

A special presentation by
Timoteus Anggawan Kusno

SILUMAN WERETUEN MACAN

A collaboration between:

kohesi *Initiatives*

omni^{oat}



Siluman Macan (Weretiger)

Rather than framing this special presentation as a “solo exhibition,” I situate it as a brief pause within an ongoing process: a moment to unpack my latest work-in-progress, *Siluman Macan* or *Weretiger*. The presentation brings together fragments from the film’s development: sculptural and visual elements, field notes, drawings and sketches, writing fragments, design studies, technical drawings, and traces of cinematic research. These materials open the process behind the work, gathering a recurring motif in my practice: the tiger and the weretiger as figures of ambivalence, transformation, otherness, and return, while carrying a shifting metaphorical presence in relation to power and memory.

Over the years, my practice has gravitated toward the unstable terrain between dream, memory, and history. In *Siluman Macan*, this concern returns through the figure of the weretiger and the entanglements it opens between myth, cinema, the unknown, and embodied experience. By opening my “process notebook,” I present the work as something still unfolding and fragile, where drawing becomes a way of thinking.

Parts of the work unfold as a film-within-the-film, orbiting around a shadowy name that keeps reappearing: Daliho Kusbirin. Within the world of *Siluman Macan*, this name belongs to a fictional fragment, a fabricated memory that allows the work to move in and out of its own

narrative structure. Through this internal fiction, the work turns back on itself, questioning what is seen, remembered, believed, and made to disappear.

Situated in-between art and film, the project traces future imaginaries shaped by unsettled historical residues and collective anxieties toward the unknown. These forces appear as atmospheres, protocols, gestures, rumours, and inherited ways of looking that quietly shape how bodies move, how spaces are read, and how memories surface. *Siluman Macan* reflects on how fear can produce other forms of violence, even before it is recognised as such.

Special thanks to kohesi Initiatives, TAK Studioworks, and OMNIROAR for the warm collaboration that made this presentation possible.

Timoteus Anggawan Kusno



Siluman Macan (Weretiger)

Alih-alih membingkai presentasi khusus ini sebagai sebuah “pameran tunggal,” saya menempatkannya sebagai jeda singkat di dalam sebuah proses yang terus berlangsung: sebuah momen untuk membuka dan mengurai karya terbaru saya yang masih dalam pengembangan, *Siluman Macan* atau *Weretiger*. Presentasi ini menghadirkan fragmen-fragmen dari perkembangan film tersebut: elemen-elemen visual dan skulptural, catatan lapangan, gambar dan sketsa, fragmen tulisan, studi desain, gambar teknis, serta jejak-jejak riset sinematik. Material-material ini membuka proses di balik karya, menghimpun motif yang terus berulang dalam praktik saya: macan dan siluman macan sebagai figur ambivalensi, transformasi, keliyanaan, dan kepulangan, sekaligus membawa kehadiran metaforis yang terus bergeser dalam kaitannya dengan kuasa dan ingatan.

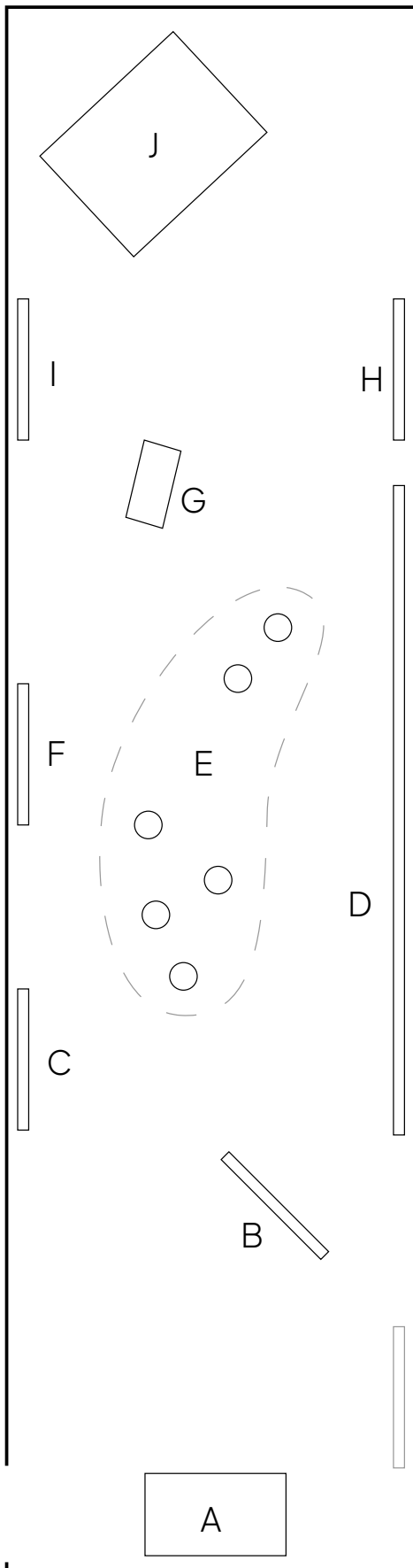
Selama bertahun-tahun, praktik saya bergerak menuju wilayah yang tidak stabil di antara mimpi, ingatan, dan sejarah. Dalam *Siluman Macan*, perhatian tersebut kembali hadir melalui figur siluman macan dan keterikatan-keterikatan yang dibukanya antara mitos, sinema, hal yang tak diketahui, dan pengalaman tubuh. Dengan membuka “buku catatan proses” saya, karya ini dihadirkan sebagai sesuatu yang masih terus berkembang dan rapuh, di mana menggambar menjadi sebuah cara untuk berpikir.

Sebagian dari karya ini berkembang sebagai sebuah film-di-dalam-film, mengitari sebuah nama samar yang terus muncul kembali: Daliho Kusbirin. Di dalam dunia Siluman Macan, nama ini menjadi bagian dari fragmen fiktif, sebuah ingatan rekaan yang memungkinkan karya bergerak masuk dan keluar dari struktur naratifnya sendiri. Melalui fiksi internal ini, karya berbalik menatap dirinya sendiri, mempertanyakan apa yang dilihat, diingat, dipercayai, dan dibuat menghilang.

Berada di antara seni dan film, proyek ini menelusuri imajinasi-imajinasi masa depan yang dibentuk oleh residu sejarah yang belum selesai serta kecemasan kolektif terhadap hal yang tak diketahui. Kekuatan-kekuatan ini hadir sebagai atmosfer, protokol, gestur, rumor, dan cara pandang yang diwariskan, yang secara diam-diam membentuk bagaimana tubuh bergerak, bagaimana ruang dibaca, dan bagaimana ingatan muncul ke permukaan. Siluman Macan merefleksikan bagaimana rasa takut dapat melahirkan bentuk-bentuk kekerasan lain, bahkan sebelum ia dikenali sebagai kekerasan itu sendiri.

Terima kasih khusus kepada kohesi Initiatives, TAK Studioworks dan OMNIROAR atas kolaborasi hangat yang memungkinkan presentasi ini terwujud.

Timoteus Anggawan Kusno



- A
The Costume of Control
- B
Spanduk Siluman Macan
- C
Spanduk Ajian Pancasona
- D
Field Notes, Sketches, and Study
from Weretiger
- E
The Theatre of Containment: the plague
- F
Spanduk Djanji Palsoe
- G
The Theatre of Containment:
the tiger's tail
- H
Spanduk Lelaki Rahasia
- I
Selepas Arak-arakan
(The Architecture of Defeat)
- J
Epilogue



Spanduk Siluman Macan

2026
Installation of acrylic painting on canvas, ropes,
C-stands, and sandbag
300 x 216 x 70 cm
200 x 150 cm (canvas)



Spanduk Ajian Pancasona

2026

Installation of acrylic painting on canvas, ropes,
wall mounted iron hanging

207 x 154.5 x 20.5 cm

150 x 108 cm (canvas)



Spanduk Djanji Palsoe

2026

Installation of acrylic painting on canvas, ropes,
wall mounted iron hanging

206 x 157 x 20.5 cm

150 x 108 cm (canvas)



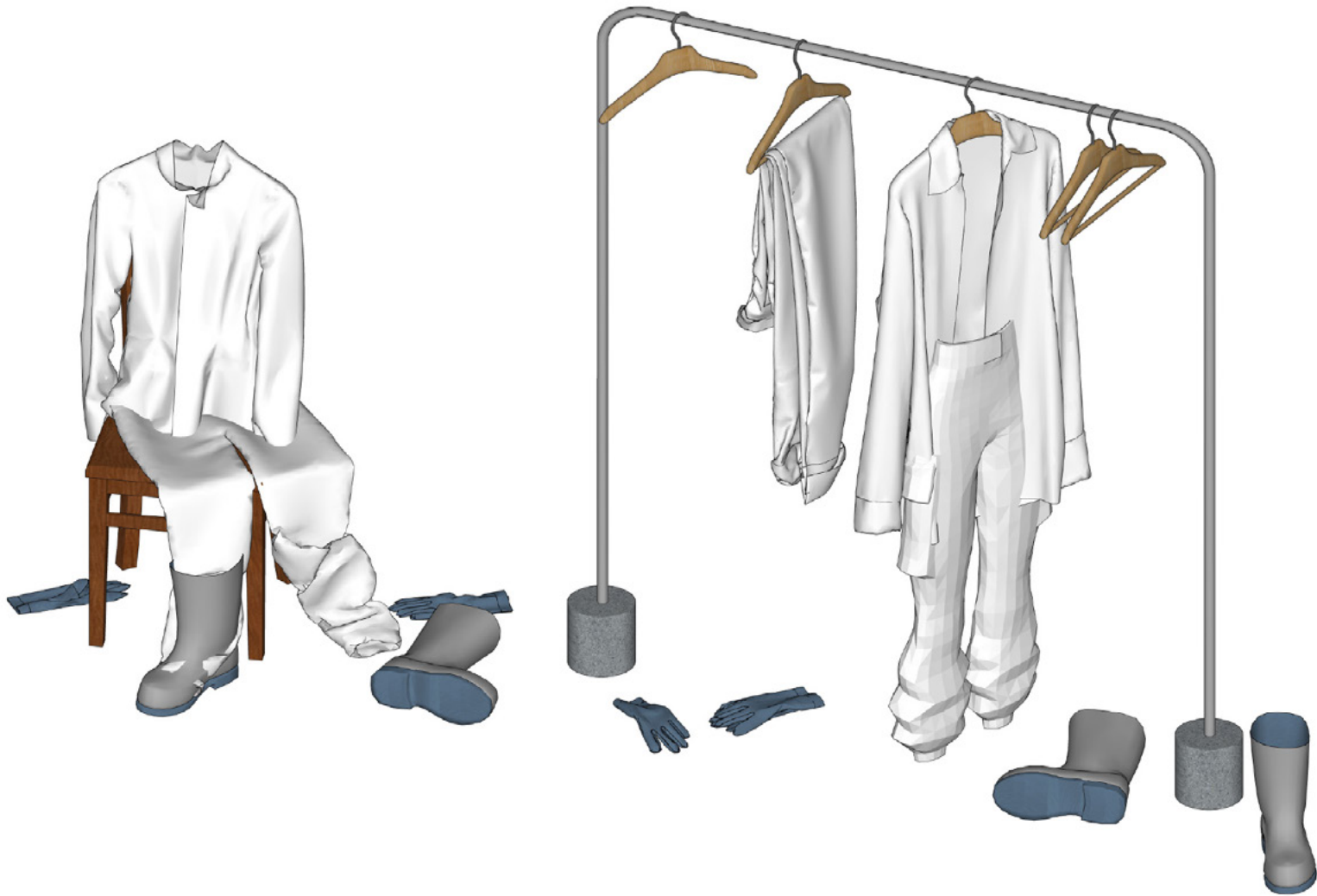
Spanduk Lelaki Rahasia

2026

Installation of acrylic painting on canvas, ropes,
wall mounted iron hanging

206 x 150.5 x 20.5 cm

150 x 104 cm (canvas)



The Costume of Control

2026
Mixed media installation
225 x 135 x 165 cm



We Rehearsed The Silence Until It Looked Real

2025
Acrylic on canvas
45 x 80 cm



**The Theatre of Containment:
the plague**

2026
Canvas, safety goggles, respirator filters, resin sculpture
D-27 x H-40 cm
Edition of 6 + 1 AP



**The Theatre of Containment:
the tiger's tail**

2026
Installation of synthetic fabric, cable, ziplock bag,
leather suitcase
Variable dimension



Study for a Frame: Weretiger 01

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 02

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 03

2026
Oil pastel on acid-free
notebook paper
26 x 20.8 cm



Study for a Frame: Weretiger 04

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 05

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 06

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Dari balik belukar, suara radio rusak berganti-ganti frekuensi. Nada² melompat liar, pecah, melengking, dan senyap tiba-tiba.

Study for a Frame: Weretiger 07

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Bayangan itu menepi di seberang layar,
menunggu angin mencari sarangnya

Study for a Frame: Weretiger 08

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 09

2026
Oil pastel on acid-free
notebook paper
26 x 20.8 cm



Study for a Frame: Weretiger 10

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 11

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 12

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 14

2026
Oil pastel on acid-free
notebook paper
26 x 20.8 cm



Study for a Frame: Weretiger 15

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



Study for a Frame: Weretiger 16

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



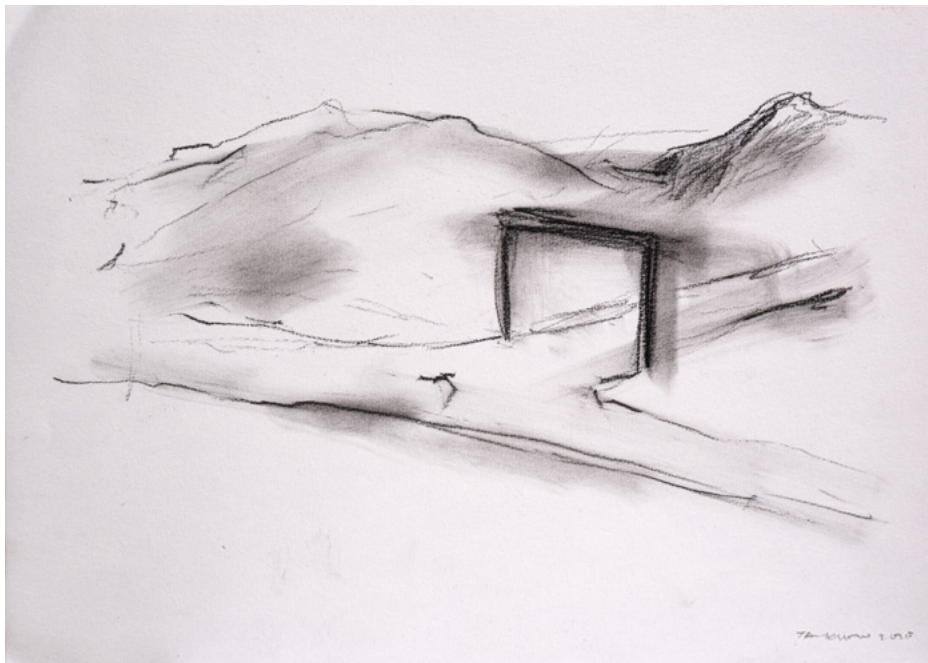
Study for a Frame: Weretiger 17

2026
Oil pastel on acid-free
notebook paper
20.8 x 26 cm



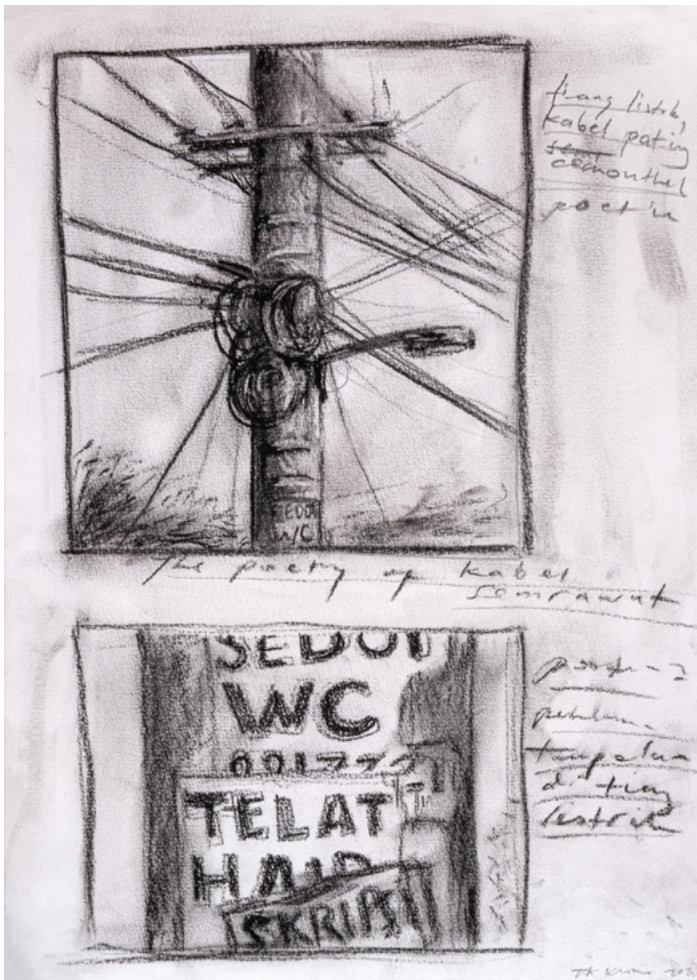
Field Note for Weretiger 1

2026
 Charcoal on paper, needle, wooden frame
 17.8 x 25.3 cm



Field Note for Weretiger 2

2026
 Charcoal on paper, needle, wooden frame
 21 x 29.7 cm



Field Note for Weretiger 4

2026
 Charcoal on paper, needle, wooden frame
 29.7 x 21 cm



Field Note for Weretiger 5

2026
 Charcoal on paper, needle, wooden frame
 29.7 x 21 cm



Field Note for Weretiger 6

2026

Charcoal on paper, needle, wooden frame

21 x 29.7 cm

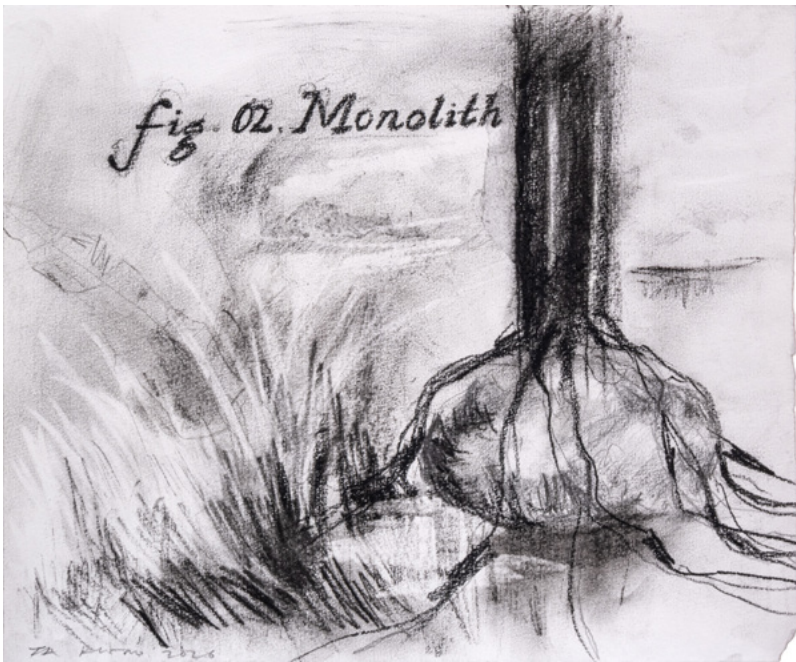


Field Note for Weretiger 7

2026

Charcoal on paper, needle, wooden frame

21 x 29.7 cm

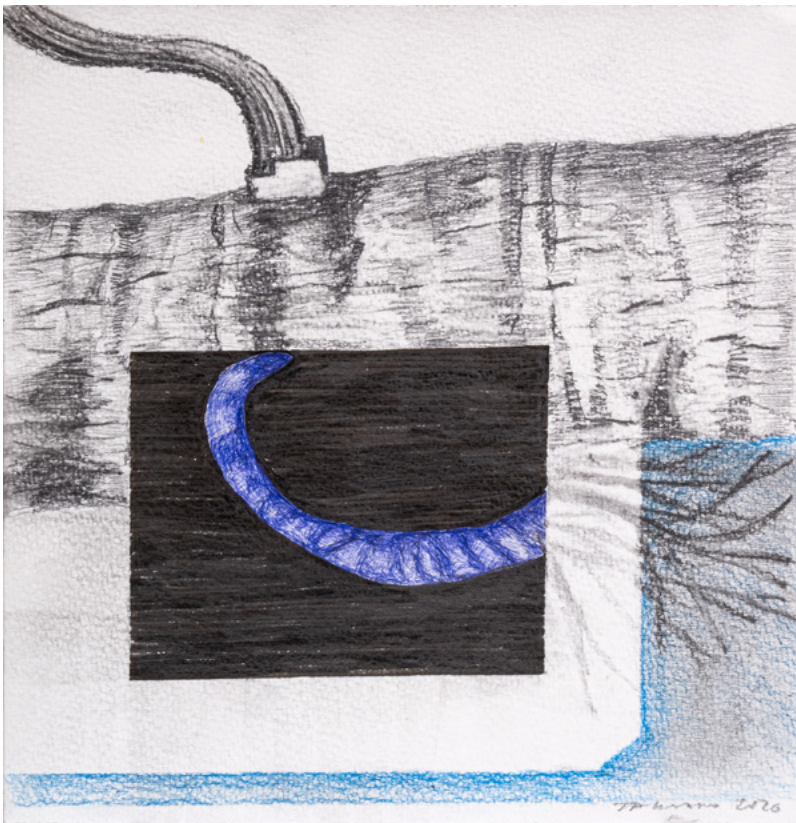


Field Note for Weretiger 8

2026

Charcoal on paper, needle, wooden frame

21 x 25 cm



Field Note for Weretiger 9

2026

Charcoal on paper, needle, wooden frame

22 x 21 cm



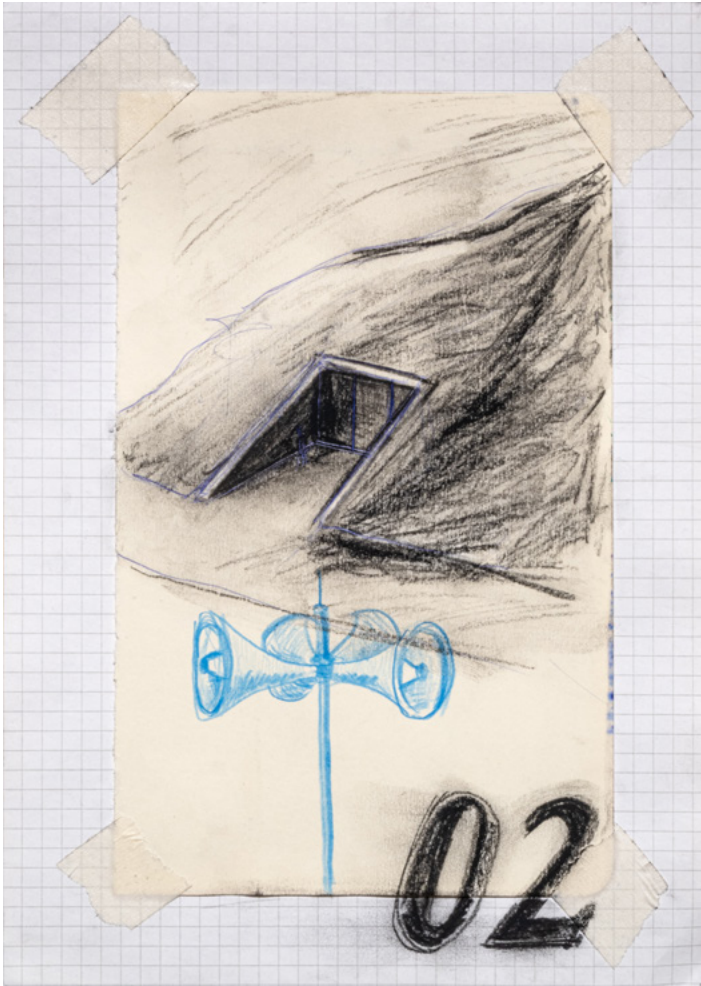
Field Note for Weretiger 10

2026
Charcoal on paper, needle, wooden frame
19 x 35.5 cm



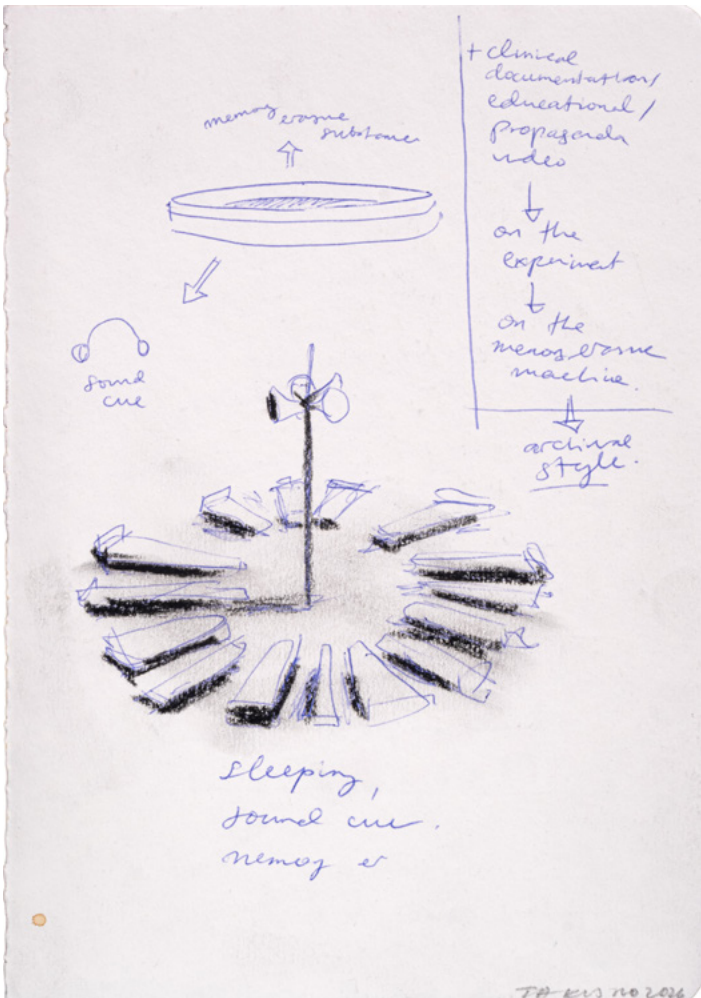
Field Note for Weretiger 11

2026
Charcoal on paper, needle, wooden frame
23 x 21 cm



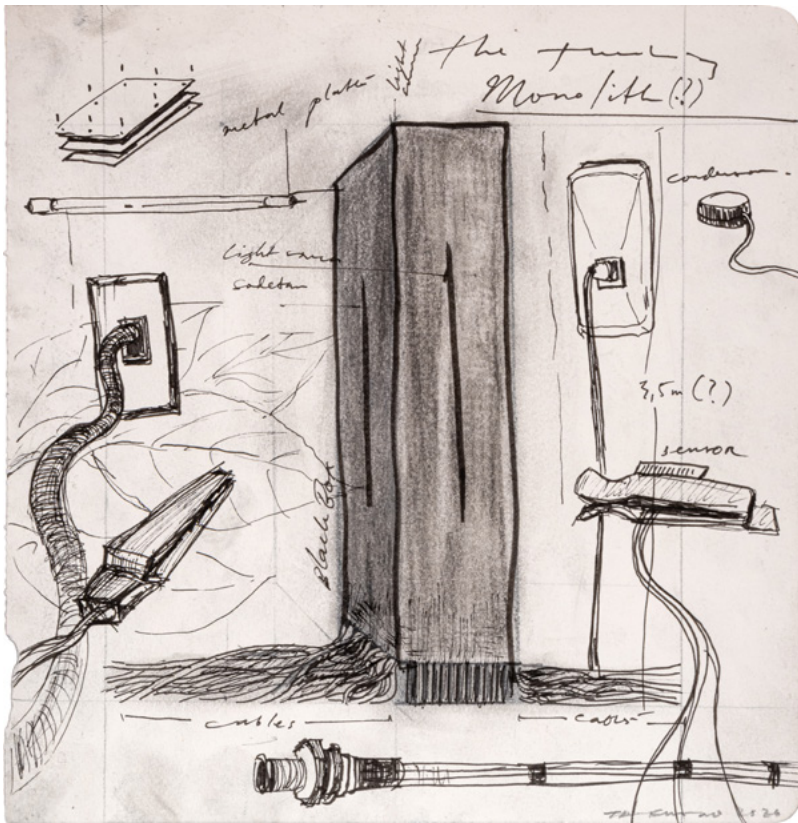
Field Note for Weretiger 12

2026
 Charcoal on paper, needle, wooden frame
 25.4 x 17.2 cm



Field Note for Weretiger 14

2026
 Charcoal on paper, needle, wooden frame
 21 x 14.8 cm



Field Note for Weretiger 15

2026
 Charcoal on paper, needle, wooden frame
 19 x 18.5 cm



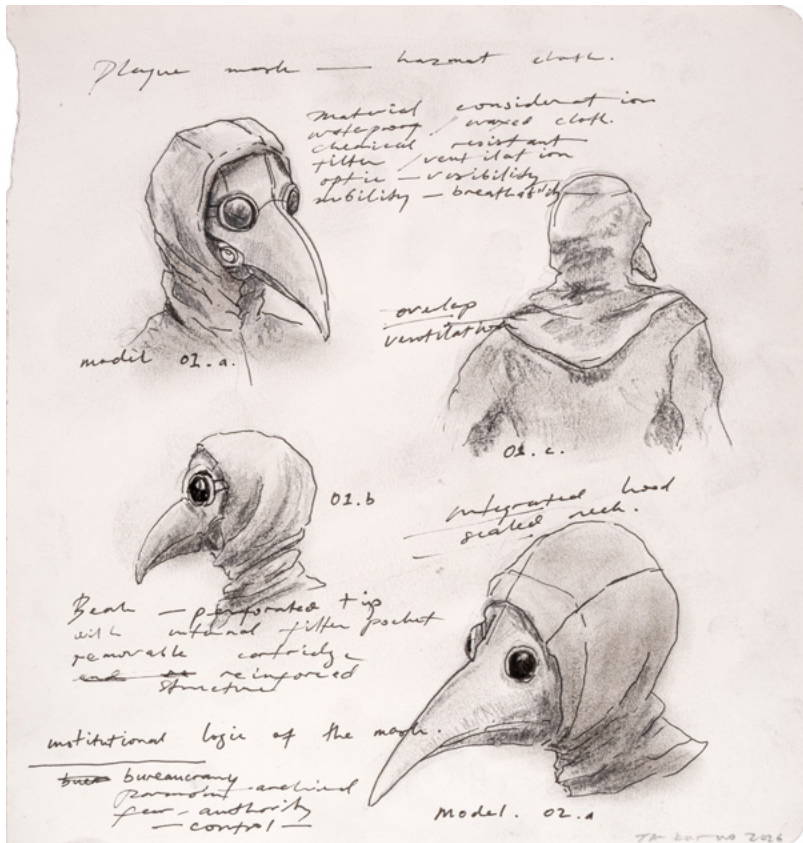
Field Note for Weretiger 16

2026
 Charcoal on paper, needle, wooden frame
 19 x 18.5 cm



Field Note for Weretiger 17

2026
 Charcoal on paper, needle, wooden frame
 19 x 18.2 cm



Field Note for Weretiger 18

2026
 Charcoal on paper, needle, wooden frame
 19 x 18 cm



Field Note for Weretiger 19

2026
Charcoal on paper, needle, wooden frame
18 x 19 cm



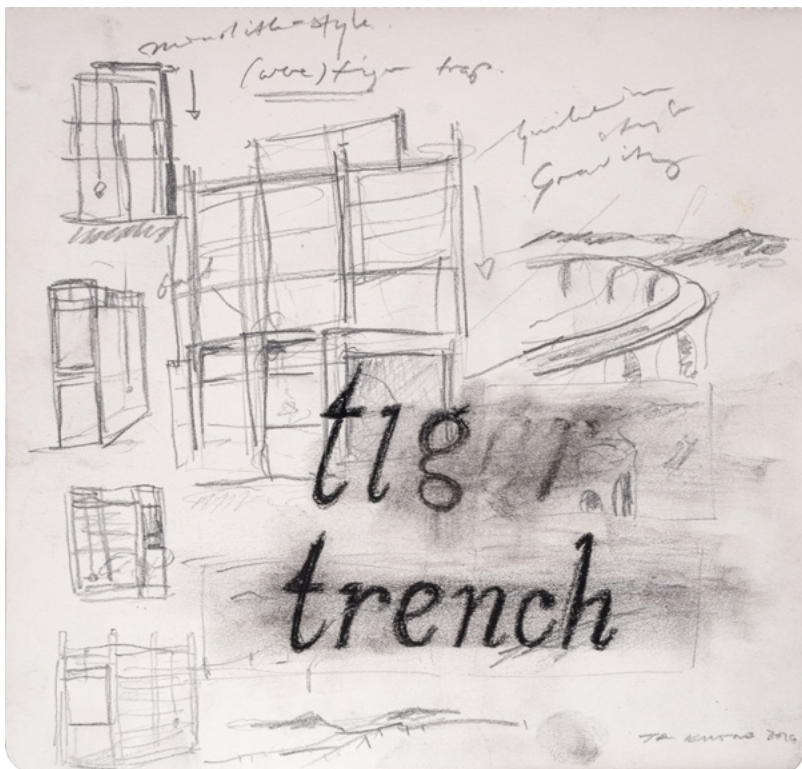
Field Note for Weretiger 20

2026
Charcoal on paper, needle, wooden frame
19 x 18 cm



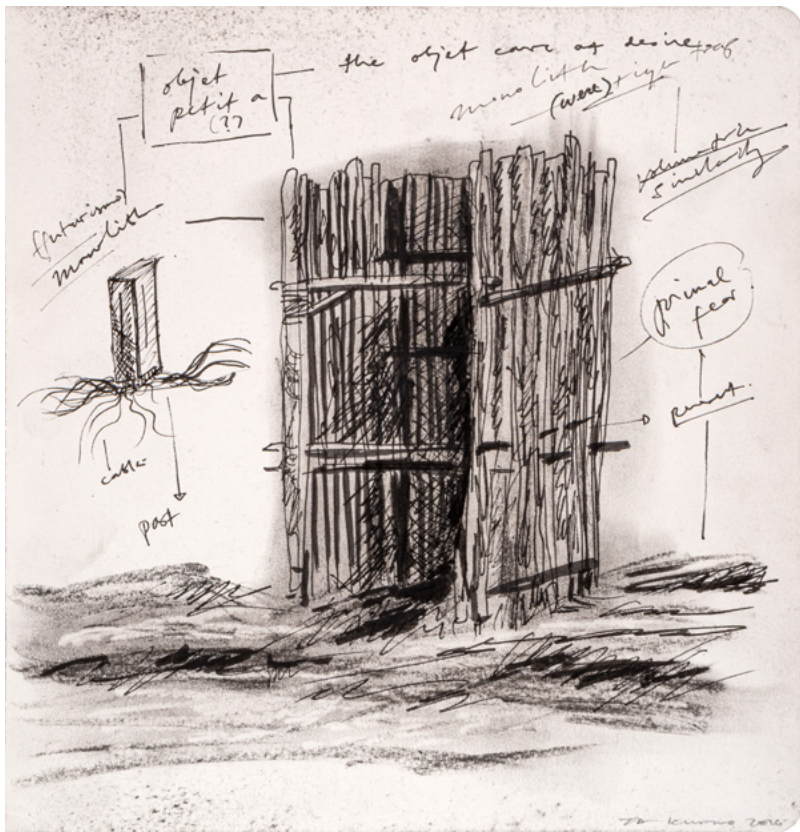
Field Note for Weretiger 21

2026
Charcoal on paper, needle, wooden frame
19 x 18 cm



Field Note for Weretiger 22

2026
Charcoal on paper, needle, wooden frame
18 x 19 cm



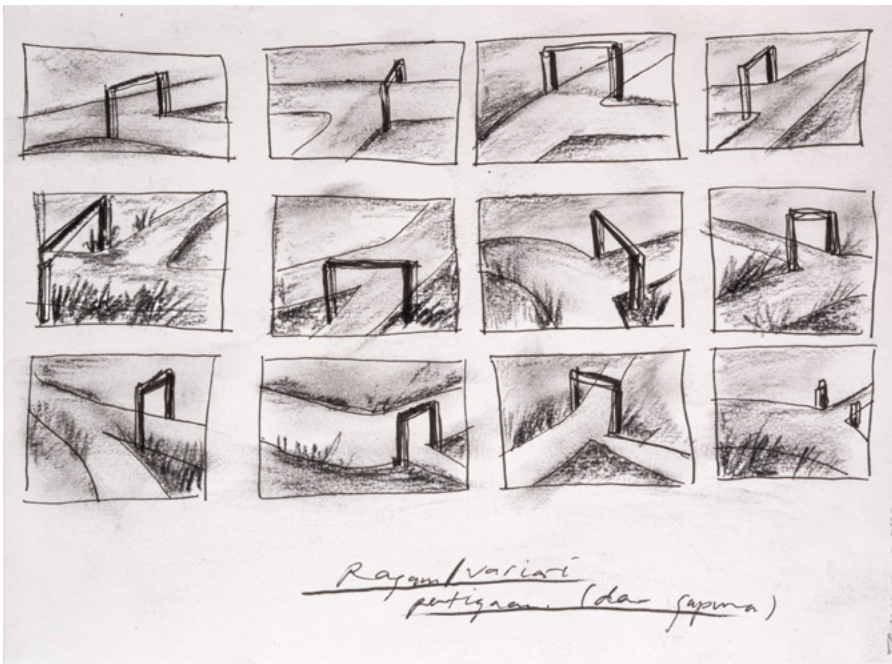
Field Note for Weretiger 23

2026
 Charcoal on paper, needle, wooden frame
 19 x 18 cm



Field Note for Weretiger 24

2026
 Charcoal on paper, needle, wooden frame
 14 x 19.8 cm



Field Note for Weretiger 25

2026

Charcoal on paper, needle, wooden frame

14 x 19.5 cm



Field Note for Weretiger 26

2026

Charcoal on paper, needle, wooden frame

11.5 x 14.3 cm



Epilogue

2026
Mixed media installation
Variable dimensions



Selepas Arak-arakan (The Architecture of Defeat)

2026

Archival oil on canvas study painting for Epilogue installation
110 x 150 cm

Timoteus Anggawan Kusno

Timoteus Anggawan Kusno is a visual artist and filmmaker whose multidisciplinary practice spans installations, moving images, and institutional interventions. His work stretches across the blurred boundaries of fiction, history, fantasy, and memory, interrogating the coloniality of power and the unseen. Kusno examines the medium's role in narratology, critically engaging with editing and production structures to reflect on history-making and its entanglements with power, ideology, and structured ignorance.

Kusno's work has been presented internationally at major cultural institutions including Tate Modern (London), the Rijksmuseum (Amsterdam), the Museum of Modern and Contemporary Art (Seoul), MoCA Taipei, Fundació Joan Miró (Barcelona), Centre d'Art Contemporain Genève, ILHAM Gallery (Kuala Lumpur), Inside-Out Art Museum (Beijing), BOZAR (Brussels), the Mumbai City Museum, Kunstmuseum Bonn, the Gwangju Biennale, Sharjah Art Foundation, and Biennale Equator, among others.

His accolades include the Han Nefkens Foundation-Loop Barcelona Video Production Award (2021), the VISIO European Programme on Artists' Moving Images grant (2023), and support from the Mondriaan Fonds (2024). His works are held in the collections of institutions such as the Centro per l'Arte Contemporanea Luigi Pecci (Prato, Italy) and the National Museum of Modern and Contemporary Art (Seoul, South Korea). He has participated in the ACC Rijksakademie Residency, the Locarno Residency at the Locarno Film Festival, and is an alumnus of Berlinale Talents. His films have been screened at international festivals including Berlinale, IFFR Rotterdam, DOK Leipzig, CPH:DOX, and Ji.hlava IDFF. In 2025, the International Film Festival Rotterdam featured a focused program on his works.

Since 2013, Kusno has developed the Centre for Tanah Runcuk Studies, a fictional institution dedicated to experimental research on the (lost) territory of Tanah Runcuk in the Dutch East Indies. This long-term project involves historians, ethnographers, artists, curators, and writers in a critical investigation of historical narratives and their construction.

Kusno also engages regularly in teaching and guest lecturing, with past invitations from institutions such as the Hessen Film and Media Academy (Berlin), Willem de Kooning Academy (Rotterdam), Beaux-Arts de Paris, Tokyo University of the Arts, and Peking University (Beijing). His essays have appeared in Third Text Online, Retorik, and other publications. He lives and works between Amsterdam (NL) and Yogyakarta (ID).



CV

EDUCATION

ongoing
Ph.D. Candidate, Universiteit van Amsterdam, the Netherlands

2018
Master's degree, Cultural Studies, Sanata Dharma University, Yogyakarta, Indonesia

2012
Bachelor's degree, Communication Studies, Faculty of Social and Political Science, Gadjah Mada University, Yogyakarta, Indonesia

RESIDENCIES

2025
Locarno Residency, Locarno Film Festival, Locarno, Switzerland

2023
VISIO – European Programme on Artists' Moving Images, Florence, Italy

2021
Padepokan Bagong Kussudiardja, Yogyakarta, Indonesia

2019
ACC guest resident artist, Rijksakademie, Amsterdam, the Netherlands

2018
Asia Culture Center, Gwangju, South Korea

2017
Fundação Oriente Museu, Museum of the Orient, Lisbon, Portugal

2016
Kerjasama, Artback NT, Alice Springs, Australia

2016
Cemeti Art House, Yogyakarta, Indonesia

2015
ARCUS Project, Moriya, Ibaraki, Japan

AWARDS & GRANTS

2025
Hubert Bals Fund, 54th International Film Festival Rotterdam, the Netherlands
Frieze Stand Prize: Focus Asia, presented by kohesi Initiatives

2024
Mondriaan Funds for Artist Project, the Netherlands

2023
VISIO – European Programme on Artists' Moving Images, Lo schermo dell'arte in partnership with Centro per l'Arte Contemporanea Luigi Pecci, Italy

2022
Young Artist Award, ArtJog, Indonesia

2021
Han Nefkens Foundation – Loop Barcelona in collaboration with Fundació Joan Miró Video Production Award

2019
The Prince Claus Fund & Asia-Europe Foundation (ASEF) Mobility Fund, the Netherlands

2018
Asia Culture Institute, South Korea

2017
Ministry of Education and Culture, Republic of Indonesia

2016
Asialink, Australia

COMMISSIONED WORKS

2026
Eyefilmmuseum, Amsterdam, the Netherlands

2025
Missiemuseum Steyl, the Netherlands

2022
Rijksmuseum, Amsterdam, the Netherlands

2020
13th Gwangju Biennale, Gwangju, South Korea

2018
Museum of Modern and Contemporary Art Seoul, South Korea

2017
Europalia Arts Festival Indonesia, Brussels, Belgium
Galeri Gejayan, Library of Sanata Dharma University, Indonesia

SELECTED SOLO EXHIBITIONS & PROJECTS

2026
Siluman Macan, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia

2025
Timoteus Anggawan Kusno: Phantoms Trilogy, TATE Modern, London, UK
Focus: Timoteus Anggawan Kusno, International Film Festival Rotterdam, the Netherlands

2024
Fever Dream, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia
幻殤 (Phantoms), Museum of Contemporary Art Taipei, Taiwan

2023
Phantoms, Ilham Gallery, Kuala Lumpur, Malaysia
Phantoms, Centre d' Art Contemporain Geneva, Switzerland

2022
Luka dan Bisa Kubawa Berlari, Rijksmuseum, Amsterdam, the Netherlands
Ghost Light, Composite: Moving Image Agency & Media Bank, Melbourne, Australia

2021
Ghost Light, Cemeti Institute for Art and Society, Yogyakarta, Indonesia

2020
Death of the Tiger, The Columns Gallery, Seoul, South Korea

2018
Forgetful Happy Land, The Columns Gallery, Seoul, South Korea

2017
Hacking the Memory of You: 75 Years After Japanese Occupation, Galeri Gejayan, Yogyakarta, Indonesia

2014
Memoar Tanah Runcuk: Ethnography Exhibition by Centre for Tanah Runcuk Studies, Kedai Kebun Forum, Yogyakarta, Indonesia

DUO EXHIBITIONS

2025
Musquiqui Chihying and Timoteus Anggawan Kusno, Fundació Joan Miró, Barcelona, Spain

2022
Analogous, Jompert Kuswidananto & Timoteus Anggawan Kusno, Duo Exhibition, ISA Art Gallery x Omah Budoyo, Yogyakarta, Indonesia
Spectre, Heri Dono & Timoteus Anggawan Kusno, Duo Exhibition, The Columns Gallery, Singapore

2017
Tony Albert & Timoteus Anggawan Kusno, Duo Exhibition, Sullivan+Strumpf, Gillman Barrack, Singapore

2016
Timoteus Anggawan Kusno & Tony Albert: 125 in 110 zone, Watchthisspace, Alice Springs, Australia

SELECTED EXHIBITIONS

2026

Eye(s) Open, Eye Filmmuseum, Amsterdam, Netherlands

2025

Everybody Wants to Rule the World, Gallery Vriend van Bavink, Amsterdam, the Netherlands

The Collection Resist, Missiemuseum Steyl

FRIEZE Seoul, kohesi Initiatives, COEX, Seoul, South Korea

International Film Festival Rotterdam - Curated by Eva Langerak, de Doelen, Rotterdam, the Netherlands

Villanueva Pavilion at the Royal Botanical Garden, Madrid, Spain

2024

Art Jakarta, kohesi Initiatives, JIEXpo Kemayoran, Jakarta, Indonesia

In Stranger Lands: Cocoa's Journey to Asia, curated by Caroline Ha Thuc, Nguyen Art Foundation, Ho Chi Minh City, Vietnam

ART SG, kohesi Initiatives, Marina Bay Sands, Singapore

2023

Decolonial Dialogues, VoC Zaal, Oost-Indisch Huis, Universiteit van Amsterdam, Netherlands

De Grote Indonesia, De Nieuwe Kerk Museum, Amsterdam, the Netherlands

Meaning, curated by Rory Guan, Beijing Inside-Out Art Museum, China

Art Jakarta, kohesi Initiatives, JCC Senayan, Jakarta, Indonesia

Intermission, kohesi Initiatives, Galeri R.J. Katamsi, Yogyakarta, Indonesia

CPH:DOX, Kunsthalle Charlottenborg, Copenhagen, Denmark

Videonale 19, Kunstmuseum Bonn, Germany

2022

ArtJog MMXXII: Arts in Common - Expanding Awareness, Jogja National Museum, Indonesia

2021

Kebun Sejarah/Garden of History: in collaboration with Kevin van Braak, het Glazen Huis, Amstelpark, Amsterdam, the Netherlands

Minds Rising, Spirits Tuning, The 13th Gwangju Biennale, curated by Defne Ayas & Natasha Ginwala, Gwangju Biennale Hall, Gwangju, South Korea

2020

Akar Hening di Tengah Bising, FKY 2020, curated by Lisistrata, Museum Sonobudoyo, Yogyakarta, Indonesia

2019

Mindful Circulations, curated by Kerstin Winking, Mumbai City Museum, India

Stories We Tell To Scare Ourselves With, curated by Jason Wee, Museum of Contemporary Art (MoCA), Taipei, Taiwan

Between Stripes and Scratches 爪牙皮毛, curated by Jens Cheung, Galeri Lorong, Yogyakarta, Indonesia

South East Asia Focus: Timoteus Anggawan Kusno, The Columns Gallery, Gillman Barracks, Singapore

2018

Asia Project: How Little You Know About Me, curated by Joowon Park, Museum of Modern and Contemporary Art (MMCA) Seoul, South Korea

3 ½ Tahun Bekerja: Seni dan Propaganda Pendudukan Jepang, 1942–1945, curated by Antariksa, Teater Kecil, Taman Ismail Marzuki (TIM), Jakarta, Indonesia

A Tale of Two Cities: Narrative Archive of Memories, curated by Sunyoung Oh, Project Sevenandahalf, Yuseul Art Museum, Gimhae, South Korea

Pressing Matters, in collaboration—curated by Kevin van Braak, Framer Framed, Amsterdam, Netherlands

2017

Power and Other Things: Indonesia & Art (1835–now), curated by Charles Esche & Riksa Afiaty, Centre for Fine Arts (BOZAR), Brussels, Belgium

Stage of Hopelessness, Equator #4 Indonesia-Brazil, Biennale Jogja XIV, curated by Pius Sigit, Jogja National Museum (JNM), Yogyakarta, Indonesia

A Tale of Two Cities: Narrative Archive of Memories, curated by Sunyoung Oh, Arko Art Center, Seoul, South Korea

Selected festivals & special screenings

2026

- Spectre in the Celluloid: Timoteus Anggawan Kusno, Eye on Art, Eye filmmuseum, Amsterdam, the Netherlands
- MAM Collection 022: Timoteus Anggawan Kusno, Mori Art Museum, Tokyo, Japan
- International Film Festival Rotterdam, the Netherlands

2025

- Timoteus Anggawan Kusno: Djoeroes Kramat, Frieze Seoul, South Korea
- Timoteus Anggawan Kusno: Phantoms Trilogy, TATE Modern, London, UK
- Focus: Timoteus Anggawan Kusno, International Film Festival Rotterdam, the Netherlands
- Asian Avant-Garde Film Festival, M+, Hong Kong
- DokuFest, Prizren, Kosovo
- Berlinale International Film Festival, Berlin, Germany
- Locarno Film Festival, Locarno, Switzerland
- 54th International Film Festival Rotterdam, the Netherlands

2024

- Videoex, International Experimental Film & Video Festival, Zurich, Switzerland
- International Film Festival Rotterdam, the Netherlands
- Living Another Future, MAIAM Contemporary Art Museum, Chiang Mai, Thailand
- Between Art and Documentary, Sàn Art, Ho Chi Minh City, Vietnam
- Joyland Fest, Cinerillaz curated by JAFF, Nusa Dua, Bali, Indonesia
- Norient Festival, Bern, Switzerland

2023

- Jogja-NETPAC Asian Film Festival, Yogyakarta, Indonesia
- Festival Film Dokumenter, Yogyakarta, Indonesia
- Arkipel International Documentary And Experimental Film Festival, Jakarta, Indonesia
- Lo schermo dell'arte, Florence, Italy
- CPH:DOX, Copenhagen, Denmark

Selected bibliography & reviews

- Duong, H. (2024). Boiling point: On the art of Ade Darmawan and Timoteus Anggawan Kusno. *Artforum*, 63(3).
- Harsono, FX. FX Harsono on Timoteus Anggawan Kusno. New York: ArtAsiaPacific. 2017
- Ha Thuc, Caroline. "Research-Based Art Practices: Context and Framework." *Research-Based Art Practices in Southeast Asia*. Switzerland: Springer International Publishing AG. 2022. 7-42

Hongfeng, Tang. "Archive, Mediation, and Reflections on Colonization in Modern Asia." *China & Asia : a journal in historical studies* 2.1. 2020. 97-133

Janse, Tessel. "Tijgers, koloniale amnesie en postkoloniale kwelgeesten: Timoteus Anggawan Kusno in Revolusi!" *Metropolis M*. 2022

Kusno, Timoteus Anggawan. "Panggung Poskolonial Indonesia dalam Narasi "Memoar Tanah Runcuk"". *Retorik: Jurnal Ilmu Humaniora*. 4 (2): 233-253. 2017

Kusno, Timoteus Anggawan. "Working with Colonial Objects in the Rijksmuseum." *Inside Indonesia*, Edition 155, Jan-Mar 2024

Kusno, T. A. (2024). Dismantling the monuments: Artistic approaches in the making of 'Luka dan Bisa Kubawa Berlari'. *Third Text Online*.

Kusno, T. A. (2025). History as a battleground: The Centre for Tanah Runcuk Studies as a method of artistic intervention. *Inter-Asia Cultural Studies*.

Kusno, T. A. (2025). Reversal: The colonial afterlife and nostalgia. *Retorik*, 13(1), 135-150.

Tsuroiya, I. (2024). Timoteus Anggawan Kusno's fever dream. *ArtReview Asia*, Autumn. Wiyanto, H. (2024). Hantu-hantu fiksi Timoteus Anggawan Kusno (printed version: Sejarah, Api, HantuHantu Fiksi). *Majalah Tempo*, August.

Selected talks & guest lectures

2026

- Cinematic Strategies of Resistance, GoEast Symposium, Wiesbaden, Germany
- Spectre on the Celluloid: Timoteus Anggawan Kusno, Eye on Art, Amsterdam, the Netherlands
- Climate Imaginaries: Performing with Land, TD Studio, Amsterdam, Netherlands
- AFTERLIVES, GoEast Symposium: Cinematic Strategies of Resistance, Wiesbaden, Germany

2025

- Focus on TA Kusno, UI Film Festival, Universitas Indonesia, Jakarta, Indonesia
- Low Tide, High Land: Islands and Moving Images in Asia 低潮高地：島嶼和活動影像在亞洲 (Screenings and Forum) The Hong Kong Polytechnic University, Hong Kong
- Floatsam Jetsam, the Geneva Graduate Institute, Switzerland
- Masterclass, Hessen Film and Media Academy, Berlin, Germany

Visio: Moving Images in Europe since 2010, Centre for Contemporary Art, Berlin, Germany
European Film Market: Archive Market, Berlinale 2025, Berlin, Germany
Tiger Talk, International Film Festival Rotterdam 2025, Rotterdam, the Netherlands

2024

Artistic Research and Interventions, Critical Studies
Lecture Series, Willem de Kooning Academy, Rotterdam, the Netherlands

2023

Reframing the Past, Confronting Colonial Legacies, Critical Studies Lecture Series, Willem de Kooning Academy, Rotterdam, the Netherlands
Do We Still Trust in Art? Panel Discussion, Videonale 19, Kunstmuseum Bonn, Germany 2023
Artistes et métiers de l'exposition, Beaux-Arts de Paris, France

2022

Processing Archive and Historical Approach in Art Making, Production of Non-Fiction Film, School of Arts, Peking University, Beijing, China



kohesi /nitiatives

kohesi /nitiatives is an Indonesian-based contemporary art gallery.

The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetic consideration.

As an artist-first gallery, kohesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

ko hesi **Initiatives**

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