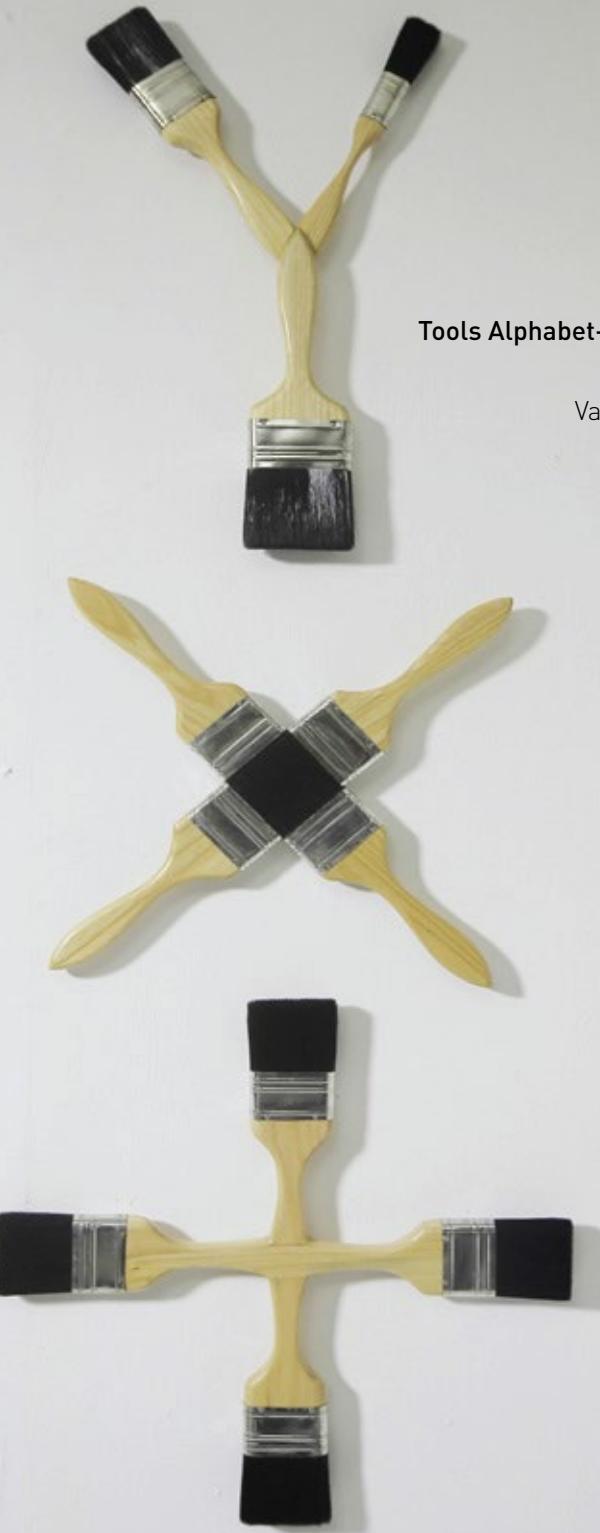
Brush

Variable Dimension

2014



**Tools Alphabet-Brush Series #6**  
Brush  
Variable Dimension  
2014



**Tools Alphabet-Brush Series #7**  
Brush  
Variable Dimension  
2014



Tools Alphabet-Brush Series #8  
Brush  
Variable Dimension  
2014



**Tools Alphabet-Brush Series #9**  
Brush  
Variable Dimension  
2014

**Tools Alphabet-Brush Series #11**  
Brush  
Variable Dimension  
2014





**Tools Alphabet-Brush Series #10**

Brush

Variable Dimension

2014



**Tools Alphabet-Brush Series #12**

Brush

Variable Dimension

2014



**Tools Alphabet-Paint Roller Series #4**  
Paint Roller  
Variable Dimension  
2014

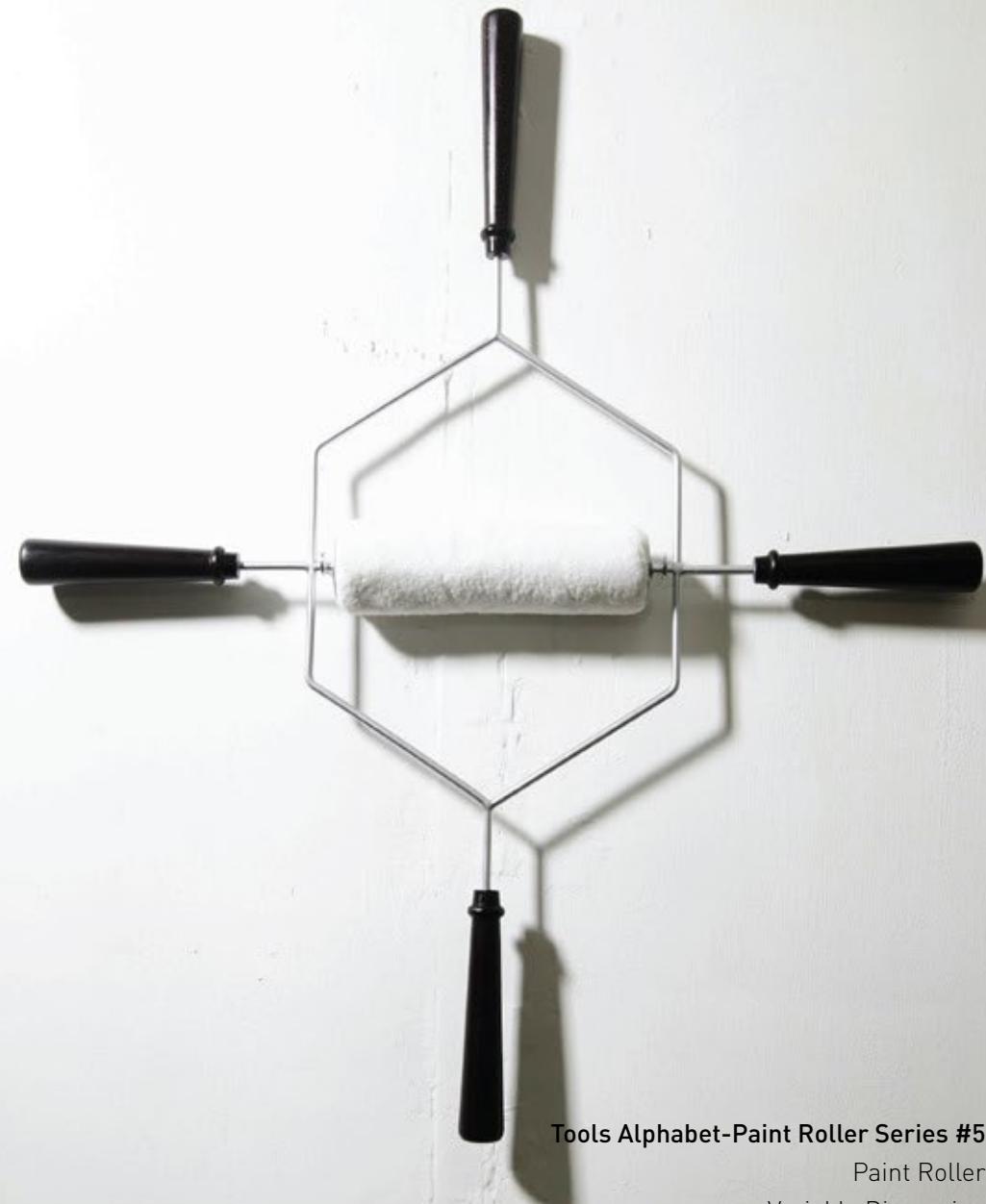
**Tools Alphabet-Paint Roller Series #2**  
Paint Roller  
Variable Dimension  
2014

**Tools Alphabet-Paint Roller Series #3**  
Paint Roller  
Variable Dimension  
2014

**Tools Alphabet-Paint Roller Series #1**  
Paint Roller  
Variable Dimension  
2014



**Tools Alphabet-Paint Roller Series #4**  
Paint Roller  
Variable Dimension  
2014



**Tools Alphabet-Paint Roller Series #5**  
Paint Roller  
Variable Dimension  
2014



Tools Alphabet-Paint Roller Series #6

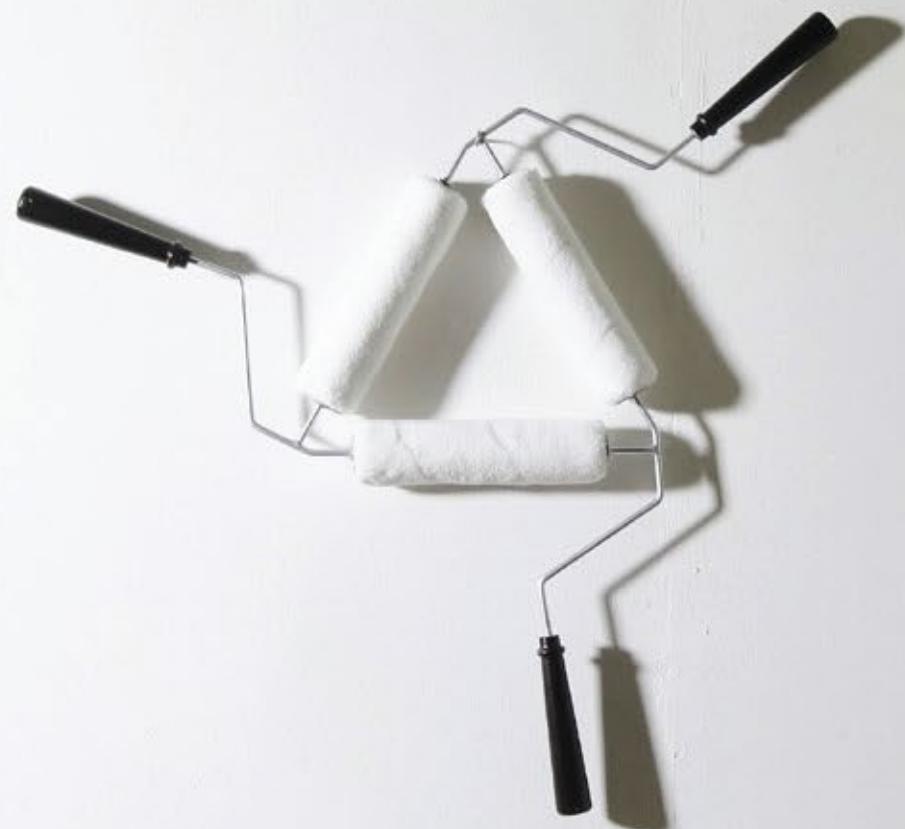
Paint Roller  
Variable Dimension  
2014

Tools Alphabet-Paint Roller Series #7

Paint Roller

Variable Dimension

2014

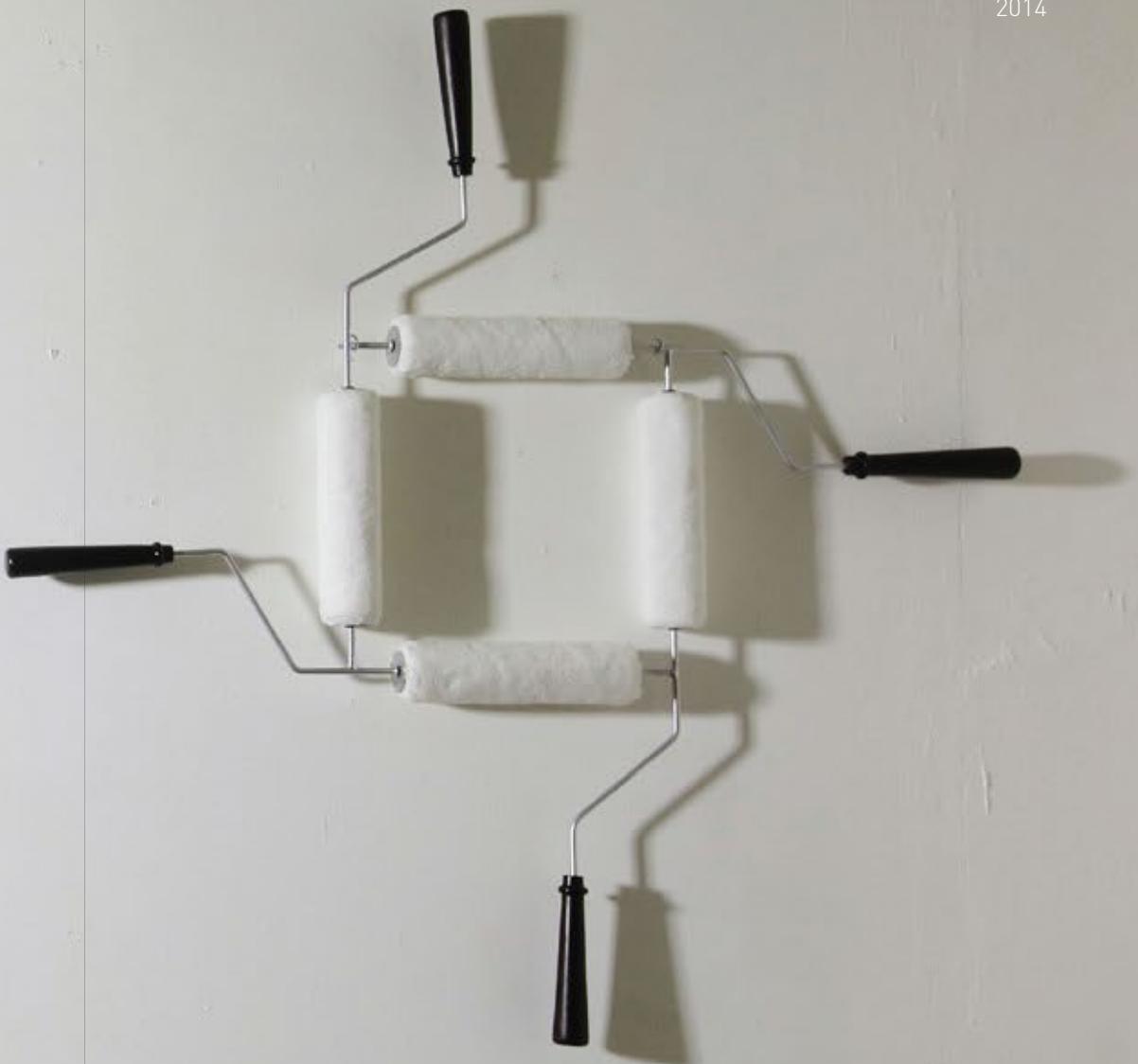


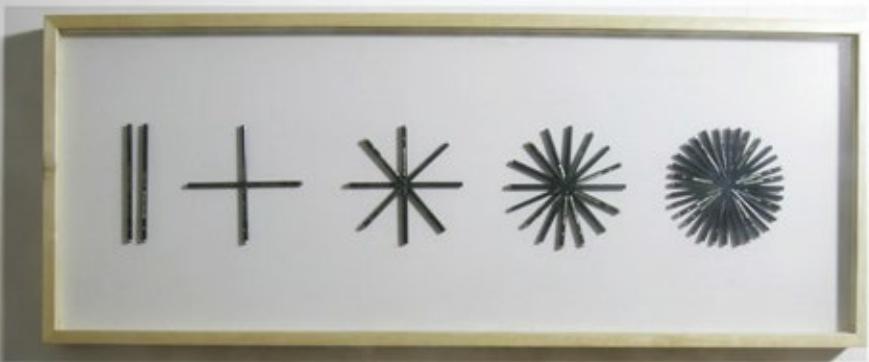
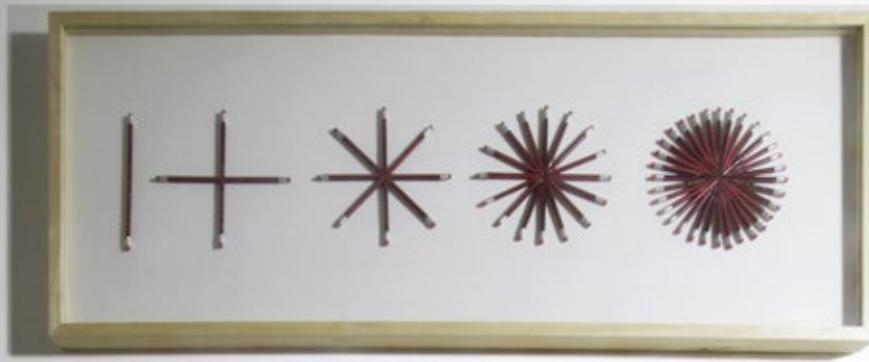
Tools Alphabet-Paint Roller Series #8

Paint Roller

Variable Dimension

2014



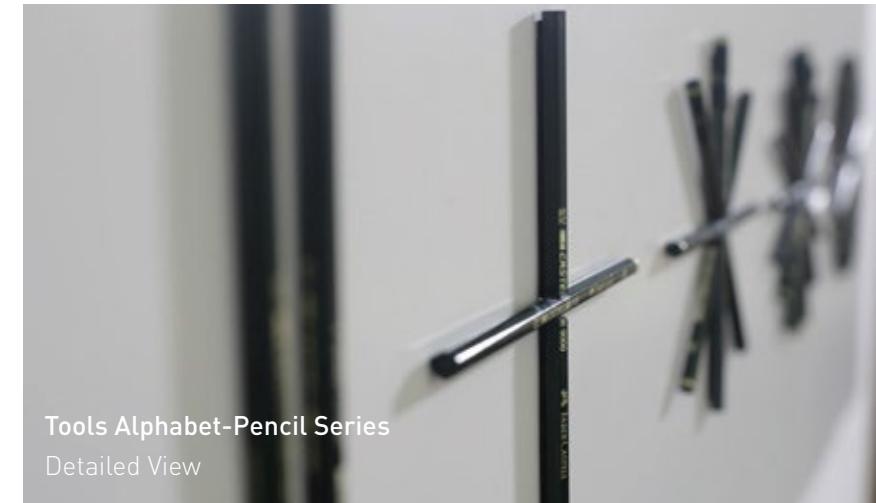


Tools Alphabet-Pencil Series

Pencil

124,5 x 48 x 5 cm (framed)

2014



Tools Alphabet-Pencil Series

Detailed View



### Paint(less) Painting #1

Canvas, wood, thinner, wood stain, herin, silicone rubber, latex, synthetic rubber adhesives, paint remover, acryglue, epoxy filler, resin, cast, rust, glass sealant, glue PVAc, melamine, betadine, cyanoacrylate adhesive.

150 x 110 x 3 cm

2014





**Paint(less) Painting #2**

Canvas, wood, thinner, wood stain, herin, silicone rubber, latex, synthetic rubber adhesives, paint remover, acryglue, epoxy filler, resin, cast, rust, glass sealant, glue PVAc, melamine, betadine, cyanoacrylate adhesive.

150 x 110 x 3 cm

2014



**Brush Logic #2**

Brush, wood, steel sheet

170 x 55 x 7 cm

2014

# ADITYA NOVALI

1978

Born in Solo, Indonesia

1997-2002.

Bachelor of Engineering in Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia.

2006-2008

IM Master of Conceptual Design, Design Academy Eindhoven, The Netherlands

## SELECTED SOLO EXHIBITIONS

2014, "Painting Sense", Roh Projects, Jakarta

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

2011, "Indoscape : A "Geo-History", Canna Gallery, Jakarta

2004, "Art Portable", CP Artspace, Jakarta

1997, "View on Woman", Linggar Gallery, Jakarta

1996, Taman Budaya, Yogyakarta

1995, "Transition", Bentara Budaya, Jakarta

1990, Purna Budaya, Yogyakarta (with Javanese puppet show performance)

1989, Galeri Pasar Seni Ancol, Jakarta (with Javanese puppet show performance)

## SELECTED GROUP EXHIBITIONS

2014.

"The Wall/Structure/Construction/Border/Memory", Ark Galerie, Yogyakarta

"Fiesta Fatahillah", Jak Contemporary Artspace, Jakarta

Art 14 London, London, England

Primo Marella Gallery, Scope Basel, Basel, Switzerland

2013.

"Little Water", Dojima River Biennale, Osaka, Japan

"Pressing", Centro Video Insight, Torino, Italia

South East Asia [SEA]+ Triennale, National Gallery, Jakarta

Homo Ludens#4, Bentara Budaya Bali, Bali

ArtJog|13, Taman Budaya Yogyakarta, Yogyakarta

"Collective Perspective on South East Asian Wing", Beirut Art Fair, Lebanon

2012.

"Of Human Scale and Beyond: experience and transcendence", Hong Kong Arts Centre, Hong Kong

"Deep S.E.A:Contemporary Art from South East Asia", Primo Marella Gallery, Milan, Italy

"Re.claim", National Gallery, Jakarta

ArtJog|12, Taman Budaya Yogyakarta, Yogyakarta

"Deviation-New Sculpture", Galeri Salihara, Jakarta

2011.

"Maximum City" Jakarta Biennale, National Gallery, Jakarta

"PMR Cube Contemporary Culture Interplay", Sampoerna Strategic Square, Jakarta

"Religiosity In Indonesian Art", Mon Decor Art Centre, Jakarta

"Ekspansi", National Gallery, Jakarta

"Contemporary Landscape", Lawangwangi Art Space, Bandung

"Homo Ludens#2", Emmitan CA Gallery, Surabaya

"Cultural Bridge", Wendt Gallery, New York-USA

Sovereign Asian Art Prize 2010 Finalist Exhibition, Hongkong.

BaCAA Finalist Exhibition, Lawangwangi Art Space, Bandung.

"1001 Doors: Reinterpreting Traditions", Ciputra World, Jakarta

Art Stage Singapore, with Gallery Canna.

2010.

"All About Paper", Dia Lo Gue Artspace, Jakarta

Sovereign Asian Art Prize 2010 Finalist Exhibition, Singapore.

Jakarta Art Award 2010 Finalist Exhibition, North Art Space, Jakarta.

Bazaar Art Fair, with Viviyipartroom, Jakarta.

2006.

"Beyond" Jakarta Biennale, Galeri Cipta TIM, Jakarta.

2005.

"Exodus", Nadi Gallery, Jakarta.

CP Biennale, Museum Bank Indonesia, Jakarta

Yoga Biennale, Yogyakarta

Pameran Nusantara, National Gallery, Jakarta

2003.

Finalis Indonesia ASEAN Art Award Exhibition, ASEAN Secretary, Jakarta.

CP Open Biennale, Nasional Gallery, Jakarta.

"Implotion", Expatriat Gallery, Jakarta.

"Malaysia Indonesia Artists", Taksu Gallery, Jakarta.

2002.

Finalis Indofood Art Award Exhibition, Nasional Gallery, Jakarta

2000.

"Fragmen", Kembang Gallery, Jakarta.

Group Exhibition, Galeri Kinara, Bali.

"Bandung Young artist Exhibition", Griya Seni Popo Iskandar, Bandung.

1999.

Finalis INDONESIA ART AWARD 1999, Nasional Gallery, Jakarta.

## AWARDS

2011 Best Artwork BaCAA (Bandung Contemporary Art Award 2010)

2010 3rd winner Jakarta Art Award 2010

Finalist Sovereign Asian Art Prize

2003 Finalist Indonesia ASEAN Art

2002 Finalist Indofood Art Award

1999 Finalist Indonesia Art Award

1997 Finalist Indonesia Art Award