

kohesi *Initiatives*

Booth A6

Art Jakarta 2025

3-5 October 2025





Agugn

The Lovers 3
2025

Linocut reduction print with hand scratching copper leaf on
handmade abaca paper (4 panel)

120 x 80 cm

Edition of 3



Agugn

The Balanced Turbulence

2025

Linocut reduction print with silver leaf on handmade abaca paper
(4 panels)

120 x 80 cm

Edition of 3



Agugn

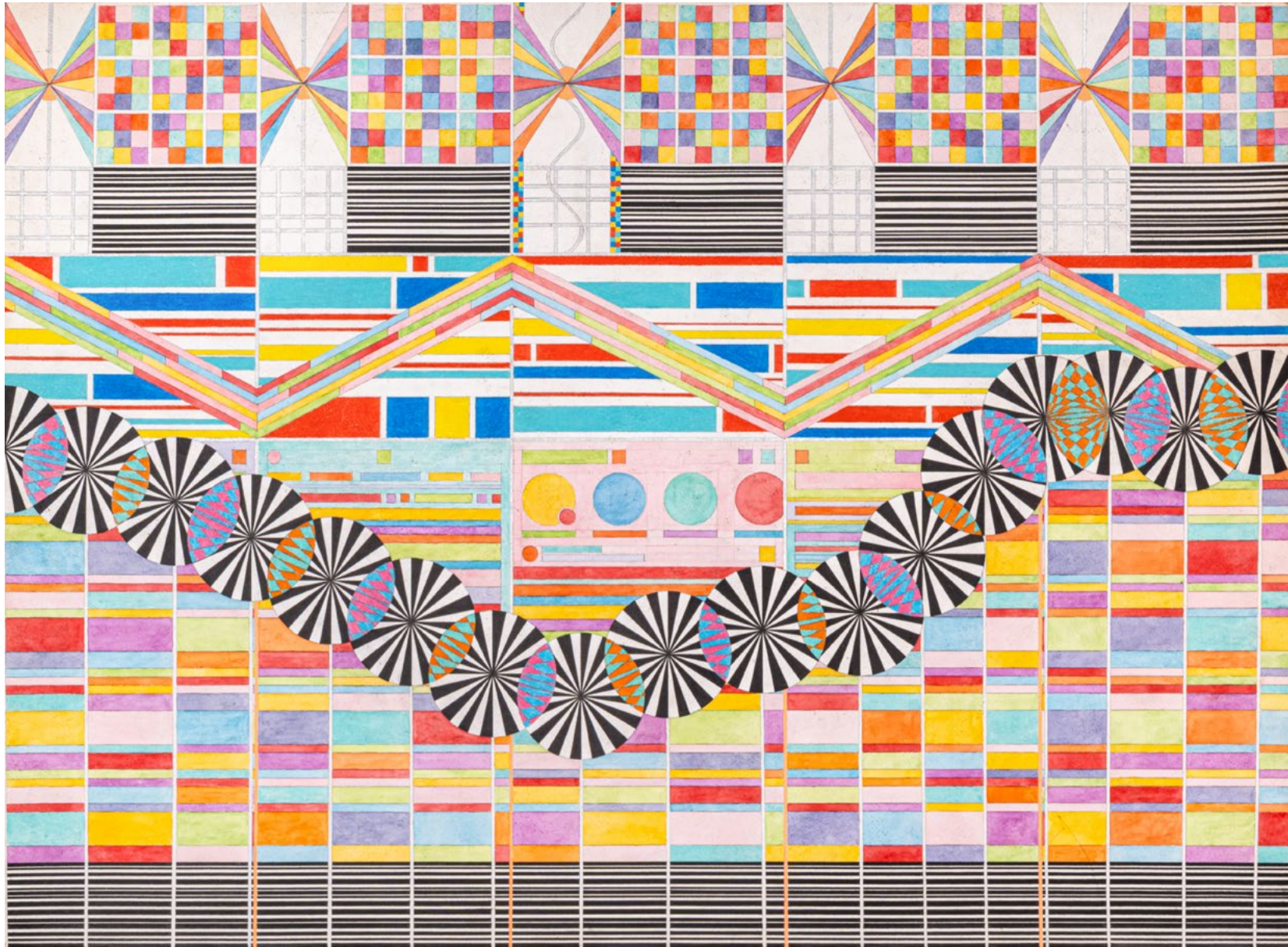
The Wave of Harmony

2025

Linocut reduction print with silver leaf on handmade abaca paper
(4 panels)

120 x 80 cm

Edition of 3



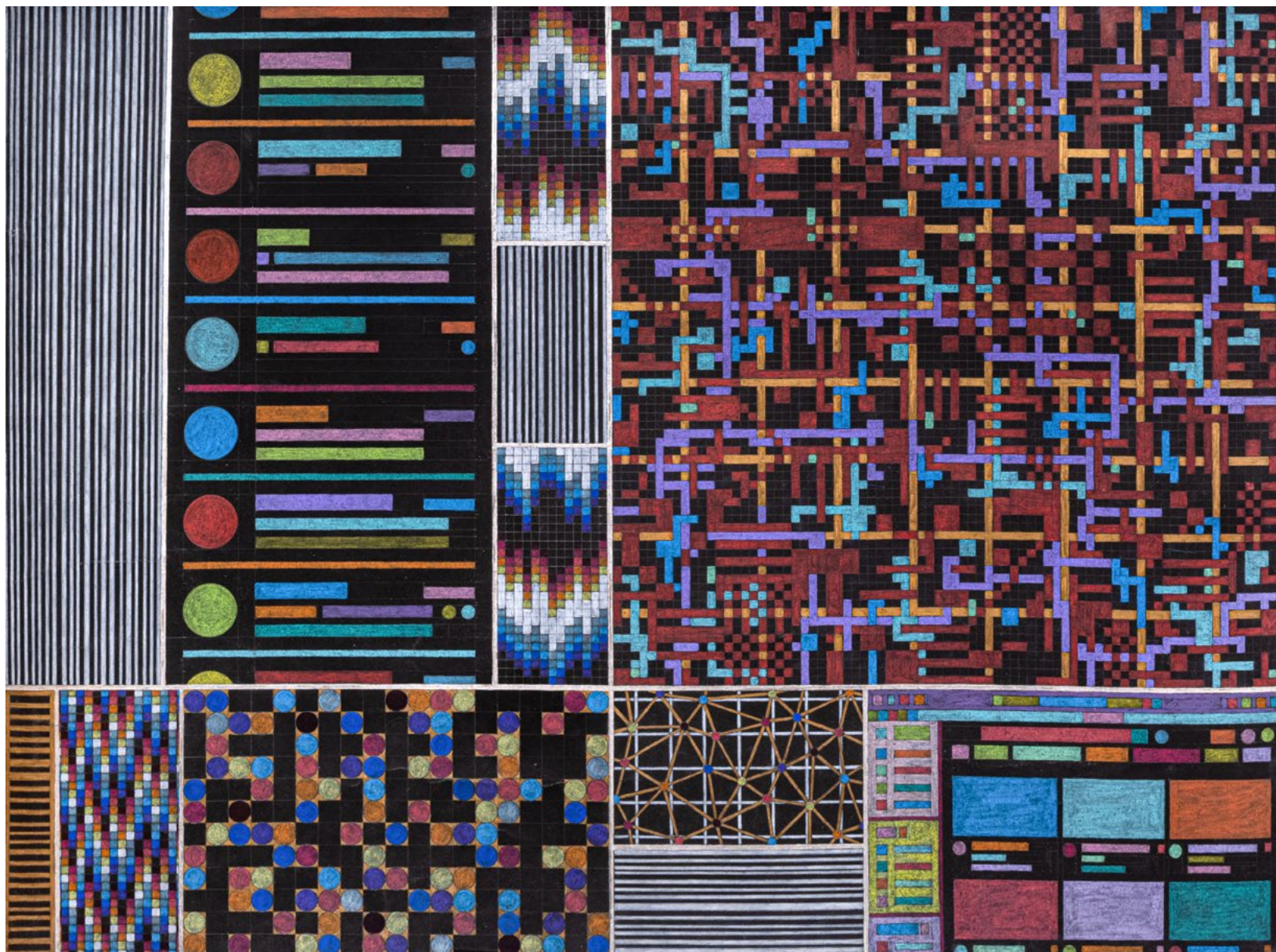
Dede Cipon

[Phantom Matrix 01]

2025

Pencil, color pencil, marker, watercolour, & acrylic on paper

56 x 76 cm



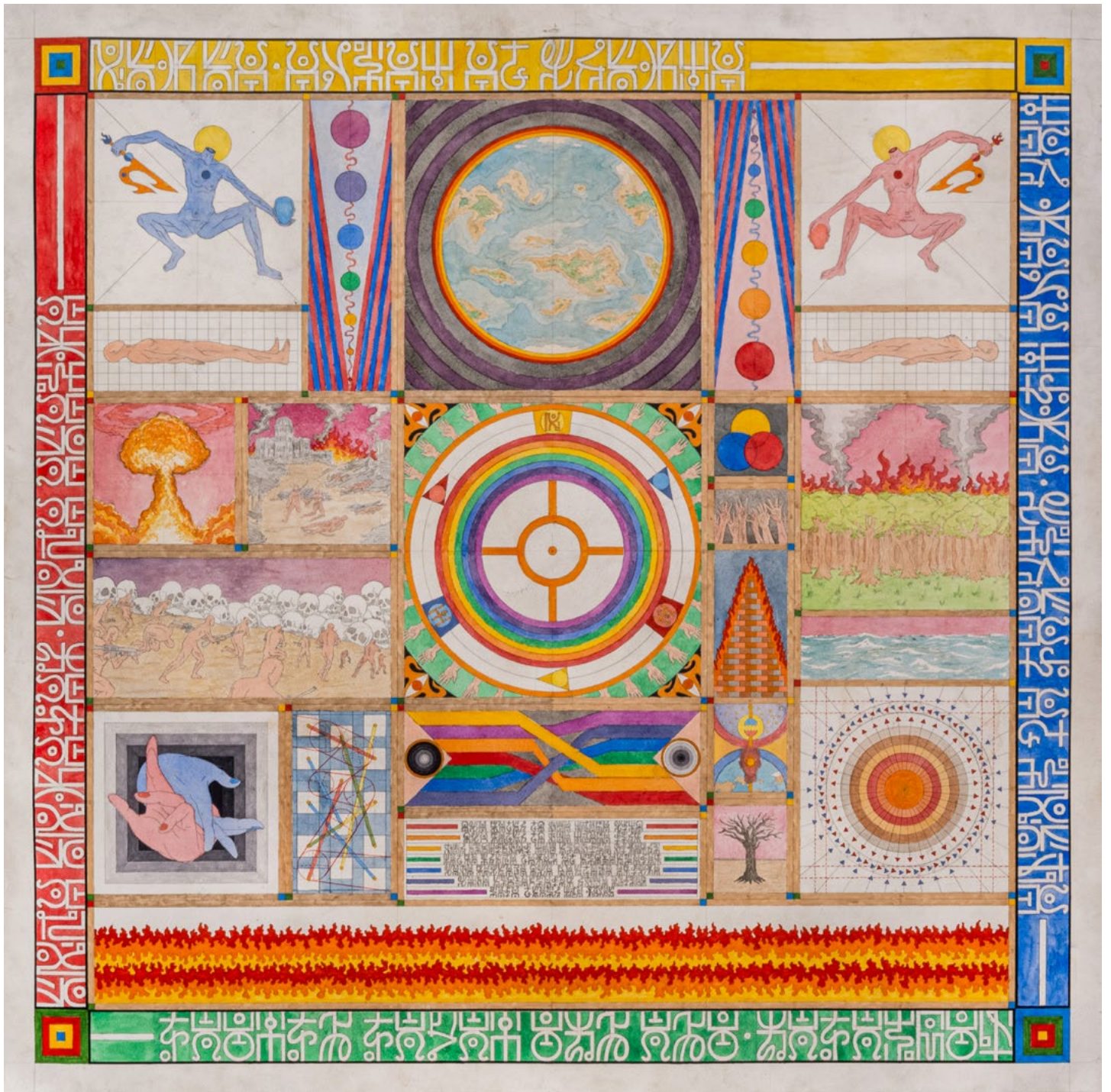
Dede Cipon

[Phantom Matrix 01]

2025

Pencil, color pencil, marker, watercolour, & acrylic on paper

56 x 76 cm



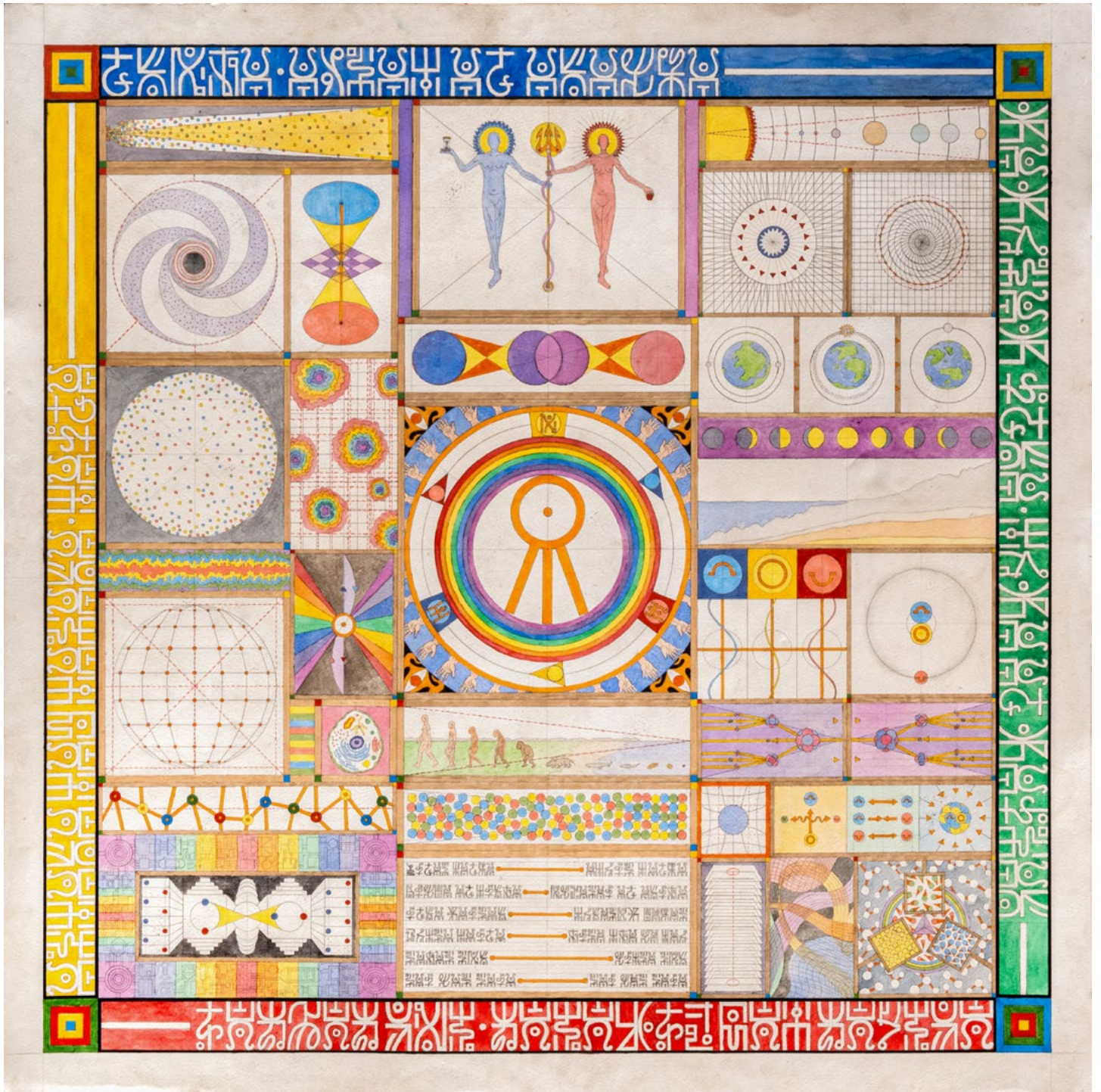
Dede Cipun

SAKAN AD NRAEKTHISANA: THE RISE & FALL OF NRAEKTHI CIVILIZATION NO. 4 : URKRA - TRIAL

2024

Graphite pencil, colored pencil, watercolour, marker, acrylic ink, & acrylic gouache on stained 300 gsm paper

100 x 100 cm



Dede Cipon

SAKAN AD NRAEKTHISANA: THE RISE & FALL OF NRAEKTHI CIVILIZATION NO. 3 : DRUVA - LEARNING

2024

Graphite pencil, colored pencil, watercolour, marker, acrylic ink, & acrylic gouache on stained 300 gsm paper

80 x 80 cm



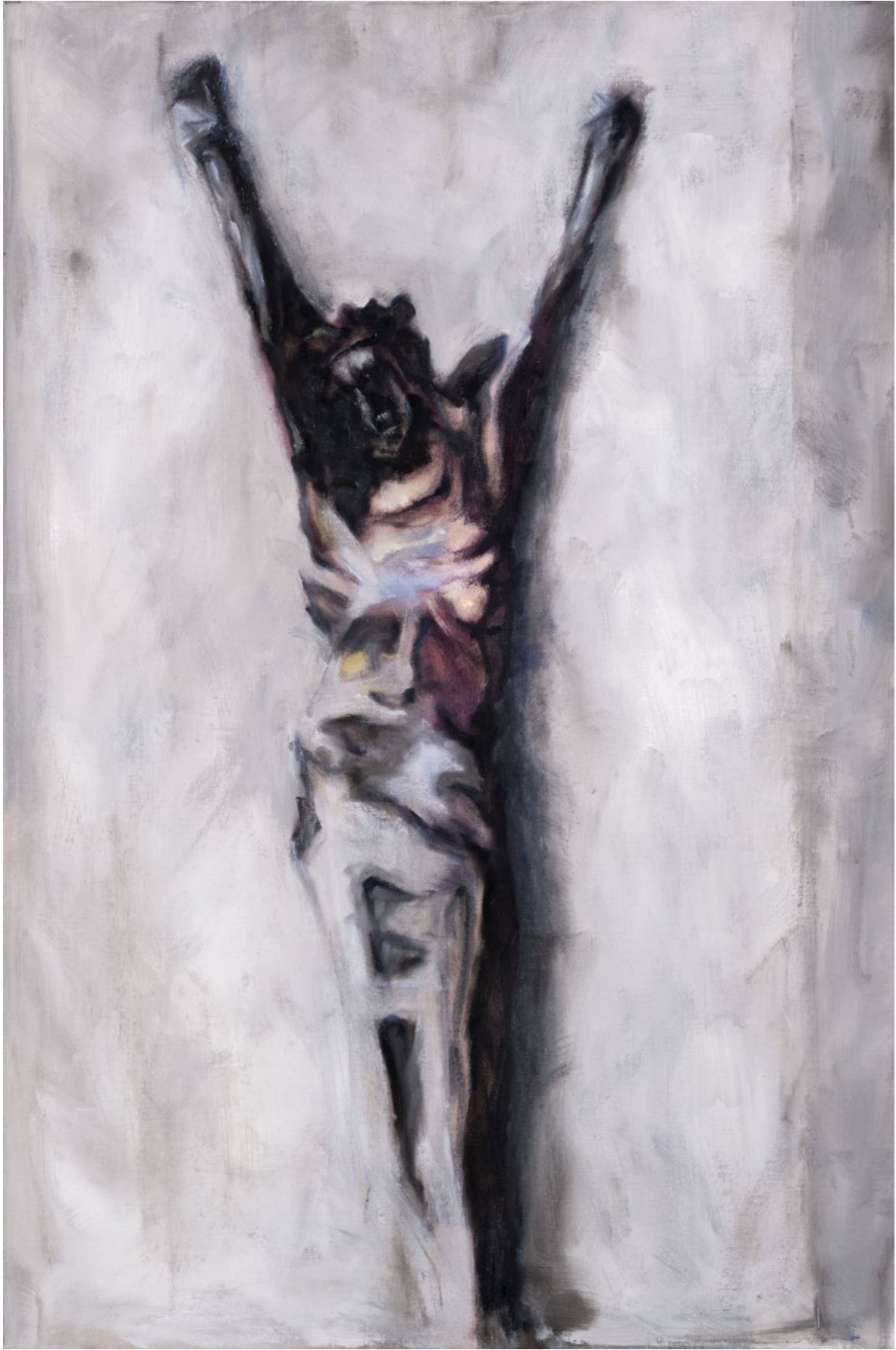
Lemuel E. Saputra

Segala Menebal, Segala Mengental
2024
Oil on canvas
90,5 x 60,5 cm



Lemuel E. Saputra

Rawagede
2024
Oil on canvas
50.5 x 40.5 cm



Lemuel E. Saputra

But if I depart
2024
Oil on canvas
90.5 x 58.5 cm



Ruth Marbun

Berat Sama Dijinjing, Ringan Awas Dipukul
2025
Mixed media on canvas
150 x 125 cm



Ruth Marbun

Kepala Batu, Kelapa Buta
2025
Acrylic on canvas
130 x 100 cm



Ruth Marbun

Menurut Hemat Saya: (sunyi)
2025
Acrylic on canvas
120 x 90 cm



Ruth Marbun

Siaran Ulang, Ganti!
2025
Acrylic on canvas
50 x 50 cm

STEPS IN THE SHADOWS

SPECTRALSCOPE

THE ULTIMATE RANGE OF BLACK AND WHITE

In the hush of darkness,
the dance begins.



directed by DALIHO KUSBIRIN



Timoteus Anggawan Kusno

Steps in the Shadows

2025

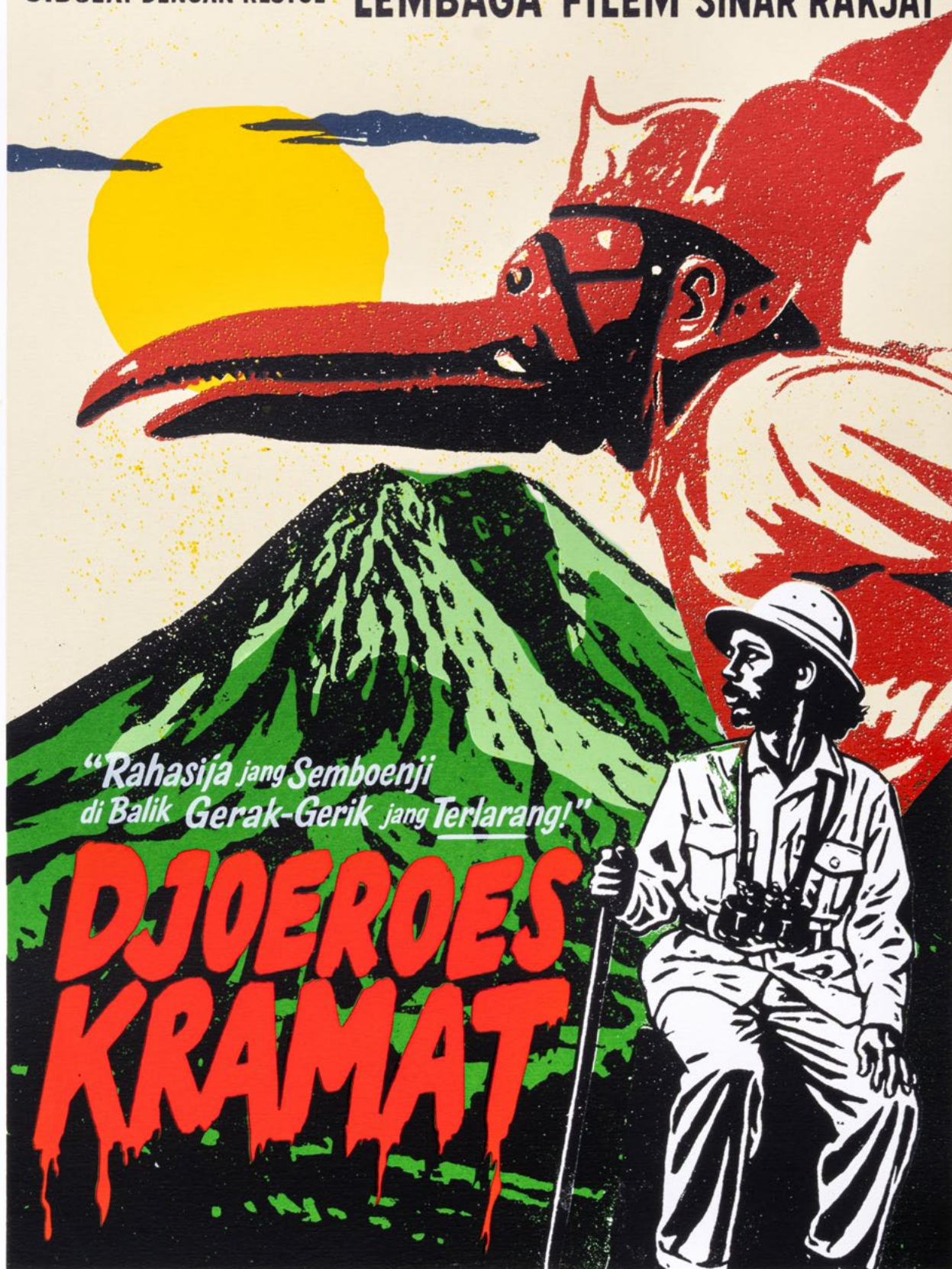
Screen Print on Fabriano Rosaspina 285g

59.5 x 42 cm

Edition of 15

DIARAHKAN oleh
DIBOENAT DENGAN RESTOE

DRs. DALIHO KOESBIRIN,
LEMBAGA FILEM SINAR RAKJAT



Timoteus Anggawan Kusno

Djoeroes Kramat
2025
Screen Print on Fabriano Rosaspina 285g
59.5 x 42 cm
Edition of 15



Timoteus Anggawan Kusno

De Schaduw van Java
2025
Acrylic on canvas
59.5 x 42 cm
Edition of 15



Wimo Ambala Bayang

Urban Jungle (Surat Surat Malam Series)

2024

Archival inkjet print on Ilford Smooth Cotton Rag 310 gsm

110 x 195 cm

CVs

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.

Arin Dwihartanto Sunaryo

Arin Dwihartanto Sunaryo (b. 1978) is an artist based in Bandung, Indonesia. He studied painting at Institut Teknologi Bandung (2001) and Central Saint Martins, London (2005). Arin works with painting as an expanded medium. In it, his practice pertains to qualitative difference carried by both the imagerial and the material in painting.

Working often with resin and pigments, as well as canvas and paint, Arin explores the plasticity of how pictures are painted. His practice can be associated with the almost choreographic aspect of action painting. His choice of colouring, however, is collected from various materials associated with everyday life and issues occurring.

Things are ground down to become pigment: ash from an erupting volcano, palm-oil fruits of converted lands, instant ramen, deep-fried egg, and montages of prints. Afloat the paintings, they depict the multiplicity and mobility of matter. Arin's paintings come together not as mere frozen movement of colour spectra, but as narratives relational to the formation of our vision in the now-time.

His works have been featured in exhibitions such as No Country: Contemporary Art for South and Southeast Asia, Solomon R. Guggenheim Museum, New York (2013); Silent Salvo, ARNDT Berlin, Germany (2015, solo show); after taste, Sullivan + Strumpf, Sydney, Australia (2017, solo show); Argo, Simon Lee Gallery, London, United Kingdom (2019, solo show); External Entrails, Silverlens, New York (2023); Base Matters, Selasar Sunaryo Art Space

Bandung, Indonesia (2023, solo show); and is part of the public collection of the Solomon R. Guggenheim Museum, New York, United States.

Dede Cipun

Dede Cipun's (b.1995, Indonesia) fascination with life mysteries, which he calls "The Flow of Cosmos", lies at the core of his works. Interested in various mystical, philosophical, and scientific subjects, he sought to learn, interpret, and express their beauty through his works. Currently, his work forms consist of drawing, painting, print, and some formats of digital work.

He earned a Bachelor's Degree in Fine Arts, from the Indonesian Institute of the Arts (ISI), Yogyakarta. His solo exhibition include *As Above So Below, As Within So Without, STEM Projects*, Yogyakarta (2023). He actively participate in group exhibitions, including *Intermission, Kohesi Initiatives*, Yogyakarta (2023); *On Connectivity, Kohesi Initiatives*, Yogyakarta (2022); *Cosmic Dreams, Electric Reflections, SpaceHanjeom*, Changwon, South Korea; *Between Identity, Awor Coffee*, Yogyakarta, Indonesia (2020); *Yogya Annual Art #3, Sangkring Art Project*, Yogyakarta, Indonesia; *APIK, Galeri R.J. Katamsi*, ISI Yogyakarta, Indonesia (2018); *PERUPAMUDA#2, Bale Banjar Sangkring*, Yogyakarta, Indonesia; *Lingkar Rasa, Ruang Gulma*, Yogyakarta, Indonesia; *Color of Chaos, Asmara Art & Coffee Shop*, Yogyakarta, Indonesia (2017). Dede Cipun lives and works in Yogyakarta, Indonesia.

Lemuel E. Saputra

Lemuel E. Saputra (b. 1998, Salatiga) is an Indonesian painter based in Boston, MA, USA. His work engages with painting and photography in Indonesia's colonial history as a space of encounter between colonizer and colonized subject. Embracing the limitations and tensions inherent with both mediums—fixedness and plasticity, indexicality and invention, specificity and illegibility, proximity and distance, singularity and reproducibility—images are translated and mistranslated onto the painting surface using image transfer, collage, assemblage in combination with the language of painting. His multimedia work explores the capacity of both photography and painting to simultaneously contain so much while revealing so little.

Lemuel is a candidate of Boston University's MFA Painting graduate program. He has shown work in Indonesia with Srisasanti Syndicate, including participation in *Art Jakarta 2024, Art Jakarta Gardens*. In 2023, he was a finalist in *UOB Painting of the Year* (established artist category), and exhibited in *ARTJOG MMXXII* in 2022.

Ruth Marbun

Ruth Marbun studied and worked in the fashion industry in Singapore before starting her art practices in 2012. The search for a community back home eventually led her to the contemporary art scene in Jakarta, Indonesia. Ruth's work captures emotion and prompts people to reflect upon ideas of discomfort.

Through her practice, she pictures imperfections as strength, one that represents a role in perseverance as well as the adaptation of human beings. As someone who lives most of her life in big cities, people and communities have become central to her memory. She tends to visualize and deconstruct figures through her use of paint, layers of fabric, unapologetic sewing, and sometimes, printmaking.

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 colonality 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).

Wimo Ambala Bayang

Wimo Ambala Bayang (b. 1976) is a multidisciplinary artist and curator. He graduated from the Photography Department at the Indonesian Institute of the Arts, Yogyakarta. Working across photography, video, objects, text, and performance, Wimo explores cultural perspectives in ways that do not directly criticize, but rather invite us to rethink everyday habits that often feel as if they have 'always been there.' History and fact, both in its major and minor details, plays an important role in Wimo Ambala Bayang's creative process. He is consistently drawn to uncovering hidden perspectives in everyday life, encouraging audiences to rethink and question the small, often overlooked moments that shape our experiences. Through his camera, Wimo manipulates visual reality, weaving together the real and the imagined to create new layers of meaning. His works often open up intersections of diverse cultures, guiding us toward a shared understanding of the complexities of contemporary heterogeneous society.

In 2002, Wimo co-founded Ruang MES 56, an artist collective that works collaboratively with local communities and networks to manage a shared house functioning as a studio, educational space, playground, and living space. Since its formation, the collective has focused on the development of photography and contemporary art, often intersecting with other disciplines through critical and contextual approaches.

Over the past decade, Wimo has participated in international artist residencies and exchange programs in China, Australia, the Netherlands, Denmark, and Romania. His recent projects include co-curating the Jimei x Arles International Photo Festival in Xiamen and collaborating with Ruang MES 56 x Foam at the Foam Photography Museum in Amsterdam. In these initiatives, he explored new ideas, approaches, and contexts for the development of contemporary photography, which has inspired him to juxtapose photography with other artistic disciplines.

In 2021, he received the award for Best Indonesian Feature-Length Documentary at the Documentary Film Festival for *The Enigma of HeDonism*, a film he directed about Heri Dono, one of Indonesia's most prominent artists.

kohesi *Initiatives*

kohesi *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, 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.

kohesi **Initiatives**

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