

JOMPET KUSWIDANANTO  
X  
TIMOTEUS ANGGAWAN  
KUSNO

ANNA

LOG

OUS

08/07/22-03/09/22

ISA ART GALLERY  
X OMAH BUDOYO GALLERY  
Jl. Karangajen MG III/No. 793  
Kota Yogyakarta

The term Analogous is commonly used in biology to describe the similarity of function and superficial resemblance of structures with different origins. As one can see, a strand of similarity between the two artists is that they use fiction and imagination in history as a method to uncover tales and/ or unfinished matter from post-reformation and post-dictatorship that have not been told, an era in which society was controlled and suppressed by the strict governmental regime. However, both artists have started differently. Both approach similar themes such as politics, history, and culture, but their origin of artistic approach is distinct from one another. On the one hand, Jompet Kuswidananto was heavily inspired by his musical and theatrical sense; on the other, Timoteus Anggawan Kusno predominantly incorporates moving images and metafiction approaches in his project.

Born in 1976 in Yogyakarta, Jompet Kuswidananto is a visual artist inspired by the complexities of Indonesia's history, political identity, ideologies, and culture. His practice focuses on issues of politics, colonialism, power, and mass mobilization in post-reformation Indonesia. Jompet studied at the Faculty of Social and Political Sciences at Gadjah Mada University from 1995 to 1999. During this time, he was also active as a musician as he would record albums and engage in live performances. The amalgamation of Jompet's knowledge from the two fields creates unique pieces.

Starting in 1998 and continuing to the present day, Jompet has worked with 'Teater Garasi', a Yogyakarta based contemporary theatre group presenting shows that reflect Indonesian life after the fall of the Suharto regime. Working with Teater Garasi has had a significant influence on his artistic approach. In much of his work, the idea of a ghost appears as a forgotten memory or haunting social presence is the beginning to his kinetic installations which involves symbols like military costume that come alive with sound and light.

In working together with Teater Garasi, Jompet talks about the relationship between Java and other cultures for thousand years; what are the traces, the knowledge and how it shapes the relationship pattern among the elements that formed Java today. The idea of 'Java and vs. the other' struck him on this collaboration. It pervades the elements of nostalgia and romance. He questions how melancholy or nostalgia looks at history and imagines the future. To Jompet, debris acts as an event or a story that tells about battles, victories, defeats, the collapse of power, the destruction of revolution, etc. to give a feeling of the loss of an era or moment of time, longing for that lost time and era. These are the ideas that Jompet tackles and questions within his work.

In this exhibition, Jompét is showcasing his works from his ongoing exploration on the cultural history of darkness. 'Darkness' is used by the artist as a metaphor to discuss unfinished issues in history and highlight the narratives from the perspective of the hidden, missing, and forgotten subjects. It is also used to represent an idea of powerlessness, more specifically the power or the powerlessness of slaves, forced labourers, those labelled colonial 'rebels', romusha workers of the Japanese era, Indonesian Communist Party sympathizers in the 60s, tattooed bodies in the 80s, Chinese ethnic minorities in the 90s and many more. They are the ones to represent this 'darkness', the blank marks of our history. The light in the artwork represents the attempt and effort to hide and overcompensate the 'darkness', the void of history.

In this series, the artist is keen to see how collective memory of grand fights against evil powers in the past has been constantly romanticized, preserved, and polished over and over to keep it glossy and shiny. The works in this series freely and poetically present the feelings (and also questions) how the shiny image of chaos and violence in the past gives a noble guiding light today and hides the unfinished businesses in the dark side. The lamps, chandeliers and lights used in this series act as a symbol of dominating power; it can refer to the history that Indonesia experienced which involved oppressive rulers from colonialism, dictatorship, to capitalism. Other materials appear in the installations are swords, mystical creatures, fake mantras, and fake amulets; they represent the supernatural approach on the rebellion against the dominating power as repeatedly written in the history.

In addition, the two works presented by the artist in this exhibition are part of a series of the artist's efforts to explore the mysticism that accompanies stories of resistance to domination of power that stretches throughout Indonesian history. This project looks at how these power relations have given birth to a tradition of disobedience that is deeply rooted into daily practices; in fairy tales, rituals, amulets, spells to physical rebellion. This work further reflects the idea of disobedience as a ritual where defiance is a series of behaviors and objects that represent a complex set of transcendent values. Disobedience as a ritual seems to have also made room for other reasonings beyond the control of power from which perhaps open and critical attitudes are being nurtured.

Jompét's work is featured in many prestigious international events such as the 2019 Sharjah Biennale, where he presented *Keroncong Concordia* a sculptural and video installation which was acquired by the Sharjah Foundation. His work has been included in numerous museum shows such as National Gallery of Victoria, Melbourne, Museum of Contemporary Art, Sydney, Sherman Contemporary Art Foundation, Taipei Fine Art Museum, National Gallery of

Australia, Asian Art Museum, San Francisco, Museum of Contemporary Photography, Chicago Frankfurter Kunstverein, Frankfurt, El Centro de Creacion Contemporanea de Andalucia, Cordoba, National Taiwan Museum of Fine Art, ZKM Karlsruhe, Germany, Singapore Art Museum and Mori Art Museum. Jompet's works are also included in the collections of Singapore Art Museum, National Gallery of Victoria, Melbourne, El Centro de Creacion Contemporanea de Andalucia, Cordoba, Mori Art Museum and the Sharjah Art Foundation.

Timoteus Anggawan Kusno studied social and political sciences at Gadjah Mada University and gained his master's in cultural studies at Sanata Dharma University. He examines how the imagination and memories exist within the grain of "official narratives," in which he draws upon fiction and history. Fiction is employed within Anggawan work as a method to delve into the unheard, the untold, and the forgotten stories that are shadowed by the canons.

Within the grain of his work, Anggawan focuses on the notion of "history-making" that pervades the concepts of power, ideology, and "ignorance." He also questions the coloniality of power and what remains left unseen. His ideas often manifested through ethnographic and institutional approaches that incorporate techniques including drawing, graphic design, film, photography, writing and editing literature, performance, and installation. In this exhibition, Anggawan showcase's the exploration and thinking process behind his latest projects *Shades the Unseen*, and *Luka dan Bisa Kubawa Berlari* which captured through charcoal drawings (from In a Landscape series), and several painting studies (from For Tomorrow May Rain series).

In 2013, Anggawan established The Centre for Tanah Runcuk Studies (CTRS) to produce knowledge of and research on Tanah Runcuk, an imaginary territory in the Dutch East Indies, with historians, anthropologists, fellow artists, curators, and writers. This fictional institution is a place where the artist can experience how text is produced and interpret reality through invented histories. Both literature and fiction became the most significant and crucial elements in Anggawan's work. Moreover, studying and observing his own work is one of many methods done by the artist to create, which then the study is communicated as a work of art.

Anggawan participated in the 13th Gwangju Biennale 2021 in which he showcased his installation artwork *Shades of the Unseen*. Anggawan states that the artwork is developed from his research on how the supernatural world, also referred to as the world of the unseen, has become a space for abstraction and a space to encounter and recall things that were neglected, invalidated and refused by the ruling regime and "history". Meaning, when light is presented in front of you, you will forget and neglect to look at other things such as shadows. These shadows are the trauma and fear experienced by the individuals of the past.

In the same installation, the death of a tiger is vividly illustrated by Anggawan, which embodies contradictions and conflicts between animals and humans. It pervades the power of hunting, which became an exotic symbol to the Javanese as they became more aware that the hunting between them and the tigers epitomizes the noxious relationship between the Dutch and the people of the Dutch East Indies. The only visibility of the tiger in Anggawan's installation *Shades of the Unseen* is the head whilst the body is covered. This installation mirrors his other 'death of a tiger' piece from *In a Landscape* series. In opposition to the *Shades of the Unseen*, the tiger's head in *In a Landscape* is covered with a fabric which mirrors each other and balances the elements of the composition.

*In a Landscape* is another series made by Anggawan in which all drawings are created using charcoal. The muse of this series of charcoal drawing on paper is the "vocabularies" collected from vague memories in relation to the traumatic experience when living under the repression of the strict governmental regime. It highlights the fear that haunts these "anonymous" individuals who were terrified of their wounded and fragile lives during the time of violence and uncertainty. In history, heroic stories would also be the spotlight resulting in minor memories to be easily washed away. In this drawing series, he aims for these 'fuzzy memories' to be 're-captured through the brittleness and fragility of charcoal', says Anggawan. Therefore, this work serves as a modest pilgrimage to the memories that are fading away as age races forward.

This series is said to be a legacy of the first modern Indonesian art pioneer, Raden Saleh. The study of Raden Saleh's paintings is implemented and reinterpreted in this series. As known by art enthusiasts, Saleh's oeuvre predominantly consisted of landscapes, animals and portraits of important and powerful individuals, including Baud, Deandels, Bosch and many more. One may recognize the familiar figure and uniform worn by Herman Willem Deandels and General Van Den Bosch painted by Saleh in this series.

However, these paintings by Anggawan inhabit disparate elements that can be acknowledged when observed meticulously. One of which is the distinguishable hand of Meriam Si Jagur, an old cannon of Portuguese heritage. Si Jagur was moved from Macau to Malacca sometime in the 16<sup>th</sup> century. It was then brought to Batavia by the Dutch after capturing Malacca in 1614. The canon was placed in Fort Batavia by the VOC to guard the port and to indicate that they dominated the region of Java. The familiar hand is also able to be seen in other works by Anggawan, including from his *For Tomorrow May Rain* series.

The *For Tomorrow May Rain* series responds to the traces of colonial heritage, visual archetypes, and stereotypes. Gestures and the vocabulary resulting from the marriage of feudalism and colonialism in Nusantara are collected. These

paintings are a growing series which started in 2020 and are still going until today. This work is said to be painted roughly after Indonesia celebrated its acclaimed sovereignty at the end of December 1949.

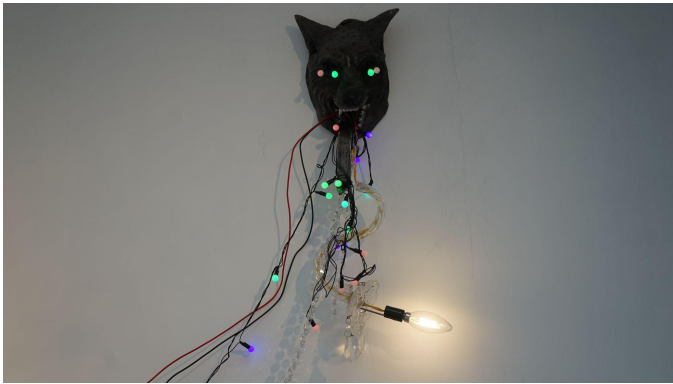
In this exhibition, Anggawan is also showcasing his postcards pieces. The postcards are fragments from his Tanah Runcuk study. Postcards are regarded as something that is romantic, which applies the same to the 'exotic gaze' that is heavily emphasized in his work. Hence, the postcard is employed for this specific drawing to enhance the artist's intention to exhibit the expression of romance and exoticism. A fictional imaginary figure in his drawings is also derived from the Tanah Runcuk studies. Tanah Runcuk as an institution highlights colonialism that works with civilization on the feudal structures in the archipelago. Anggawan further questions how these structures exploit the weak, the suppressed, and the colonized community. Other drawings shown are deemed to be European symbols of exotic domination. These are all exotic objects that caught the attention of the Europeans. As an instance, nutmeg seeds are drawn to symbolize control and monopoly of the nutmeg plantations by the colonizers which has denoted the start of colonialism. Colonialism then continued from taking one commodity to another, exploiting the local communities. These drawings are said to be a part of Anggawan's process of his study as well.

Anggawan has showcased his work internationally in several institutions including Mumbai City Museum, India, Center for Fine Art Brussels, Belgium, Biennale Jogja XIV Equator #4: Indonesia-Brazil, and 13th Gwangju Biennale, South Korea, and many more. In 2021, Kusno is honored with the Video Production Award from the Han Nefkens Foundation – Loop Barcelona, in collaboration with the Fundació Joan Miró, Barcelona; Inside-Out Art Museum, Beijing; MoCA Taipei; ILHAM Gallery, Kuala Lumpur; Centre d'Art Contemporain, Genève and Art Hub Copenhagen. In 2022, he is commissioned by the Rijksmuseum, Amsterdam, to collaborate with the "Revolusi!" exhibition.



LONG SHADOW #2  
2020

170 cm x 70 cm x 160 cm  
Glass chandeliers, rugs, iron, wood, copper,  
jute threads



STRANGE FORM OF LOVE  
2022  
700 x 250 x 50 cm  
Glass, iron, latex, and lights



# Jompet Kuswidananto



(b1976, Yogyakarta) started as a musician, producing records and performances while studying communications science at Gadjah Mada University in Yogyakarta. The eclectically trained, polyvalent artist, who lives and works in Yogyakarta, remains profoundly attached to Indonesia and rendering its turbulent history. In his visual art, he has used his knowledge in traditional shadow theatre and other forms of performing arts to develop a personal style of multimedia specialisation. This spatialisation aims to provide both aesthetic pleasure and accounts of the changing identities that have shaped and indeed continue to shape individuals and communities' fate in Indonesia and beyond.

## Education

1995- 1999 Gadjah Mada University, Faculty of Social and Political Science, Yogyakarta, Indonesia

## Exhibition

- 2022 Art Jakarta Garden, ISA Art Gallery, Jakarta
- 2021 Supernova, ISA Art Gallery, Jakarta  
Art Jog, Yogyakarta– Commissioned & Featured Artist
- 2019 On Paradise, Aa29 Project Room, Milan
- 2017 On Paradise, MAC's Grand Hornu, Belgium
- 2016 Theatre State, Jendela Gallery, Esplanade, Singapore  
After Voices, Sherman Contemporary Art Foundation, Sydney
- 2014 Grand Parade, Tropenmuseum, Amsterdam
- 2013 Order and After, Ark Galerie, Yogyakarta
- 2012 On Asphalt, Nanzuka Underground, Tokyo, Project Fulfil Art Space, Taipei Third Realm,
- 2011 Independent project at 54th Venice Biennale, Venice,  
Italy Java's Machine: Family Chronicle, Selasar Sunaryo, Bandung
- 2010 Third Realm, Para-site Art Space, Hongkong  
Java's Machine: Phantasmagoria, Osage Gallery, Hongkong
- 2009 Java's Machine: Phantasmagoria, Osage Gallery, Singapore
- 2008 Java's Machine: Phantasmagoria, Cemeti Art House, Yogyakarta

## Selected

### Group Exhibition

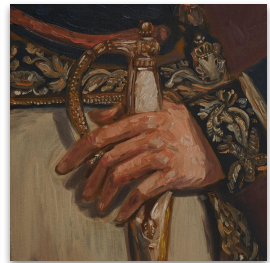
- 2020 Transient Museum of thousands conversations, ISCP, New York
- 2019 Urban Bodies, Art Area 81, Osaka, Japan  
Third Realm, Museum of Contemporary Photography, Chicago  
Contemporary Worlds: Indonesia, National Gallery of Australia,  
Sharjah Biennial 14, Sharjah, United Arab Emirates  
All the Sacred Tombs, El Centro de Creacion Contemporanea de Andalucia,  
Cordoba
- 2017 Sunshower, MORI Art Museum, Tokyo  
Rock The Kasbah, Institut des Cultures d'Islam, Paris
- 2015 ROOTS, Frankfurter Kunstverein, Frankfurt  
Ural Industrial Biennale, Yekaterinburg, Rusia  
Discover Indonesia, Glue Factory, Glasgow  
Taiwan Asian Art Biennale, National Taiwan Museum of Fine Art  
Missing Links, Jim Thompson Art Centre, Bangkok
- 2014 Instrument Builders Project, ICAN Yogyakarta, National Gallery of Victoria,  
Melbourne.  
Southeast Asian Topology, Project Fulfil Art Space, Taipei  
Asian Anarchy Alliance, Tokyo Wonder Site, Tokyo, Kuandu Museum, Taipei  
CAFAM Biennale, Beijing



SHADES OF THE UNSEEN  
2020

145 x 95 x 26 cm (Sculpture)  
297 x 150 cm (Rags)

Resin sculpture coated in white spray paint



*In a Landscape "For Tomorrow May Rain" Series*  
2021  
30 x 30 cm each/10pcs  
Oil on canvas



IN ANOTHER LANDSCAPE  
2020  
123 x 90 cm  
Charcoal on paper

Timoteus Anggawan  
Kusno



THE PHANTOM OF NOSTALGIA 1  
2021  
60.5 X 89 cm  
Charcoal on paper

Timoteus Anggawan  
Kusno



THE PHANTOM OF NOSTALGIA 2  
2021  
62.5 X 89 cm  
Charcoal on paper

Timoteus Anggawan  
Kusno

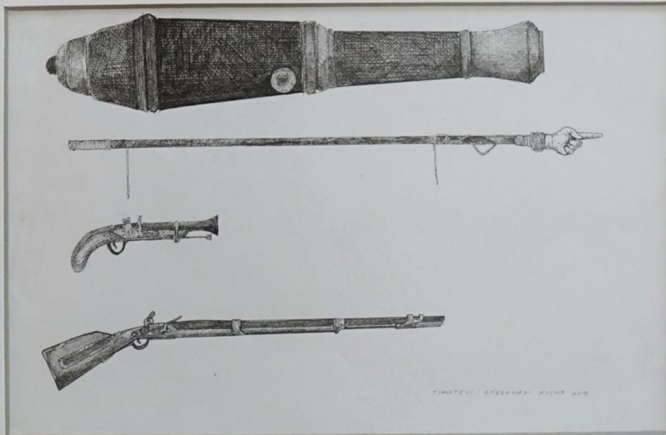


THE PHANTOM OF NOSTALGIA 3  
2021  
60.5 X 89 cm  
Charcoal on papert

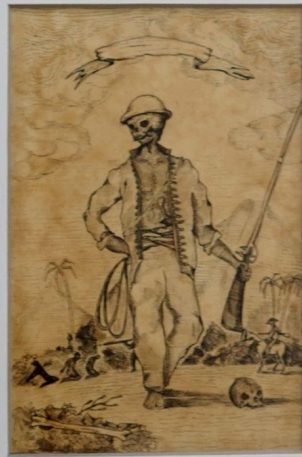




A Sketch Study for Tanah Runcuk 2  
55 x 55 cm  
Pen on paper  
2020



A Sketch Study for Tanah Runcuk 3  
55 x 55 cm  
Pen on paper  
2020



A Sketch Study for Tanah Runcuk 1  
55 x 55 cm  
Pen on paper  
2020



Postcard from Tanah Runcuk 1  
9.6 cm x 14.4 cm  
Mix media on paper  
2020

Postcard from Tanah Runcuk 2  
9.9 cm x 14.4 cm  
Mix media on paper  
2020

Postcard from Tanah Runcuk 3  
9.9 cm x 14.9 cm  
Mix media on paper  
2020

## Timoteus Anggawan Kusno



(b1989, Yogyakarta) Timoteus Anggawan Kusno is an artist who composes and presents his works in various mediums, including installations, drawings, moving images, and institutional projects. He renders narratives that stretch in the liminality of fiction and history, imagination and memory. Kusno draws questions on the coloniality of power and what remains left unseen. He often uses the (meta)fictional approach to reflect the medium's role in narratology. He reflexively and critically examines the subtle signification of editing and production structure. By this method, he questions the "history-making," along with its embodied relation to power, ideology, and "ignorance".

## Education

- 2018 Magister Humaniora / 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

## (Selected) Solo Exhibitions & Projects

- 2022 Luka dan Bisa Kubawa Berlari, Rijksmuseum, Amsterdam, the Netherlands  
2022 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

- 2022 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

- 2021 Kebun Sejarah/Garden of History: in collaboration with Kevin van Braak, het Glazen Huis, Amstelpark, Amsterdam, the Netherlands  
2021 Minds Rising, Spirits Tuning, The 13th Gwangju Biennale, curated by Defne Ayas & Natasha Ginwala, Gwangju Biennale Hall, Gwangju, South Korea  
2021 ArtJog MMXXI: Arts in Common - Time (to) Wonder, curated by Ignatia Nilu, Jogja National Museum, Indonesia  
  
2020 Akar Hening di Tengah Bising, FKY 2020, curated by Lisistrata, Museum Sonobudoyo, Yogyakarta, Indonesia  
2020 Terra Incognita, Solo Project with The Columns Gallery, ArtJakarta Virtual, Indonesia  
2019 Mindful Circulations, curated by Kerstin Winking, Mumbai City Museum, India  
2019 Stories We Tell To Scare Ourselves With, curated by Jason Wee, Museum of Contemporary Art (MoCA), Taipei, Taiwan  
2019 Between Stripes and Scratches □□□□, curated by Jens Cheung, Galeri Lorong, Yogyakarta, Indonesia  
2019 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

- 2018 3 ½ Tahun Bekerja: Seni dan Propaganda Pendudukan Jepang, 1942-1945, curated by Antariksa, Teater Kecil, Taman Ismail Marzuki (TIM), Jakarta, Indonesia
- 2018 A Tale of Two Cities: Narrative Archive of Memories, curated by Sunyoung Oh, Project Sevenandahalf, Yunseul Art Museum, Gimhae, South Korea
- 2018 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
- 2017 Stage of Hopelessness, Equator #4 Indonesia-Brazil, Biennale Jogja XIV, curated by Pius Sigit, Jogja National Museum (JNM), Yogyakarta, Indonesia
- 2017 A Tale of Two Cities: Narrative Archive of Memories, curated by Sunyoung Oh, Arko Art Center, Seoul, South Korea
- 2017 Art for Peace, Artraker Biennale Prize, St. James Cavalier, Malta
- 2016 From Bandung to Berlin: If All the Moons Aligned, curated by Brigitta Isabella & Renan Laru-an, Savvy Contemporary, Berlin, Germany
- 2016 Inside/Outside the Skin: Beyond Masculinity, curated by Alia Swastika, Ark Galerie, Yogyakarta, Indonesia
- 2016 Kerjasama: Reciprocal, Cemeti Art House, Yogyakarta, Indonesia
- 2015 I Forgot What I Remember, curated by Shihoko Iida, Arcus Project, Ibaraki, Japan
- 2015 Liminal, Cemeti Art House, Yogyakarta, Indonesia
- 2014 Arte 2014: Indonesia Arts Festival, Jakarta, Indonesia
- 2014 Playing Catch with The Fleeting: Carnival of 20 Years of Teater Garasi, Ark Galerie, Yogyakarta & Erasmus Huis, Jakarta, Indonesia
- 2013 Pertemuan Kedua, Padepokan Seni Bagong Kussudiardja, Yogyakarta, Indonesia
- 2012 Les Tonnerres de Brest 2012, Brest, France
- 2011 Mengintip Laut, Center Culturel Français de Yogyakarta, Indonesia
- 2009 Tribute to Sapto Raharjo, Taman Budaya, Yogyakarta, Indonesia
- 2008 Jogja Deathmatch, with Trilogy Monster Logos, Roomate Gallery, Yogyakarta, Indonesia
- 2008 Ini Baru Ini, Viviyip Artroom, Jakarta, Indonesia
- 2008 Trilogy Monster Logos, Indonesia Visual Art Archive, Yogyakarta, Indonesia
- 2007 Shout Out!, Yogyakarta Art Festival XIX, Culture Window of Yogyakarta, Indonesia
- 2007 Neo Nation, Biennale Jogja IX, Jogja National Art Museum, Yogyakarta, Indonesia

## Awards & Grants

- 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

- 2022 Rijksmuseum, Amsterdam, the Netherlands 2020 13th Gwangju Biennale, Gwangju, South Korea
- 2017 Europalia Arts Festival Indonesia, Brussels, Belgium
- 2017 Galeri Gejayan, Library of Sanata Dharma University, Indonesia

## Public Collections

- 2019 Museum of Contemporary Art, (MoCA) Taipei, Taiwan
- 2018 National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea



## VISITING HOURS

Tuesday to Saturday : 11am - 6pm

Jl. Wijaya Timur Raya No.  
12 Kebayoran Baru, 12170  
Jakarta, Indonesia

Wisma 46 - Kota BNI  
Jl. Jendral Sudirman Kav. 1  
Tanah Abang, 10220  
Jakarta, Indonesia

## CONTACT

Email: [marketing@isaartanddesign.com](mailto:marketing@isaartanddesign.com)  
Telephone: (+62-21) 723-3905  
WhatsApp: (+62) 811-1733-553