

Art Jakarta Papers
Booth B1

City Hall PIM 3
5 - 8 Feb 2026

kohesi **Initiatives**

Anastasia Astika

Agugn

Dede Cipon

Kareem Soenharjo

Ruth Marbun

Riono Tanggul

Timoteus Anggawan Kusno

Young Kim

Yosefa Aulia

Jakarta

PAPERS



1/3 LINO CUT

"MAKING PEACE IN THE DARK I"

AGUGN
2026

Agugn

Making Peace in the Dark I
2026
Linocut reduction print on handmade abaca paper
22 x 24 cm
Edition 1 of 3



Agugn

Making Peace in the Dark II
2026
Linocut reduction print on handmade abaca paper
20 x 26 cm
Edition 1 of 3



1/3 LINOCUT

"MAKING PEACE IN THE DARK III"

AGUGN
2026

Agugn

Making Peace in the Dark III

2026

Linocut reduction print on handmade abaca paper

20 x 26 cm

Edition 1 of 3



Agugn

Making Peace in the Dark IV
2026
Linocut reduction print on handmade abaca paper
20 x 26 cm
Edition 1 of 3



$\frac{1}{3}$ LINO CUT

"MAKING PEACE IN THE DARK V"

AGUGN

2026

Agugn

Making Peace in the Dark V

2026

Linocut reduction print on handmade abaca paper

20 x 26 cm

Edition 1 of 3



Anastasia Astika

Traces, Threshold #1
2026
Watercolor and gouache on paper
42 x 29.8 x 4 cm



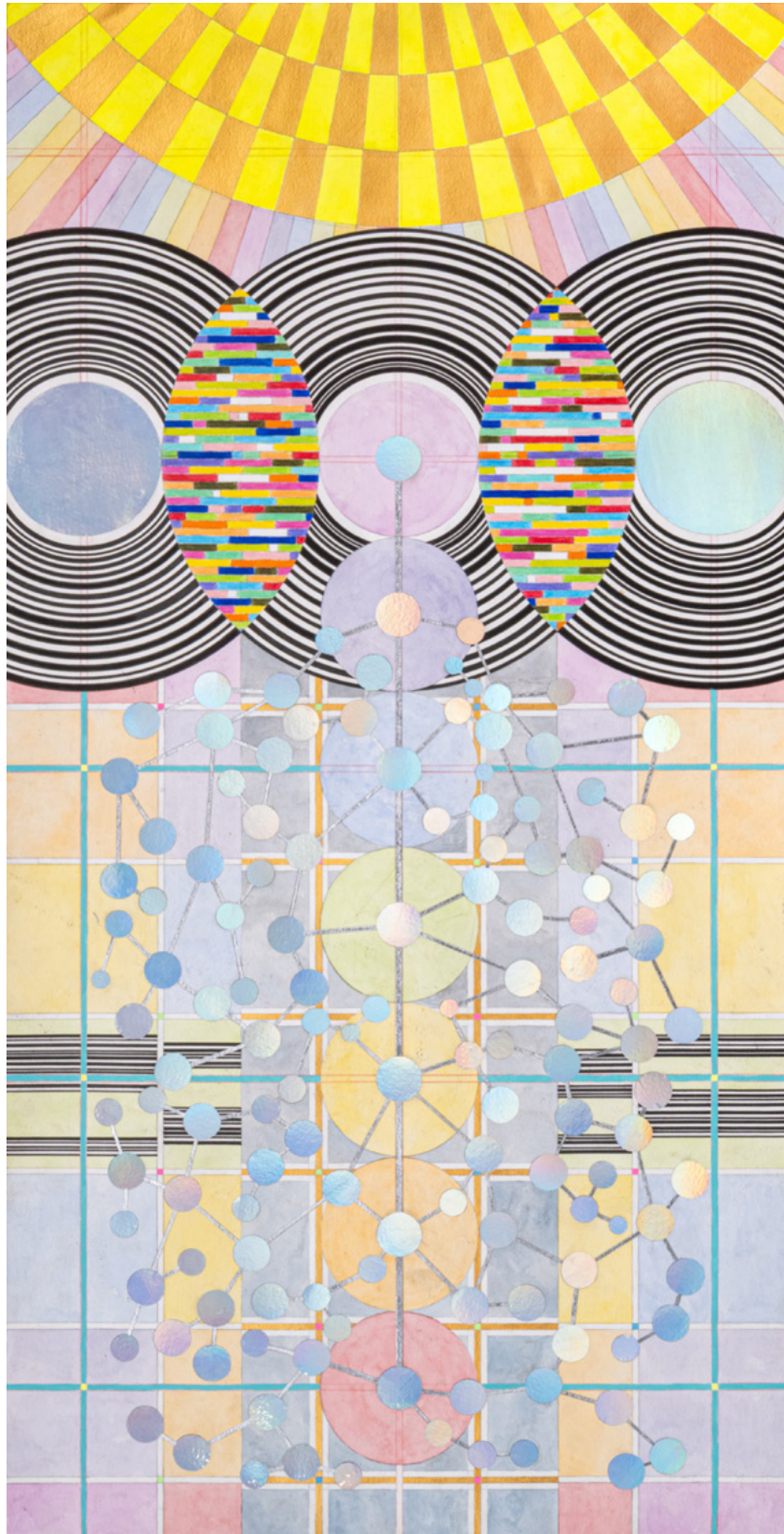
Anastasia Astika

Traces, Threshold #2
2026
Watercolor and gouache on paper
42 x 30 x 4 cm



Anastasia Astika

Faint Flicker
2026
Watercolor and gouache on paper
42 x 29.7 x 4 cm



Dede Cipun

[A Phantom Entity Whose Body is a Decision Tree]

2025

Pencil, colored pencil, watercolour, ink, marker, acrylic & vinyl on paper

100 x 50 cm



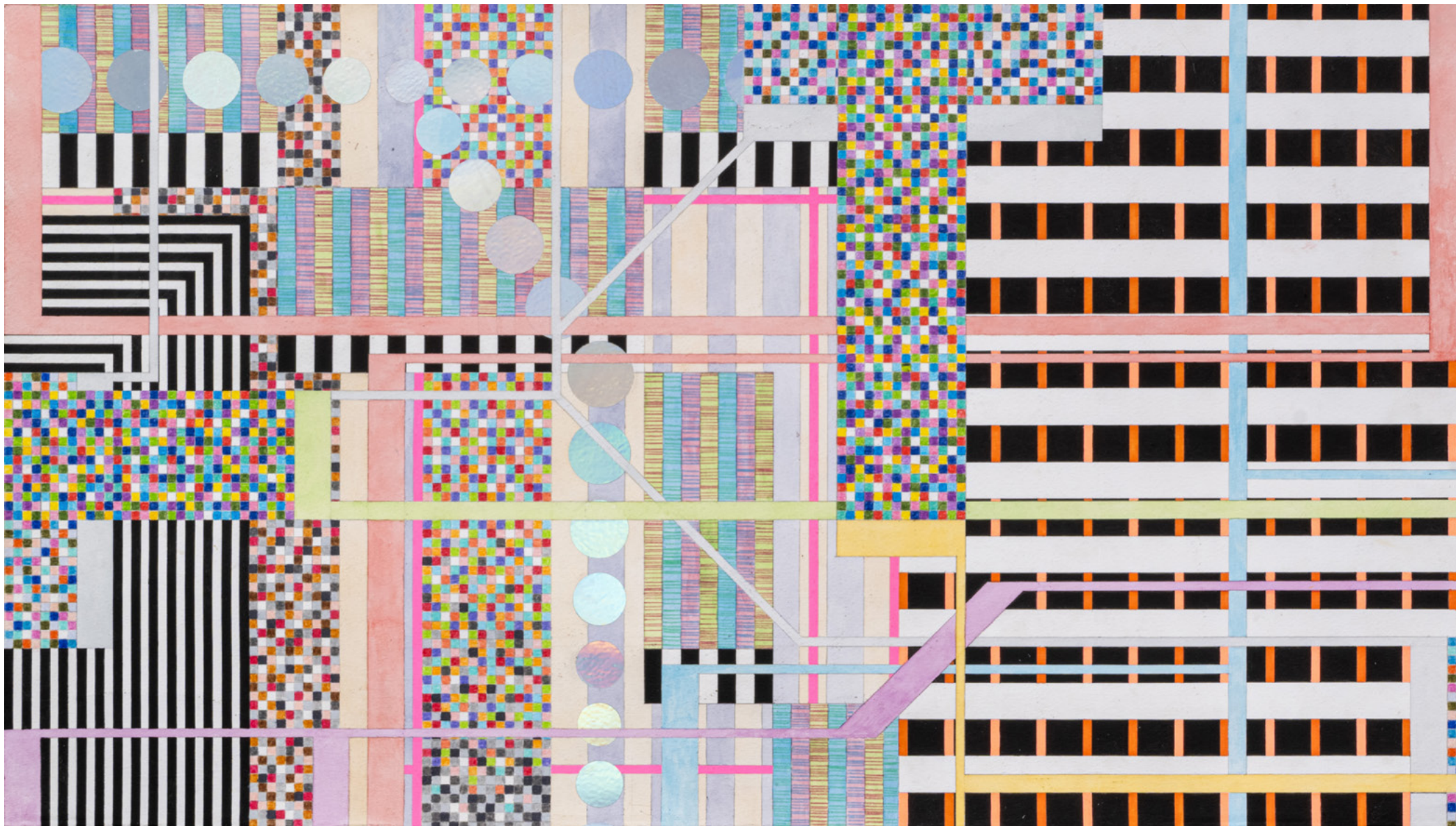
Dede Cipon



[The Veil that Shrouds]

2026

Pencil, coloured pencil, watercolour, acrylic, & vinyl on paper, acrylic sheets
75 x 55 cm



Dede Cipon

[Phantom Matrix 05]

2025

Pencil, colour pencil, watercolour, ink, marker, acrylic, vinyl on paper

45 x 80 cm



Dede Cipun

[To decay is to be reduced to mere sensations?]
2026
Water soluble pastel, colour pencil, & rubber ink
40 x 40 cm



Dede Cipun

[To decay is to be reduced to mere sensations? 2]
2026
Water soluble pastel, colour pencil, & rubber ink
40 x 40 cm



Dede Cipon

[Convergence Field]

2025

Pencil, coloured pencil, watercolour, marker, & acrylic on paper
46.1 x 23 cm



Kareem Soenharjo

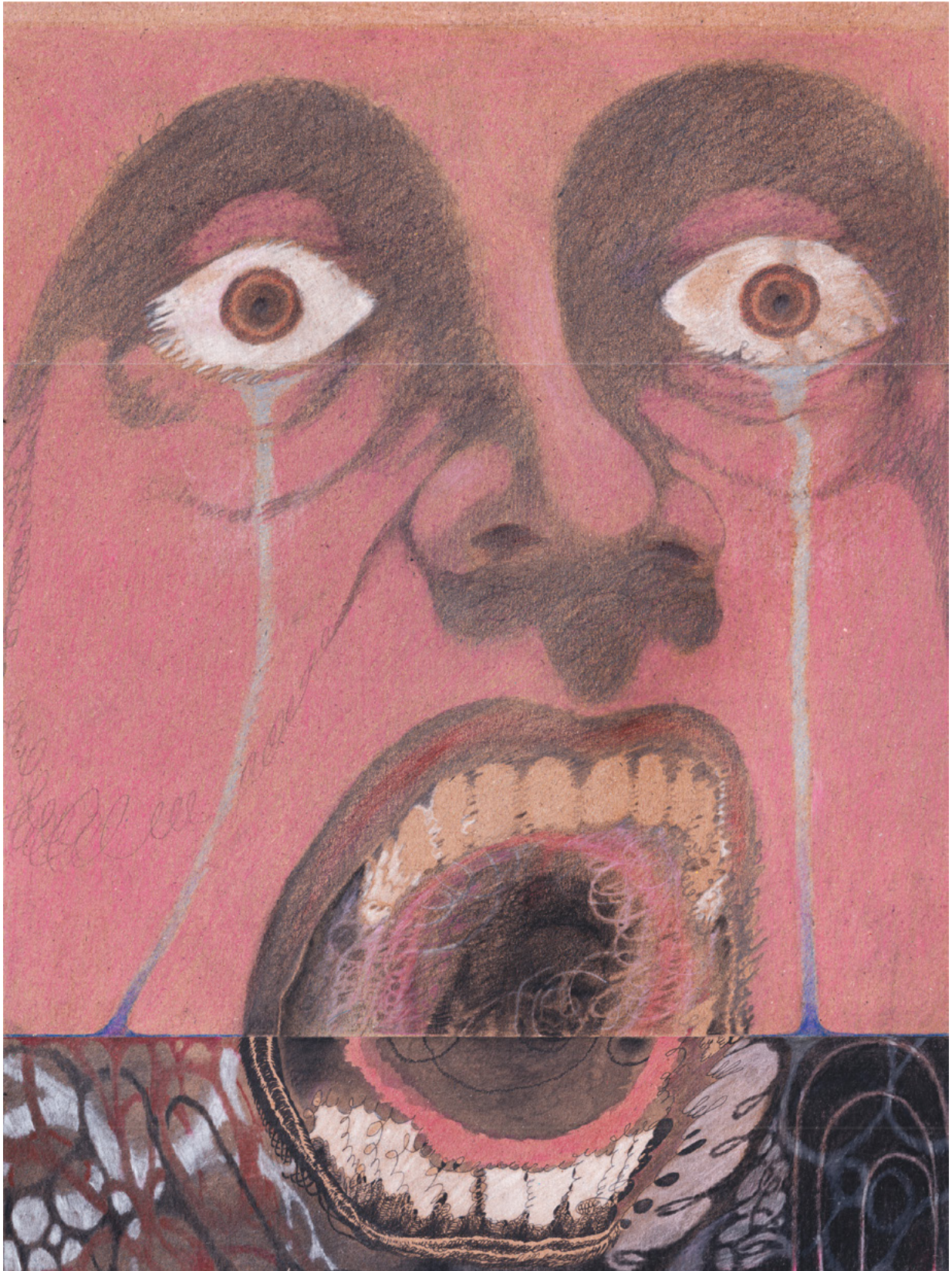
Crabs in a Bucket (Karyawan Makan Karyawan)
2025

Drawing pen, gouache, acrylic, and riso print on carton
42 x 30 cm



Kareem Soenharjo

Kekal
2025
Acrylic and watercolor on 220gsm paper
38 x 60 cm



Kareem Soenharjo

Kuda Turin (The Inertia of The Whip)

2026

Color pencil, drawing pen, graphite, watercolor, tape on paper
39.5 x 29.5 cm



Kareem Soenharjo

Performance
2025

Acrylic and watercolor on 220gsm paper
21 x 29.7 cm



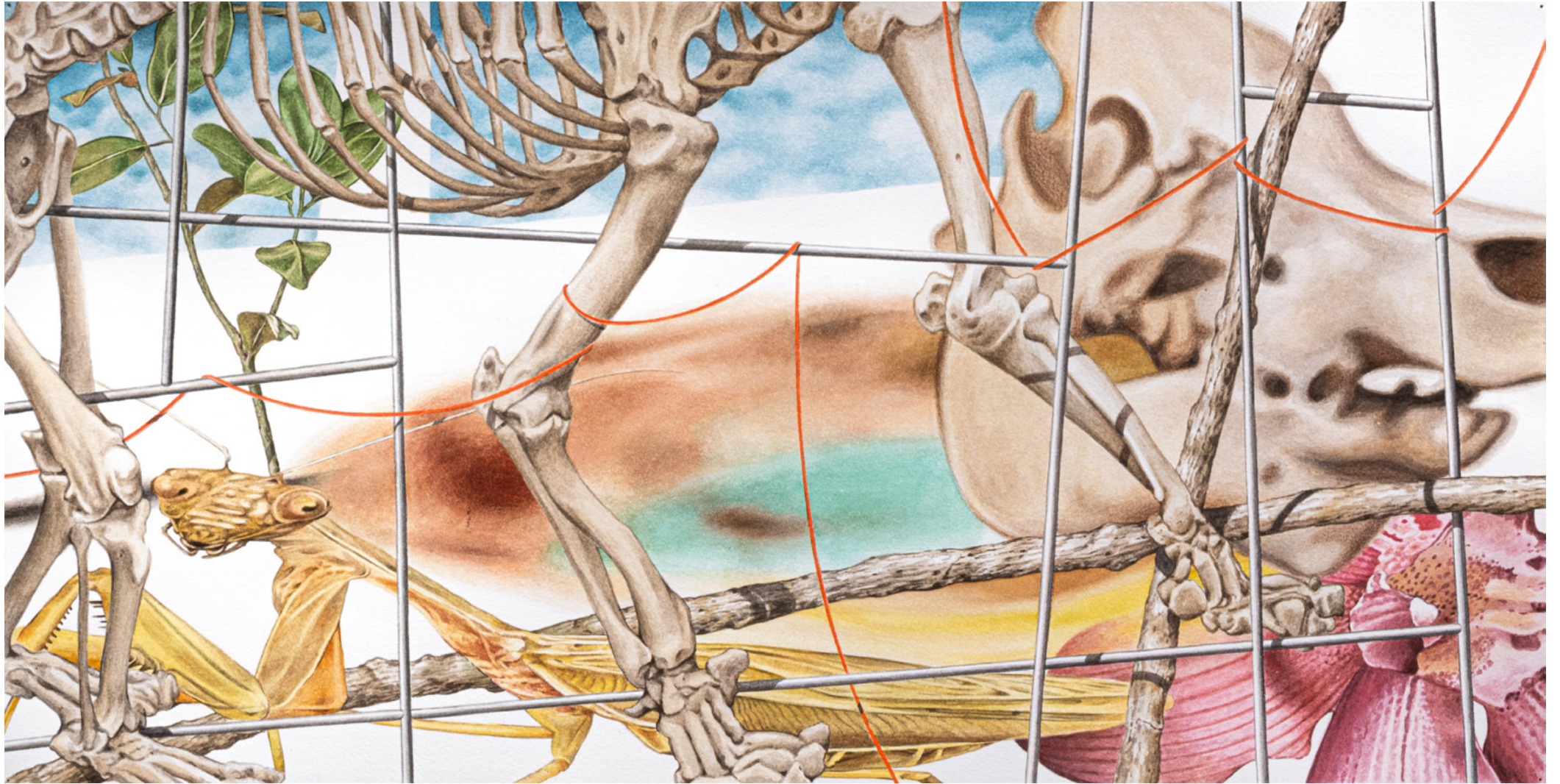
Kareem Soenharjo

The House Demands
2025
Mixed media collage on paper
22.1 x 15.6 cm



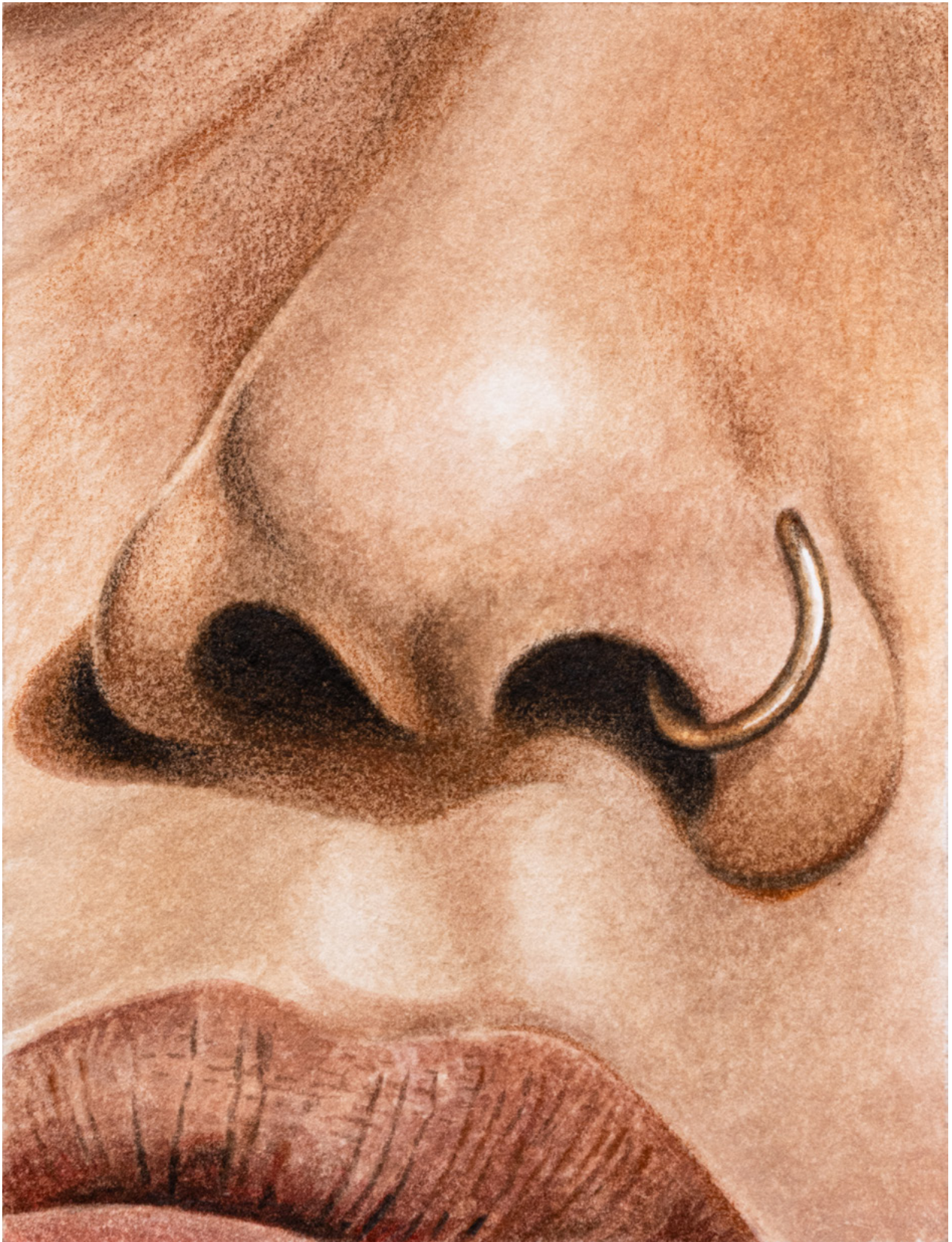
Riono Tanggul

The Universal Landscape #1
2026
Watercolor and color pencil on paper
30 x 60 cm



Riono Tanggul

The Universal Landscape #2
2026
Watercolor and color pencil on paper
30 x 60 cm



Riono Tanggul

Magnetic #1
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #2
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #3

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #4
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #5
2026
Watercolor and color pencil on paper
10 x 7.6 cm



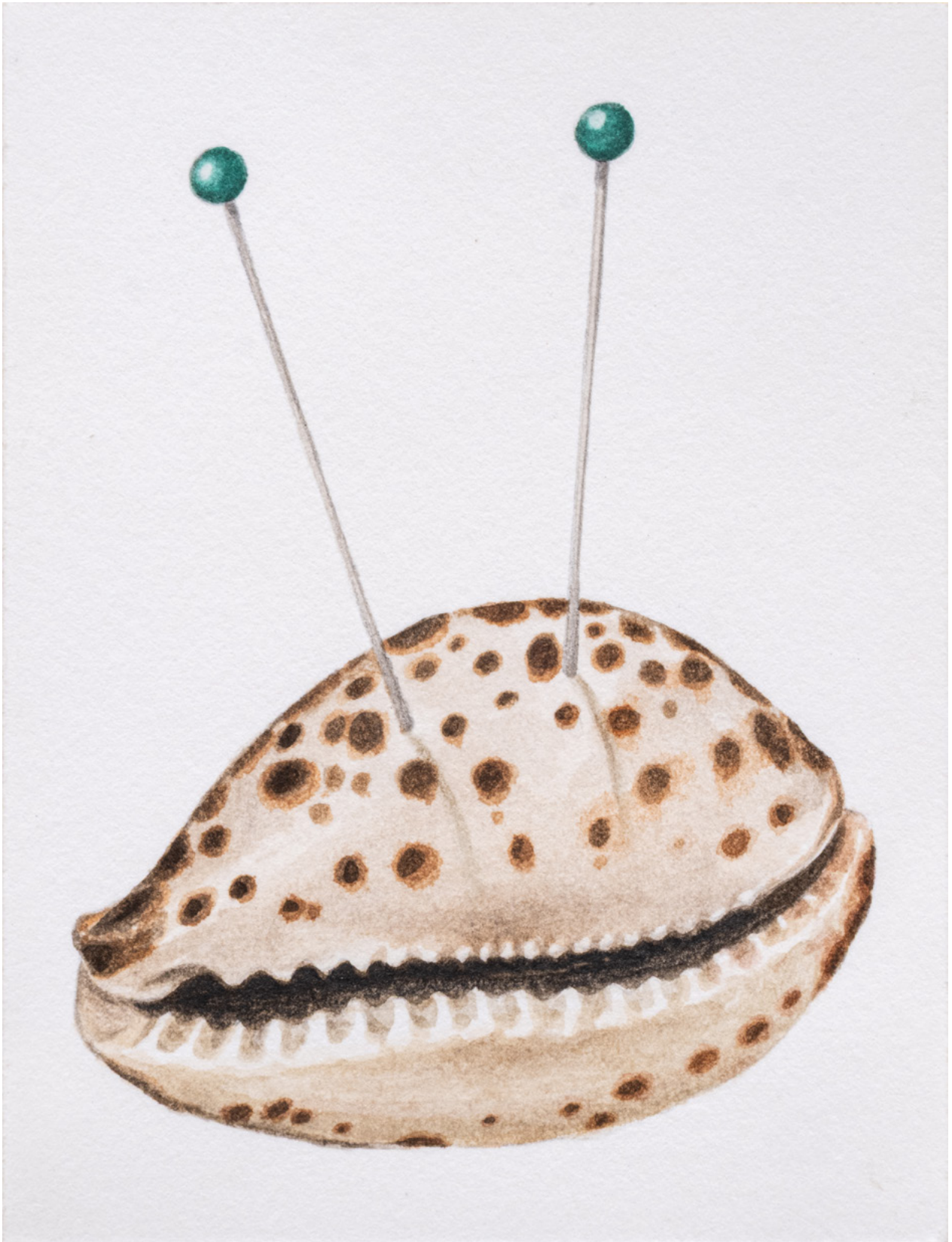
Riono Tanggul

Magnetic #6
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #7
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #8
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #9

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #10

2026

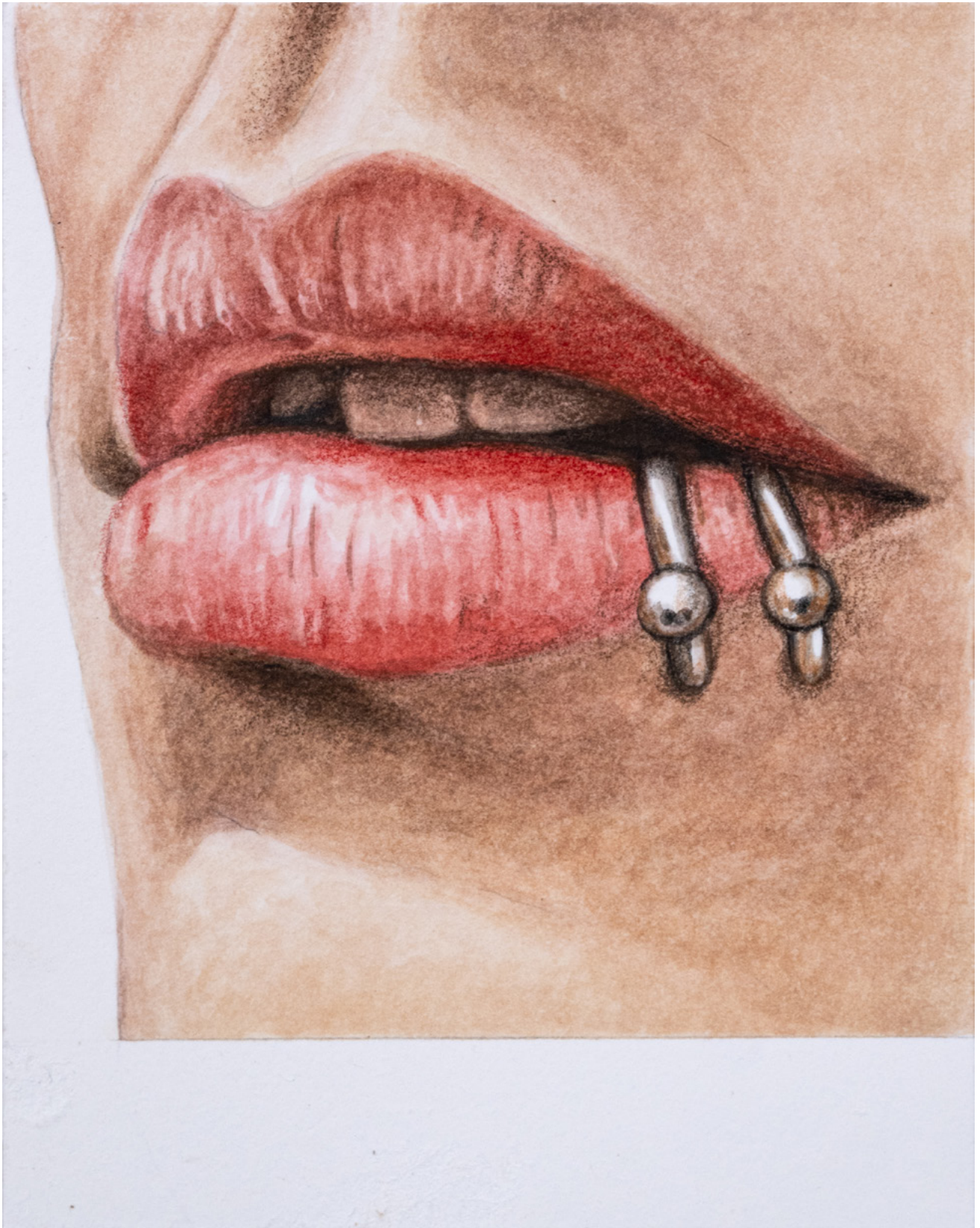
Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #11
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #12

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #13

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #14
2026
Watercolor and color pencil on paper
10 x 7.6 cm



Riono Tanggul

Magnetic #15

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Riono Tanggul

Magnetic #16

2026

Watercolor and color pencil on paper

10 x 7.6 cm



Ruth Marbun

Tayang
2026
Watercolor on paper, stitched and mounted
54 x 79 x 5 cm



Ruth Marbun

Terbit
2026
Watercolor on paper, stitched
70 x 54 x 3 cm



Ruth Marbun

Tunas
2026

Mixed media on watercolor and found paper
35 x 79 x 3 cm



Timoteus Anggawan Kusno

Our Beautiful Indies (1)

2019

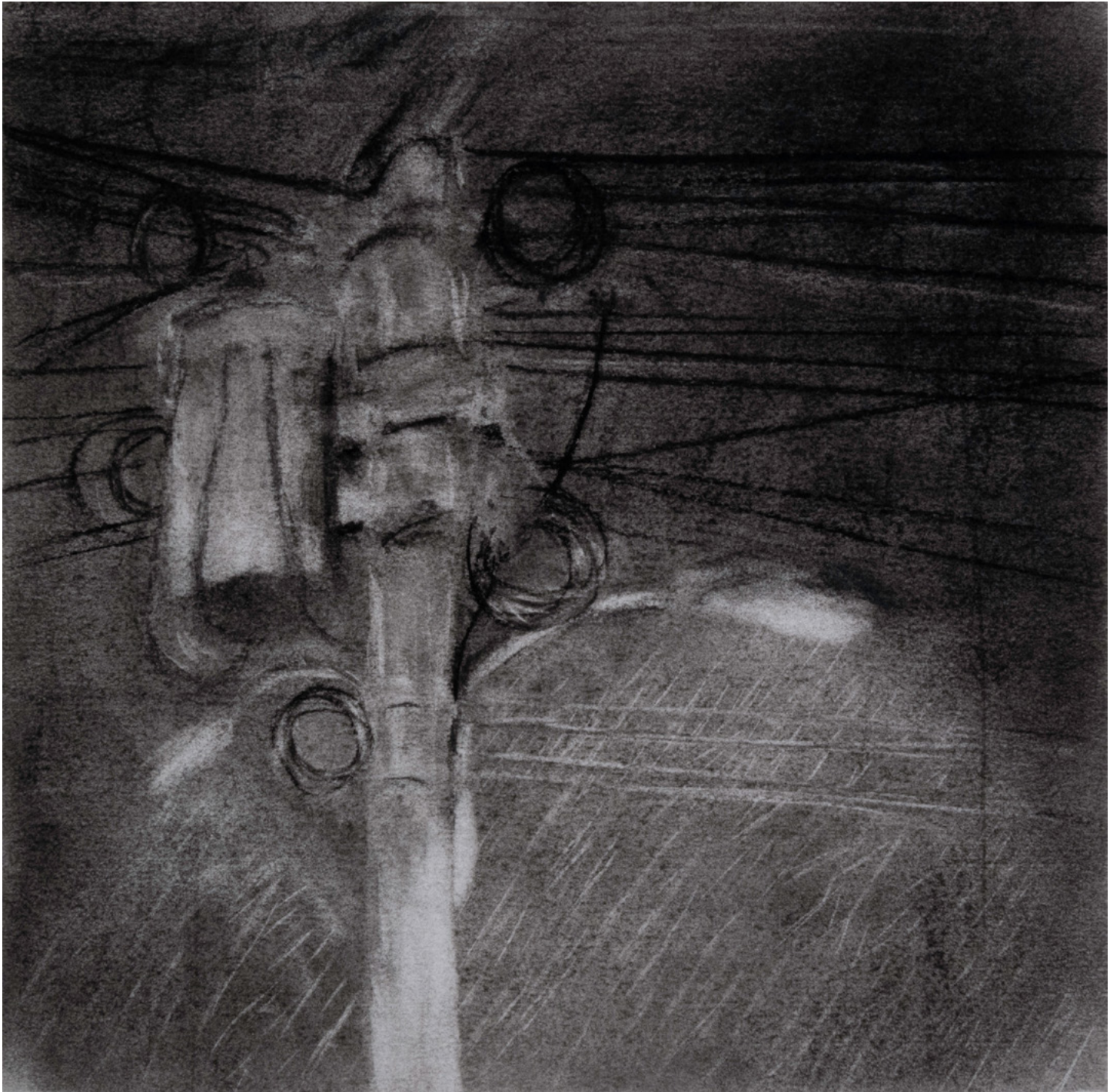
Charcoal on torn pages from Ons Mooi Indië: Batavia Oud en Nieuw
80 x 86 cm



Timoteus Anggawan Kusno

Our Beautiful Indies (3)
2019

Charcoal on torn pages from Ons Mooi Indië: Batavia Oud en Nieuw
66 x 57 cm



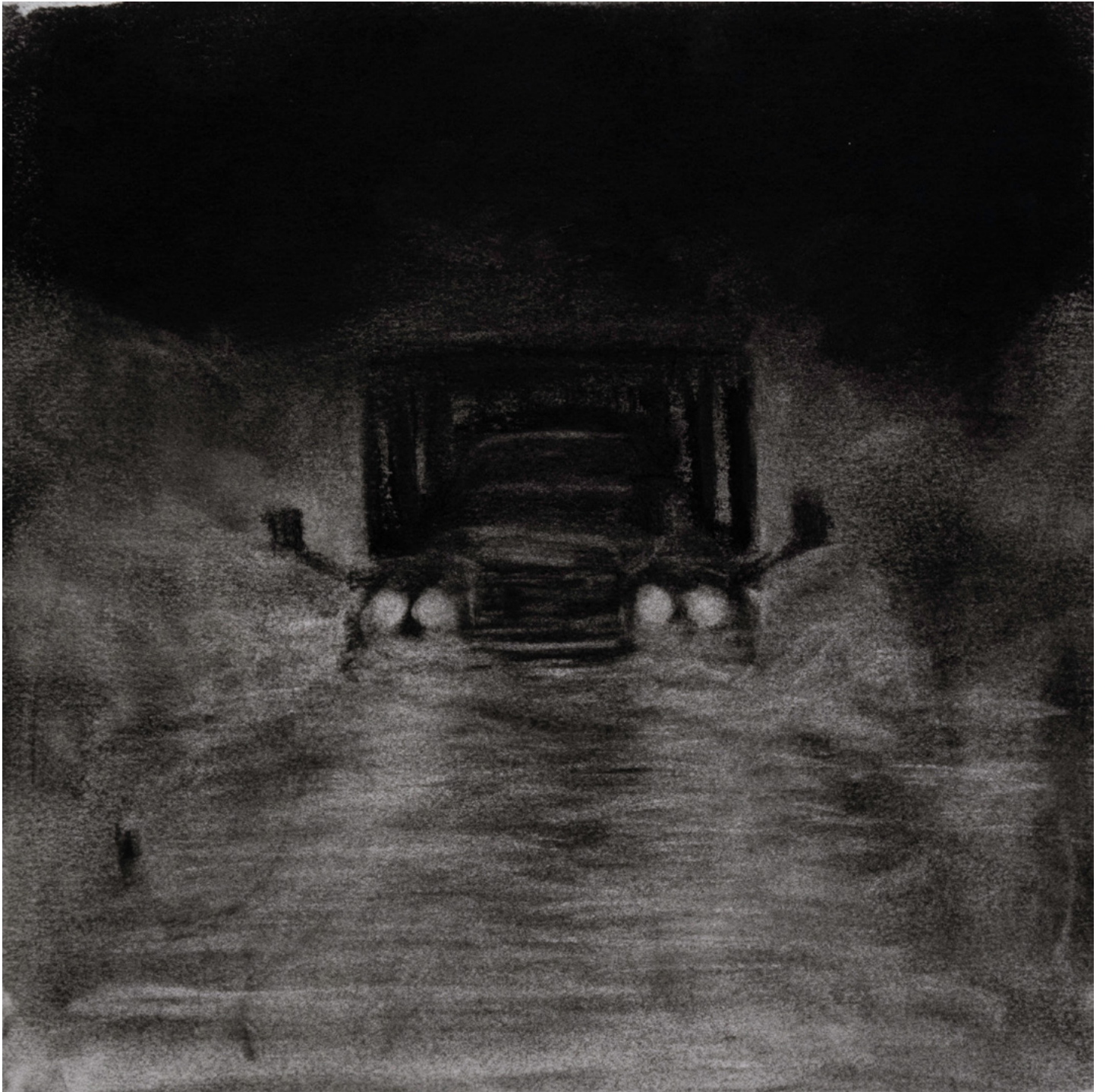
Timoteus Anggawan Kusno

Cracks on Pavement 1
2019
Charcoal on paper
30 x 30 cm



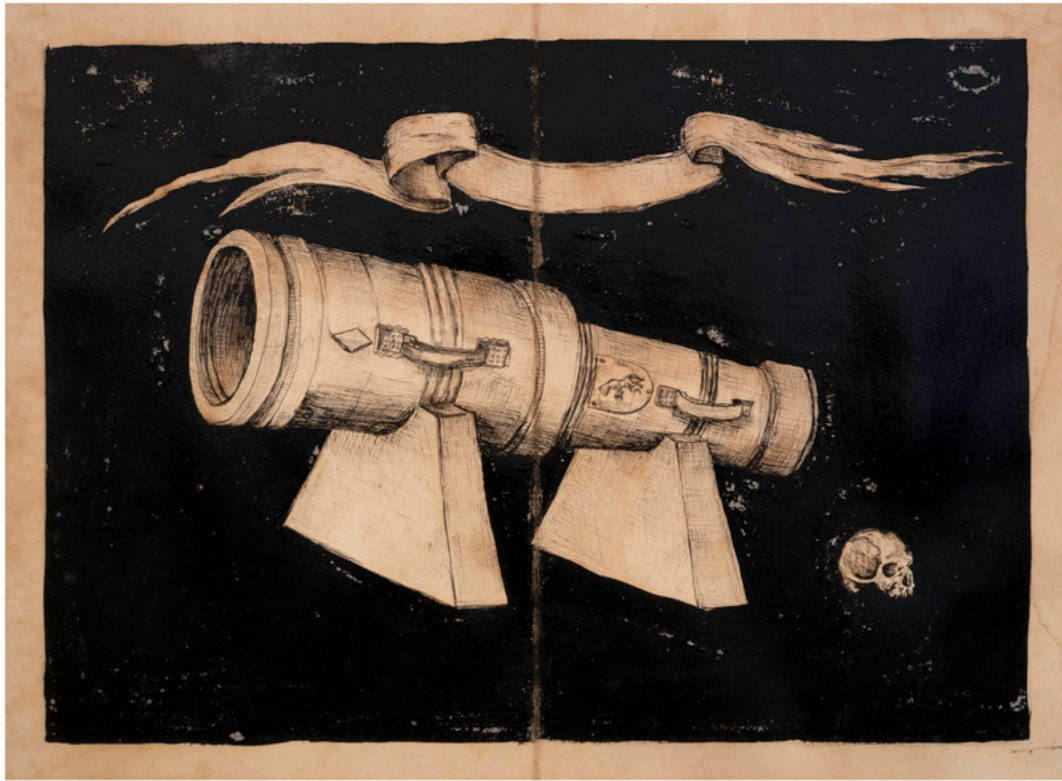
Timoteus Anggawan Kusno

Cracks on Pavement 5
2019
Charcoal on paper
30 x 30 cm



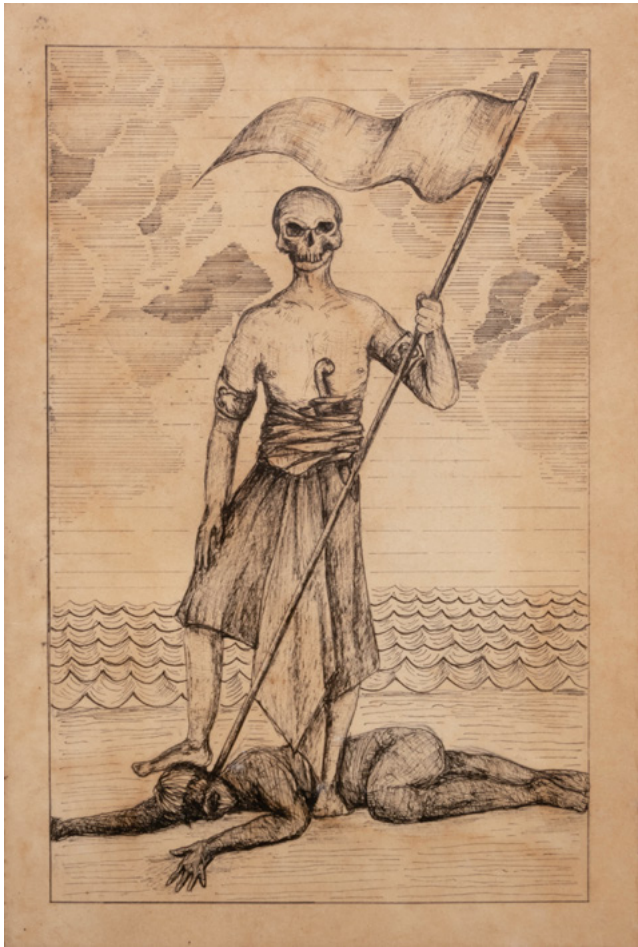
Timoteus Anggawan Kusno

Cracks on Pavement 9
2019
Charcoal on paper
30 x 30 cm



Timoteus Anggawan Kusno

CTRS Memento Mori I
2016
Ink on stained paper
53 x 39 cm



Timoteus Anggawan Kusno



CTRS Memento Mori 3
2016
Ink on stained paper
42 x 20.7 cm, each





Timoteus Anggawan Kusno



CTRS 3 Sumatera

2016

Drawing and found image (from colonial brochures)

19.7 x 12.6 cm (each)

IN REGIONE CAECORUM
REX EST LUSCUS



Timoteus Anggawan Kusno

In Regione Caecorum
2017
Ink on paper
26 x 25 cm



Timoteus Anggawan Kusno

A Sketch Study for Tanah Runcuk 1
2020
Pen on paper
22.5 x 12.5 cm & 19.7 x 13 cm



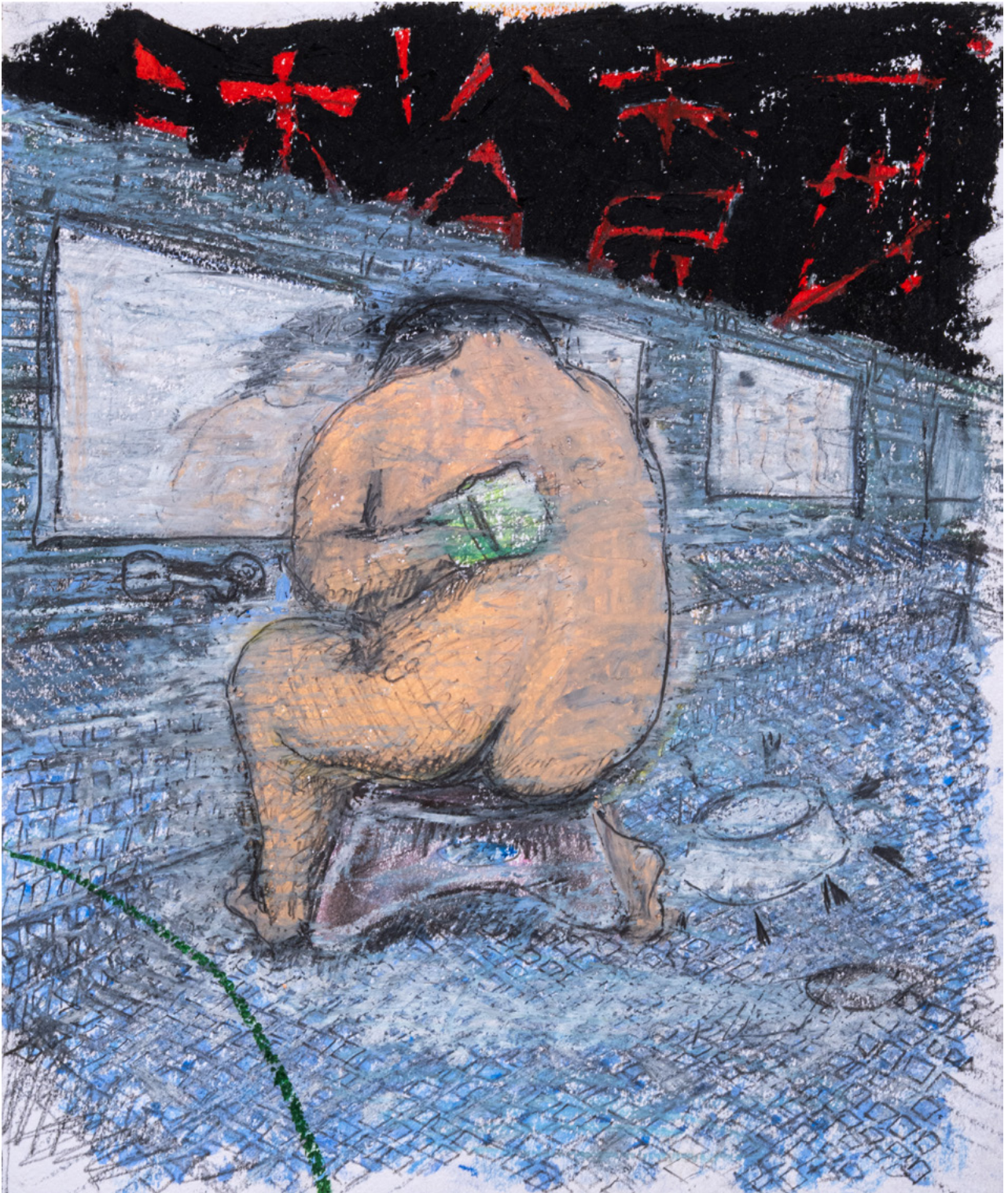
Young Kim

It'll Just Be You and Me
2026
Oil on paper
23 x 91 cm (triptych)



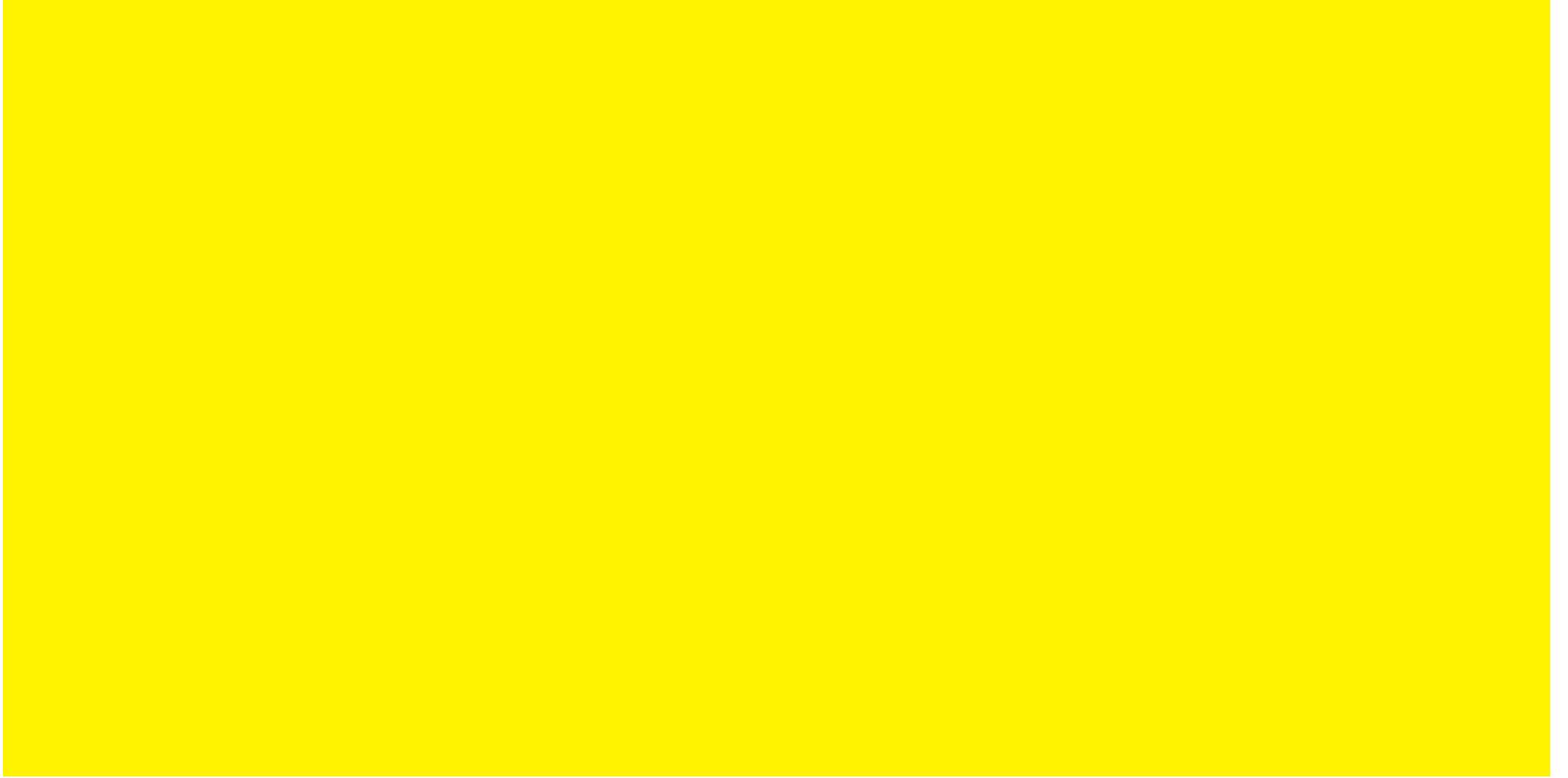
Young Kim

Between the Three of Us
2026
Oil on paper
23.5 x 31 cm



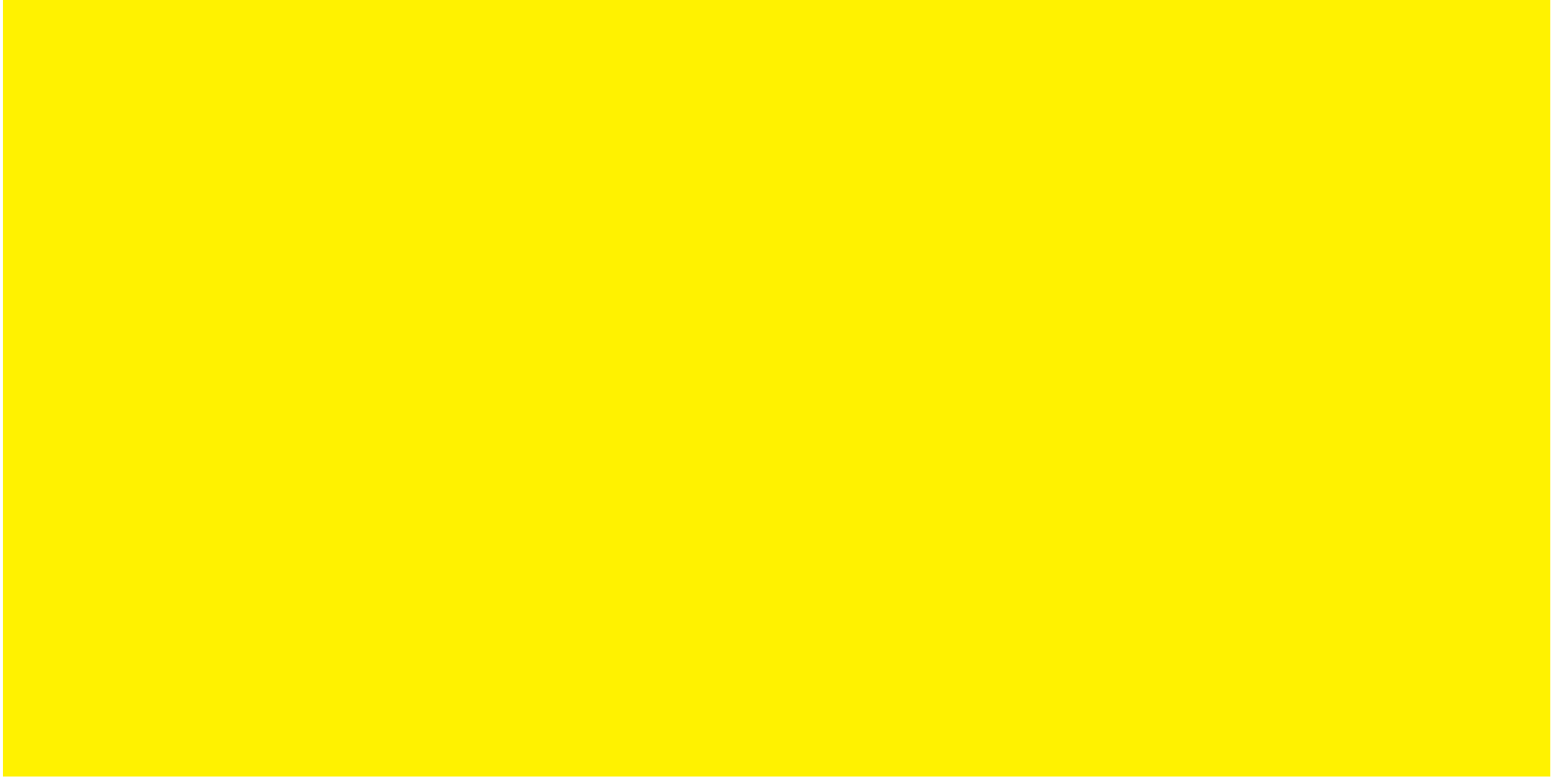
Young Kim

Bathing Man
2023
Oil pastel and graphite on paper
28 x 22.7 cm



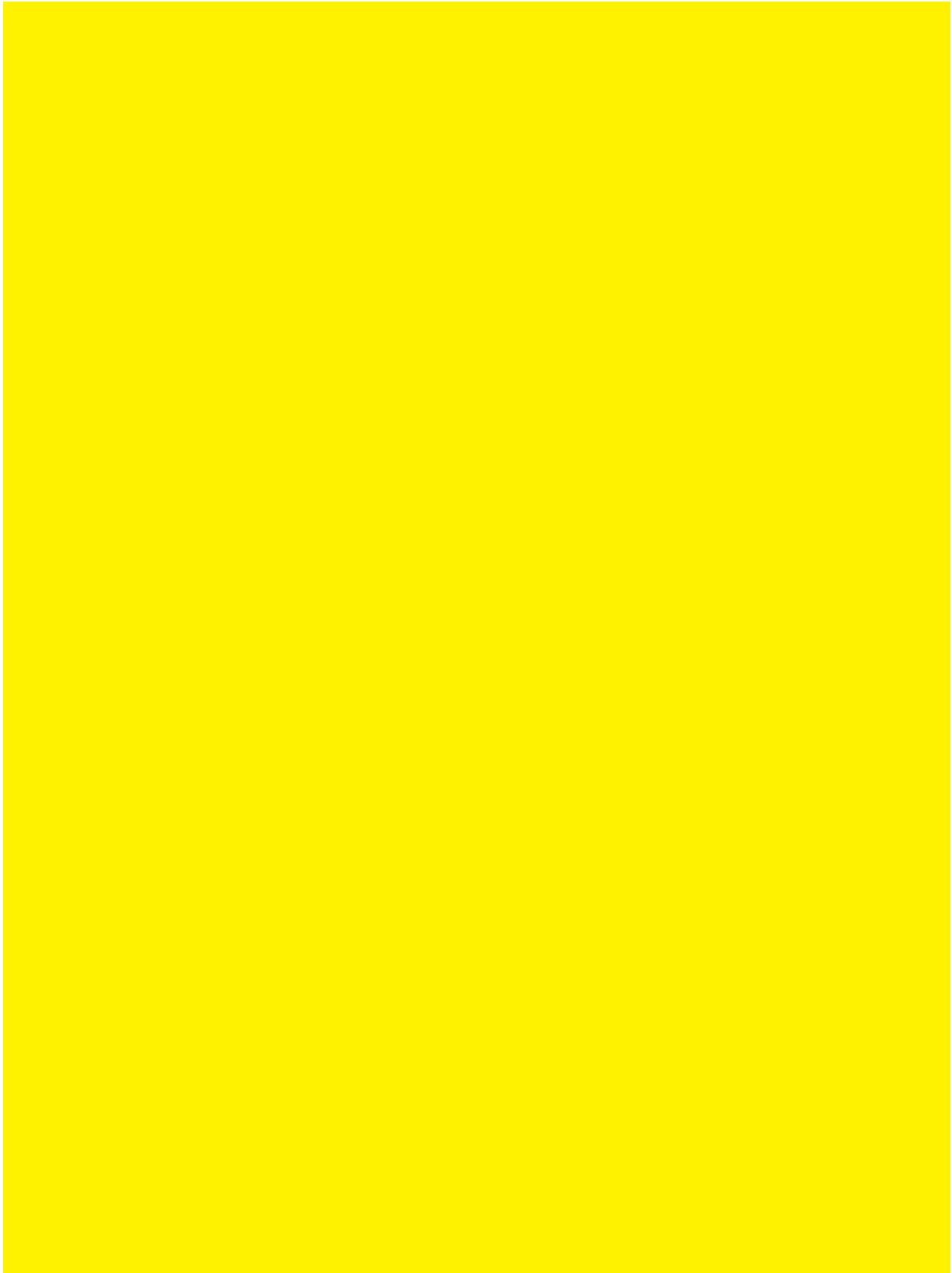
Yosefa Aulia

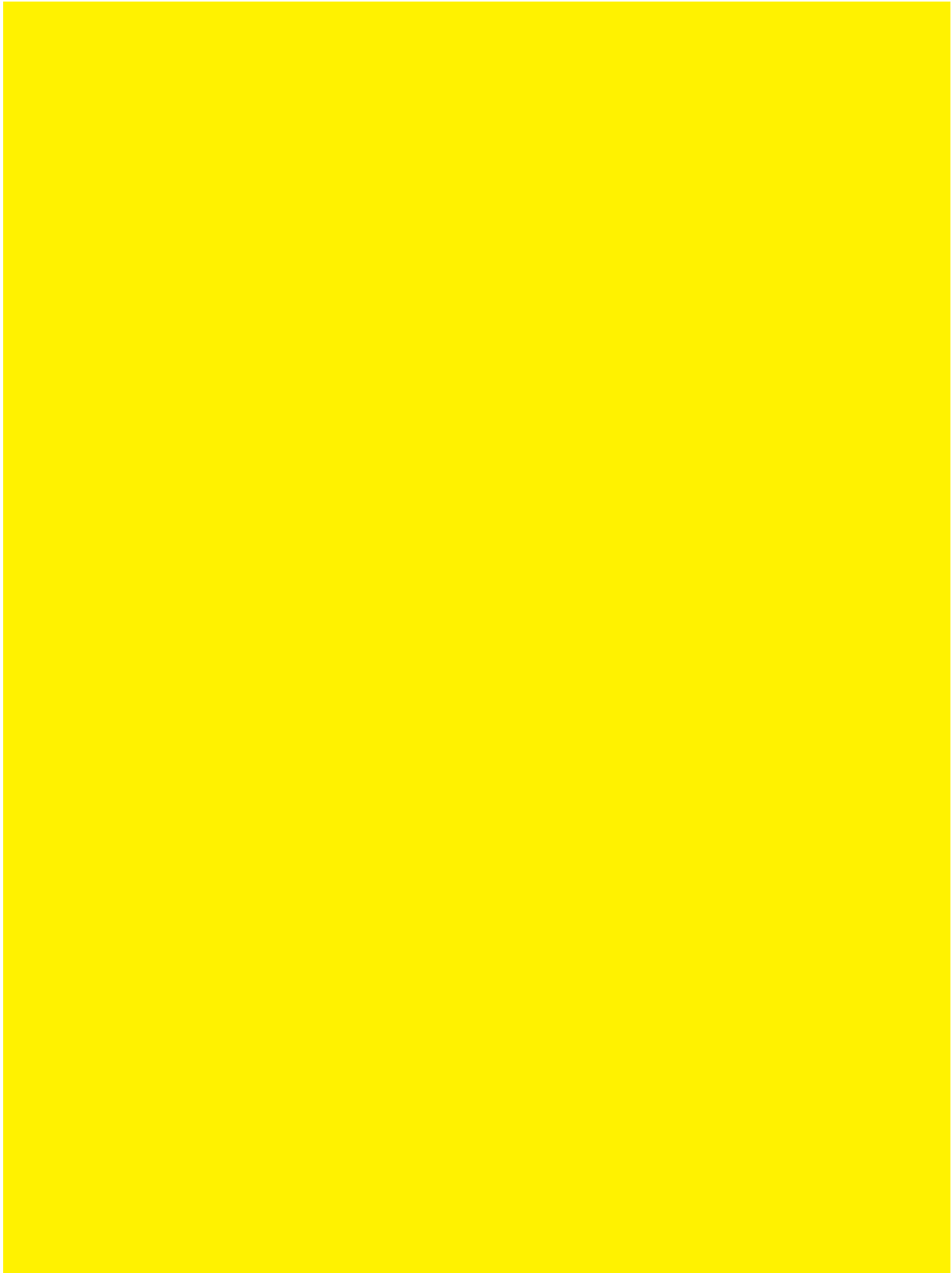
Lorem Ipsum
2026
Lorem on Ipsum
13 x 18 cm



Yosefa Aulia

Lorem Ipsum
2026
Lorem on Ipsum
13 x 18 cm





CVs

Anastasia Astika

Anastasia Astika (b. 1995) is a visual artist and graphic designer living in Bandung, Indonesia. Her art practice explores themes of insecurity, identity, and aspiration, often drawing from personal and social narratives. Through printmaking, drawing, painting, installation, and interactive elements, she examines the tensions between perception and reality—how we navigate aspirations, fears, and the façades we build in response to societal pressures.

Agugn

Agugn (b.1985) lives and works in Tegallalang, Bali, Indonesia. He graduated from Graphic Arts Studio at the Faculty of Art and Design, Bandung Institute of Technology (ITB).

He has been exploring various printmaking techniques focusing on linocuts and has been driven to push the boundaries between printmaking and installation with the compromise of using traditional and non-traditional approaches.

Fear, nature and ancient Indonesian culture are his drive to make art with anthropomorphic perspectives. His art inspiration led him to deep dive into research on animal rights and critics on anthropocentrism.

Dede Cipon

Dede Cipon (b.1995, Balikpapan) is an artist whose practice investigates systems and structures as a way to understand how meaning and perception are organized. His work often employs visual mappings and diagrammatic elements to trace connections between contents within his practice. By examining how complex networks, whether natural, social, or technological, govern the flow of knowledge and experience, Cipon creates images that reveal both the order and fragility within these frameworks. His practice bridges analytical observation and poetic reflection, turning abstract systems into visual forms of inquiry.

Kareem Soenharjo

Kareem Soenharjo (b. 1996) is a multidisciplinary artist who has dedicated his life to making unapologetic and honest works in the realms of visual and sonic art. His works encompass a vast life-long journey that delves into existence, memory, sentimentality,

and humanity. Wandering within a world where it is necessary to create meaning through the human spirit and faults. For Kareem, the exercise of observing his existence begins with a confrontation with the self. Art, then, becomes an opening, allowing his entry into the terrains of the unknown. Through drawings and paintings, Kareem finds himself engaging in spaces that are outside of time and yet also tethered by reality. He is discomforted by it, but answers and follows the intangibility of it all, carving a path to make it tangible, therefore personifying the dissonance with himself, the world, and the invisible forces that reign over his everyday life.

Ruth Marbun

Ruth Marbun (b. Medan, 1986) studied at Raffles Design Institute, Singapore, and the London College of Fashion, United Kingdom. Ruth presents watercolor works that combine contorted figures with texts she has written herself. The relationship between image and text does not produce a linear narrative; instead, they collide with one another. The expressive images stem from visual notes in the artist's sketchbooks, while the accompanying aphorisms appear as quick, spontaneous chatter. Both are personal and intuitive, carrying a conversational quality that feels awkward at times, yet precisely for that reason opens space for life's contradictions.

Revisiting images and notes that have long inhabited the sketchbooks can feel like taking a step backward. For Ruth, however, this process becomes a way to reactivate her personal archive as creative material—one that holds new strategies for building visual and narrative communication.

Riono Tanggul

Riono Tanggul or Tatang (b. 1984, Yogyakarta) graduated from the Indonesian Institute of the Arts. His work exemplifies his interest in objects' values, and how their ownership and surrounding environment influence these values. He explores how objects can lose or acquire value depending on their societal roles. By examining the shifting dynamics, Tatang questions our perception of value and how fragile it is, easily manipulated by external factors such as place and time.

Tatang uses various painting and drawing mediums to depict and juxtapose objects—artifacts, statues, herbs, gemstones, animal trophies, and predator hides—that show how their worth is subjective, determined by practical use, aesthetic appeal, or both. This observation of object value often challenges viewers to reconsider their perceptions of worth, whether it is spiritual, material, or social. He also highlights how objects once central to spiritual or cultural practices, and even living things, can become commodified, reduced and stripped of their original meaning in the eyes of the modern consumer.

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).

Young Kim

Alex Young Kim (b. 1988, New York) is a painter whose work moves between memory, perception, and the act of staying with uncertainty. Having lived between Korea, the United States, and now Indonesia, his paintings often emerge from the spaces between familiarity and estrangement—where remembered scenes begin to dissolve into something newly seen.

Working primarily on raw linen, Kim allows the surface to hold the record of his process: accumulations, erasures, revisions, bleeds and traces of time spent looking. His practice centers on painting as a way of registering experience rather than depicting it—each work unfolding through cycles of doubt, unlearning, and rediscovery. He currently lives and works in Jakarta.

Yosefa Aulia

Yosefa Aulia (born 1991, Palembang, Indonesia) completed her studies at the Sculpture Studio, Faculty of Fine Arts, Bandung Institute of Technology in 2014. Her artistic practice explores the body's resistance to life within inherited structures—family, patriarchy, and symbolism—through processes of corrosion, attachment, and gentle rebellion. Using mediums such as oil paint, pigment markers, ceramics, wax, fabric, and various domestic materials, she constructs an intimate series that moves between love and decay. Her works often re-present a fragile negotiation between care and division—a reflection of human resilience itself.”

ko hesi / initiatives

ko hesi / initiatives 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, ko hesi 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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