

TANAH MERDEKA



FRAMER LABMED

EXHIBITION DATES

25 JUNE–
10 SEP '23

EXHIBITION DESIGN

Kevin van Braak

OPENING EVENT

24 JUNE
2023

WITH CONTRIBUTIONS BY

Alfian Emir Adytia

Richard Bell

TANAH MERDEKA

BY COLLECTIVE

Taring Padi

INTRODUCTION

Framer Framed is honoured to present *Tanah Merdeka*, an exhibition by the Indonesian collective Taring Padi in partnership with Casa do Povo and Movimento dos Trabalhadores Rurais Sem Terra (MST), the Brazilian landless workers' movement.

Drawing from the Indonesian expression 'tanah merdeka' (liberated land), the exhibition features large-scale banners, woodcut prints and cardboard puppets with a focus on land as the primary object of decolonial struggles. These works, stretched over more than two decades of the collective's practice since their foundation in 1998, are realised through methods of storytelling and co-creation with communities and activist groups around the world. From resource extraction, state violence, to corporate exploitation towards the environment, Taring Padi's work manifests their vision of art as a political tool for social action. Their commitment and consistency in being part of ongoing struggles and changing relations through artistic work inspire us to embark on this journey to share and learn from their anti-colonial, collective practice.

Taring Padi emerged within a context of oppression and resistance, marking their collective work for a span of 25 years. The group has remained fluid in nature, with members joining and departing throughout the years. They have engaged directly with individuals and communities all around the world and employed a democratic methodology rather than demanding centralised control over their work. The collective consistently advocates for freedom and democracy while opposing the forces that impede them. Their vision embraces the aspiration for liberated land, the concept of *Tanah Merdeka*. Through this exhibition, Framer Framed endeavors to spark a dialogue about Taring Padi's practice and perseverance over the past decades, accomplished in collaboration with numerous local communities and marginalised groups.

Over the past years, Framer Framed has been invested in creating discursive events and exhibitions addressing Dutch colonialism and its legacy and how systems of oppression continue to affect living conditions of communities today. Framer Framed also wants to create avenues where marginalised histories can be told and seen from other perspectives. For example, with artist Kevin van Braak, we organised the exhibition *Pressing Matters* (2018), in which 24 artists from Indonesia - amongst them several Taring Padi members - were invited to address pressing socio-political issues in Indonesia. Curated by Sadiah Boonstra, *On the Nature of Botanical Gardens* (2020) examined the colonial operating structures in the classification of nature and its representations of botanical gardens through the works of nine contemporary Indonesian artists. In spring 2022, Framer Framed facilitated Taring Padi's *Wayang Kardus* Workshop with local artists and participants and co-produced cardboard puppets that were later presented at documenta fifteen in Kassel, Germany. These efforts originated from a similar desire to not only *represent*, but *make liveable* - through artistic practice and collective work - a plurality of voices in a globalised society.

In response to the controversy surrounding the depiction of anti-semitic figures in one of Taring Padi's early works *People's Justice* (2002) during documenta fifteen in Kassel, Germany, the artwork was removed from the public space. Taring Padi openly apologised for the figures that had sparked the controversy, stating:

"We deeply regret the extent to which the imagery of our work *People's Justice* has offended so many people." ¹

The experience was particularly disconcerting for the collective, given their history and practice against forms of dictatorship, racism, and fascism. The complexity of the situation motivated us to continue the dialogue regarding how this incident occurred and the genuine intention behind the artwork. If the members of the collective express an intention contrary to what was perceived, it is essential to allow for a space of discussion. Such conversations have already taken place in numerous forms over the past year, both in person and online.

Amongst the many meaningful things that developed from these conversations was a collaborative project by Taring Padi, Casa de Povo, Landless Workers' Movement of Brazil (MST) and Framer Framed. This joint allyship started from collective learning sessions, site visits, and resulted in the creation of a new banner. The work titled *Retomar Nossa Terra / Rebut Tanah Kita* (2023) - translated as 'Reclaiming the Land' - is an expression commonly used in both Brazil and Indonesia by many social movements. The creative process involved over ten individuals, including members from Taring Padi, MST, and their comrades. Through its rich imagery, the banner conveys the notion that land serves as a shared foundation for comprehending the causes and effects of colonialism and capitalist exploitation. Furthermore, it serves as a platform for resistance against various forms of injustice. Our initial conversation with Casa do Povo and Taring Padi took place towards the end of documenta fifteen. During that time, Framer Framed organised the symposium *(un)Common Grounds: Reflecting on documenta fifteen* (2022), where participating artists, collectives, and individuals from diverse political backgrounds and disciplinary fields gathered to provide contextual understanding of the 100 days in Kassel, Germany. This symposium emphasised the importance of enabling open, equitable, and respectful conversations, as well as the significance of initiating a healing process through co-creation and collaboration. It taught us invaluable lessons on the power of open dialogue and collective healing, and the significance of maintaining a free space for encounter, experimentation and exchange.

Collaborating with Taring Padi, MST, and Casa do Povo has been a humble learning experience. In our preparations for this exhibition, we also reached out to friends both within and outside the Netherlands. These individuals generously shared their knowledge about various historical events and contexts, including the Second World War, the decolonisation process, Dutch aggression, the atrocities committed by the Suharto regime in Indonesia in 1965, as well as the ongoing situation in Papua New Guinea and the Moluccas.

Considering what happened at documenta fifteen, we believe it is crucial to engage in conversations with individuals, particularly the Jewish community, who have been affected by the banner *People's Justice* shown in Kassel in 2022. We are therefore particularly grateful for the courageous and generous gestures of our colleagues at Casa do Povo, with whom we have been collaborating intensively for the past year.

We extend our gratitude and appreciation to all those who were willing to join us in this ongoing journey and look forward to creating new relations and bonds with you, through *Tanah Merdeka*.

Framer Framed

¹ <https://documenta-fifteen.de/en/news/statement-by-taring-padi-on-dismantling-peoples-justice/>



Taring Padi's *Wayang Kardus* workshop at Florestan Flores National School in Brazil, April 2023
Photo: Taring Padi

Co-creating in Political Solidarity: MST and Taring Padi on the making of *Retomar Nossa Terra / Rebut Tanah Kita*

DEWI LAURENTE
FRAMER FRAMED

As part of their residency co-organised by Framer Framed and Casa do Povo, Taring Padi embarked on their rural experience by visiting the Movimento dos Trabalhadores Rurais Sem Terra (MST) alongside the Artistic Brigade, a group of artists working in the cultural wing of the MST. This visit allowed the group to observe and participate in the difficult struggle to maintain land occupation - a familiar experience for the collective, given their long history of solidarity with land occupations throughout the Indonesian archipelago. Their engagement extended not only to the human inhabitants of the camp but also to the non-human residents, as they learned about and from the rich biodiversity of Brazil. It was during this time that the participants began to unravel the long list of their contextual similarities encompassing political and ecological aspects.

Their work took them to the Florestan Flores National School, an MST school situated in the Brazilian countryside. Here, Taring Padi and MST identified historical and contemporary parallels in their colonial and postcolonial trajectories. They facilitated classes to exchange knowledge about their respective histories, which laid the foundation for the creation of new artworks. They began thinking of the symbols, stories, and figures that could best represent the unity and the particularities of their own worlds.



Taring Padi visiting and learning from the MST.
Photo: Carla Loop

This collaborative and knowledge-sharing process culminated in the creation of *Retomar Nossa Terra / Rebut Tanah Kita*, an artistic dedication to the human and non-human interactions they encountered while visiting different locations in Brazil together. The co-creation process was vibrant and lively, characterised by acts of solidarity full of laughter, music, and art. *Retomar Nossa Terra / Rebut Tanah Kita* serves as a testament to the colourful and dynamic nature of their interactions, as well as the collective spirit of Taring Padi. The banner came to life through the contributions of the Artistic Brigade, Taring Padi members, visitors, students, and anyone drawn to join the group, engaging in conversations, jokes, and playful activities. While remaining sharply critical of oppressive systems, from colonialism to modern-day agro-industry, the group primarily communicated through humour, keeping the revolutionary spirit alive through joy.

This co-created banner functions not only as a form of socialist agitation but also as a piece that confronts the contradictions of the struggle against imperialist,



Taring Padi's *Wayang Kardus* workshop at Casa do Povo (Brazil, São Paulo) in April, 2023.
Photo: Ana Druwe

neo-colonial, and capitalist societies. They acknowledged the necessity for workers to continue operating within industrial systems and recognised the urban-rural divide. Nevertheless, the banner emphasises that we exist in unity. The process also revealed the contradictions stemming from colonial legacies and attitudes towards land. The very land that sustains us as humans is also the land we exploit, pollute, and forcibly deny access to. This residency explored the plurality of interpretations behind 'reclaiming the land' and how different groups contribute to the democratisation of this vital resource throughout various strata of society. Through art, humour, and political education, the project documented resistance against all forms of oppression, unified under the concept of *Tanah Merdeka*.

This summary is based on a conversation between members of MST and Taring Padi on 19 April, 2023.



Taring Padi's *Wayang Kardus* workshop at Casa do Povo (Brazil, São Paulo) in April, 2023
Photo: Ana Druwe

TANAH MERDEKA

ALEXANDER
SUPARTONO
TARING PADI

In 2011, Taring Padi published the book *Art Smashing Tyranny*. The publication recorded and contextualised the collective's politically engaged practice against the ills of militarism and neoliberalism and its social commitment to gender equality, the rights of workers and peasants, and environmental justice. Thirteen years on, the work showcased in the 25th-anniversary exhibition *Tanah Merdeka* (Liberated Land/Space) addresses the same issues. We continue to fight for "openness, social prosperity, the sovereignty of the people, justice among generations, democracy, human rights, gender perspectives, the reformation of global relations, and the preservation of the environment." Taring Padi, *Manifesto* (1998).

In December 1998, Taring Padi was established in the office of the Indonesian Legal Aid Foundation (YLBHI) in Yogyakarta, Indonesia, which was the operational hub where activists gathered to organise demonstrations and press conferences or seek help for friends who were detained during the Suharto dictatorship. This activist ecosystem still supports Taring Padi's radical art practice. It also enables new members to grow in an atmosphere where art and the praxis of life are interconnected, thus securing Taring Padi's inclusive and non-hierarchical organisational structure.

With equity, diversity, and openness being paramount values, the collective embraces old and new members from different backgrounds and age groups whose multiperspectivism not only feeds and renews Taring Padi's radical art practice, but also prevents the development of any form of exclusivity. Such an attitude is reflected in the change of the collective's official name from 'Lembaga Budaya Kerakyatan/LBK Taring Padi' / The Institute of People Oriented Culture of Taring Padi to 'Kolektif Pekerja Seni Taring Padi' / The Collective of Art Workers Taring Padi. The former prescribed an orthodox, old-school left organisation, which required a rigid organisational discipline;

the latter reflects the evolvement of the collective's connective principle, which merges ideology and camaraderie in utilising art and activism as tools for political action and education. There is no guidance on how individual styles may be applied to collective works. There is only shared understanding and respect for Taring Padi's identity, character, and mission. Artistic matters are addressed in an 'organic' manner: once the topic, theme, approach, general compositional structure, and text are agreed upon, the execution rests, *carte blanche*, upon the hands of individual members, who may often invite their friends and acquaintances to participate. Visual details are born out of creative dialogue, debates, or banter while working in situ. This process exemplifies Taring Padi's principle of learning and working together.

Political art is often considered a reflection of social relations. In volatile social situations, where violence, exploitation, and censorship are part of daily reality, art practice tends to depart from traditional values and canons; it becomes part of history in the making, actively affecting societal change. The radicalisation of Taring Padi's artistic practice was part and parcel of social and political upheavals in Indonesia in 1998 that brought down the 32-year-long military dictatorship of Suharto. Taring Padi produced woodcut posters, cardboard puppets, and large-scale banners for street protests, which became political tools in its involvement in the 1998 Indonesian popular movement.

With the restoration of democracy in Indonesia, many Taring Padi members left the street to return to their academic studies or launch individual artistic careers. However, the collective has retained its radicalism, its anti-capitalist and anti-establishment ethos. This is the reason why large art institutions and related events have not been Taring Padi's preferred channels for the dissemination of collective work. Yet, its measured involvement with the international art circuit has enabled Taring Padi to engage with local and global struggles for socio-political changes. In 2022, Taring Padi participated in the National Congress of the Indonesian Alliance of Indigenous Communities, in the context of which a series of murals was created in the Sentani market in West Papua. In the same year, Taring Padi members joined peasants in Banyuwangi, East Java, in their fight to defend their land against corporate exploitation. Activities such as these illustrate how Taring Padi's artistic practice does not just function as a mirror reflecting social relations but becomes an organic part of these relations.

The invitation to participate in documenta fifteen in Kassel, Germany in 2022 seemed like an excellent opportunity to contribute to one of the most renowned art events and bring visibility to the solidarity work of Taring Padi. The extensive exhibition of woodcuts, drawings, paintings, collectively produced banners, cardboard puppets, and pamphlets at Hallenbad Ost specifically referenced the struggles of social movements in the 'Global South' against dictatorships, corruption, and capitalist systems. The depiction of antisemitic figures in the mural *People's Justice* (2002), one of Taring Padi's early works created as a critique of Western democracies supporting the oppressive Suharto regime, deeply hurt many people. We deeply regret the pain caused by this iconography and continue to apologise.

To commence the restorative process, Framer Framed and Taring Padi approached the progressive Jewish cultural community Casa do Povo in São Paulo, Brazil. With their help, a collaborative network has been established, including Movimento dos Trabalhadores Rurais Sem Terra (MST), the Brazilian Landless Workers' Movement and the Brazilian branch of the Tricontinental Institute for Social Research. The aim of this alliance is to gain a deeper transnational understanding of cultural and historical specificities in raising public awareness about the colonial legacies behind state authoritarianism, land division and violence and to produce collective new work.

Starting in 2022, this collaborative work, facilitated by the Amsterdam art space Framer Framed, materialises the lumbung principle of solidarity work, mutual knowledge exchange, and sharing of resources. Such a proposition is set in motion in the *Tanah Merdeka* exhibition, to which individuals, communities, and collectives of Moluccan, Papuan, Indonesian, and Indonesian-Jewish backgrounds will actively contribute by co-creating new works. The nature and vision of Framer Framed provide a unique cultural platform that supports the political activism and collectivism of Taring Padi's work. Towards these ends, the exhibition concept recreates Taring Padi's inclusive habitus as a *Tanah Merdeka*, a liberated land where all are welcome to participate and find their voice.



Taring Padi's *Wayang Kardus* workshop at Florestan Flores National School in Brazil, April 2023
Photo: Taring Padi

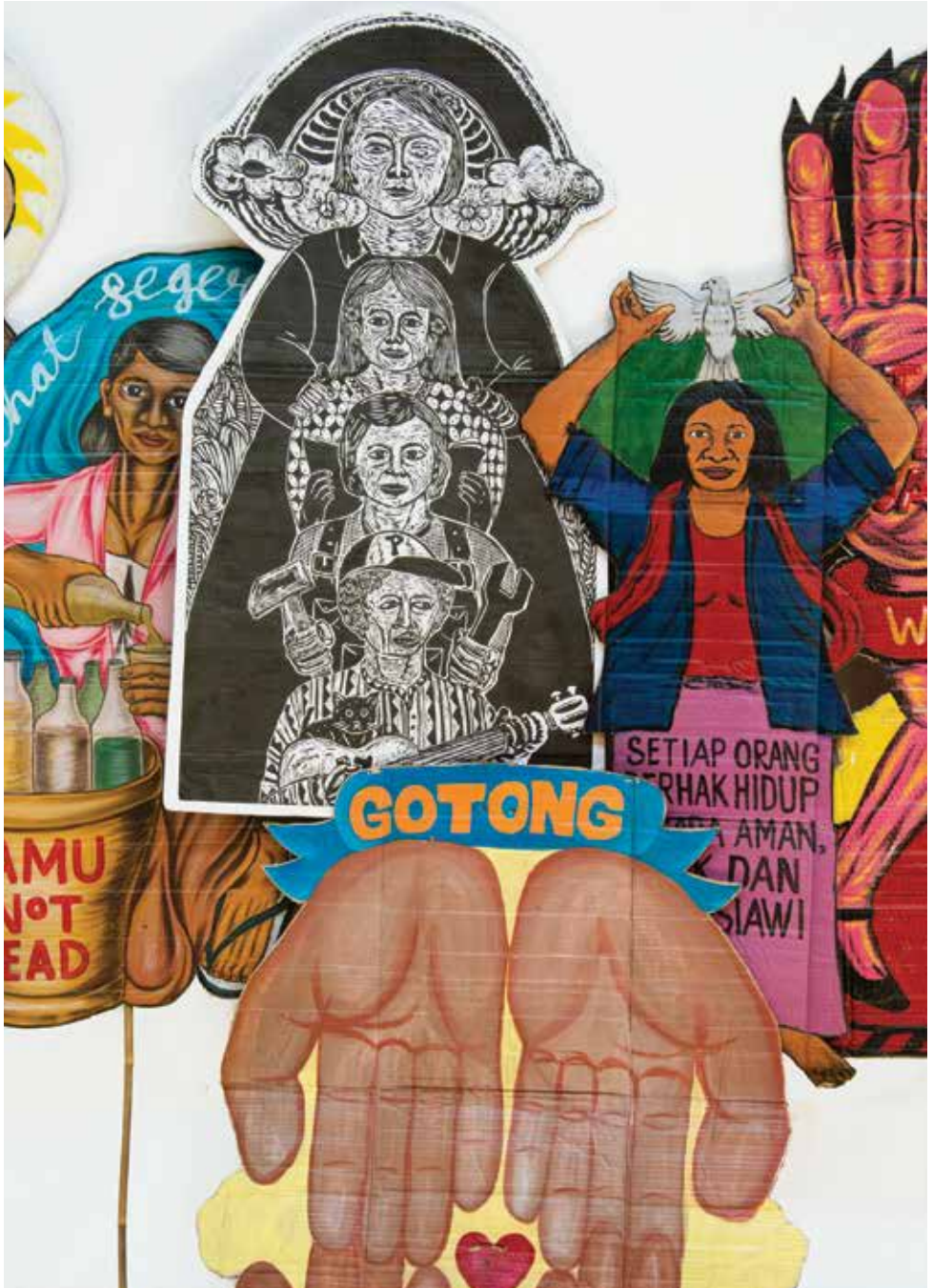
BIOS

Taring Padi was founded in Yogyakarta, Indonesia in 1998 by a group of progressive art students and activists in response to the Indonesian socio-political upheavals during the reformation era. Consequently, Taring Padi's artistic practice is always part of and contextualises within socio-political and cultural action and solidarity with wide range of communities and social groups. Taring Padi's works and solidarity actions are manifested in collective works in the form of woodcut posters, large size banners, rontek, cardboard puppets, music, carnival and other art actions.

In summer of 2022, Taring Padi participated in documenta fifteen and presented 1.000 cardboard puppets made by citizens who took part in the *Wayang Kardus* Workshops at Framer Framed and other locations.

Casa do Povo is a cultural centre that revisits and reinvents notions of culture, community and memory. It was founded and is still run by the progressive Jewish community in São Paulo, Brazil. Opened in 1953, it established itself as a living monument to the memory of the millions of Jews murdered during the Second World War. Casa do Povo's neighbourhood, Bom Retiro has historically received different waves of immigrant groups, including Greeks, Koreans, and Bolivians, among others – and they are all active and welcome participants in the house's activities. In Casa do Povo, memory serves as a basis for the imagination and construction of a better future based on tolerance, diversity, human rights, and redistribution.

WORKS



Wayang Kardus / Cardboard Puppets (1998-2022)

Wayang Kardus (1998-2022)
Cardboard Puppets

Acrylic on cardboard
Variable dimensions

Storytelling through puppetry is a long-standing tradition in Indonesian culture. Taring Padi uses cardboard puppets as a practical and interactive medium to support activist groups within their struggles for social justice in their communities. Essentially, Taring Padi is deconstructing the highbrow art form of the Indonesian shadow puppetry to a grassroots level and bringing its communicative and entertainment qualities to street activism. During street demonstrations and other public actions, cardboard puppets serve to express protests and demands, increase the number of participants, add vibrancy and movement, provide protection from the elements, and act as a barrier against physical aggression.

—

Bumi Manusia (2021)
The Earth of Mankind

Acrylic on canvas
300 cm x 300 cm

The title of this banner is derived from the first novels of the *Buru Tetralogy* by Pramoedya Ananta Toer, an Indonesian writer whose work has greatly influenced Taring Padi. The central

figure in the banner appropriates the Liberation of West Papua monument, which commemorates the transfer of Western New Guinea from the Netherlands to Indonesia in 1963. Through references to Freeport mines and palm oil agroindustry, the banner vividly expresses the continuous injustices, discrimination, exploitation, and violence faced by the majority of the population as a result of the impoverishing effects of capital.

—

Hali Asasi Manusia (2012)
Human Rights

Acrylic on canvas
300 cm x 300 cm

The banner appropriates the Tugu Selamat Datang (Welcome Monument) located in central Jakarta. Since the 1998 *Reformasi*, this monument has become a significant site for various political actions, including the celebration of Human Rights Day. Unlike many of Taring Padi's banners, this particular one focuses solely on the protagonist figures: people engaging in a street carnival to commemorate Human Rights Day. These individuals carry Taring Padi's distinctive attributes for demonstrations, including cardboard puppets.



Bumi Manusia / The Earth of Mankind (2021)



Sekarang Mereka, Besok Kita / First They Came for Them, Then They Came for Us (2021)

Sekarang Mereka, Besok Kita (2021)
First They Came for Them, Then They Came for Us

Acrylic on canvas
400 x 800 cm

The large-scale banner encapsulates Taring Padi's central theme for their presentation at documenta fifteen. Drawing inspiration from Martin Niemöller's 1946 confessional prose 'First they came for us...', Taring Padi forcefully demands an end to silence

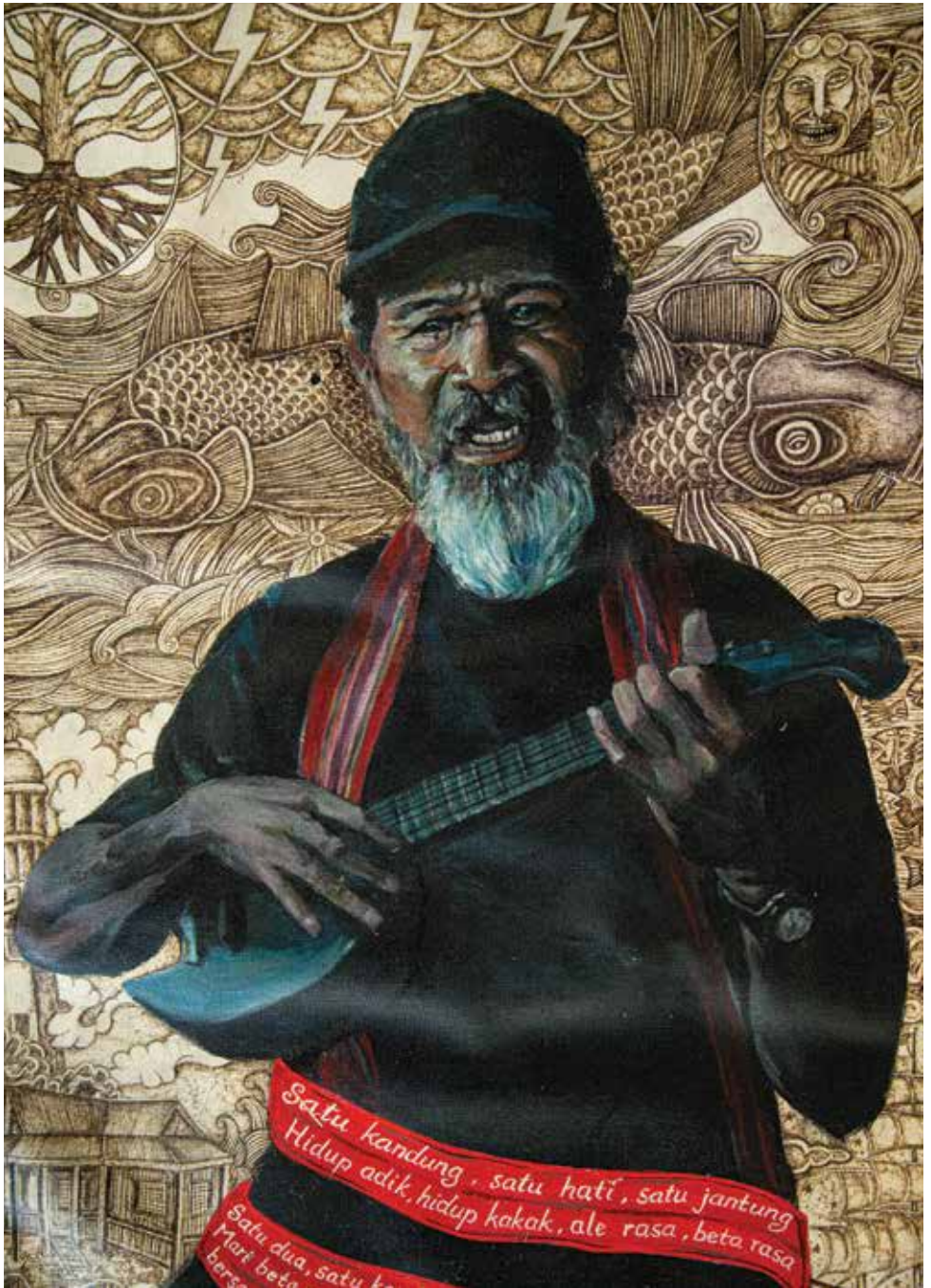


and calls for action. In their own words, Taring Padi states: "This banner is a reminder of the unrelenting greed and violence of capitalism. It highlights the power of collective resistance, of agitating, educating, and organising ourselves and our local communities to fight back. Sekarang Mereka, Besok

Kita is a call for solidarity; to achieve significant change we have to organise and support each other at a global level. We strive to nurture local and global networks of resistance through the exchange of ideas and the sharing of skills and strategies."



Hak Asasi Manusia / Human Right (2021)



Lukisan Tokoh Masyarakat Adat / Painting Series of Indigenous People (2021)

Ibu Bumi (2014)

Land, Water, Earth, Call Me Mother

Acrylic on canvas
480 x 575 cm

The banner was created in 2014 for the national congress of the Indonesian Alliance of Indigenous People, with whom Taring Padi collaborates on a regular basis. It is frequently utilised in various social and political events, especially those related to environmental struggles.

—

Retomar Nossa Terra / Rebut Tanah Kita (2023)

Reclaim the Land

Acrylic on canvas
480 x 600 cm

The banner symbolizes the shared struggle against neo-liberal agro-industry in the Global South, represented by its signatories: Taring Padi from Indonesia, Casa do Povo and MST from Brazil. At its centre stands Samaúma, the mother tree of the Amazon, symbolizing the need to protect Mother Earth. A ribbon with the Portuguese inscription "Retomar Nossa Terra" (Reclaim the Land) further emphasizes this message. Snaking at the feet of the marching militants is the Indonesian translation, 'Rebut Tanah Kita'. Among

the activists depicted are well-known figures from the Brazilian struggle against oppressive power, including women, LGBT activists, favelada activist Marielle Franco, Jewish communist Olga Benário, landless martyr Seu Luis, and Amazon tribal chief Raoni Metuktire. They stand alongside their Indonesian comrades, left novelist Pramoedya Ananta Toer and peasant movement leader Samin Surontiko. They march together, as a symbol of the post-war non-aligned movement, revived through the collaboration of Taring Padi, Casa do Povo, and MST.

—

Tanah Merdeka (2023)

The Evolution of Colonial Violence

Acrylic on canvas
480 x 600 cm

Throughout the duration of the exhibition, a new banner will be collaboratively created with local communities that confront the ongoing struggles stemming from the Dutch colonial legacy. These communities face various manifestations of this legacy, such as racist terminologies, the glorification of colonial history, and nostalgia.



Banner Ibu Bumi / Land, Water, Earth, Call Me Mother (2014)

SEEKING RESTORATIVE PROCESSES

Many asked us: why would Casa do Povo, a Jewish institution, invite an Indonesian collective that was accused of antisemitism during documenta fifteen for an artistic residency? We typically respond to this question with another one: who better than a Jewish Institution to do this? In this particular instance, it is not just any Jewish institution, as Casa do Povo had already been working with the artistic team of documenta fifteen prior to the event's opening. In fact, Taring Padi paved the way for our invitation to happen. Their apologies and almost immediate taking down of the panel *Peoples Justice* with antisemitic figures was a clear acknowledgement of what had transpired. It was enough for us to engage with them in a restorative conversation about antisemitism and other issues. Framer Framed offered the perfect context - the production of a new work - and financial conditions to make it all possible.

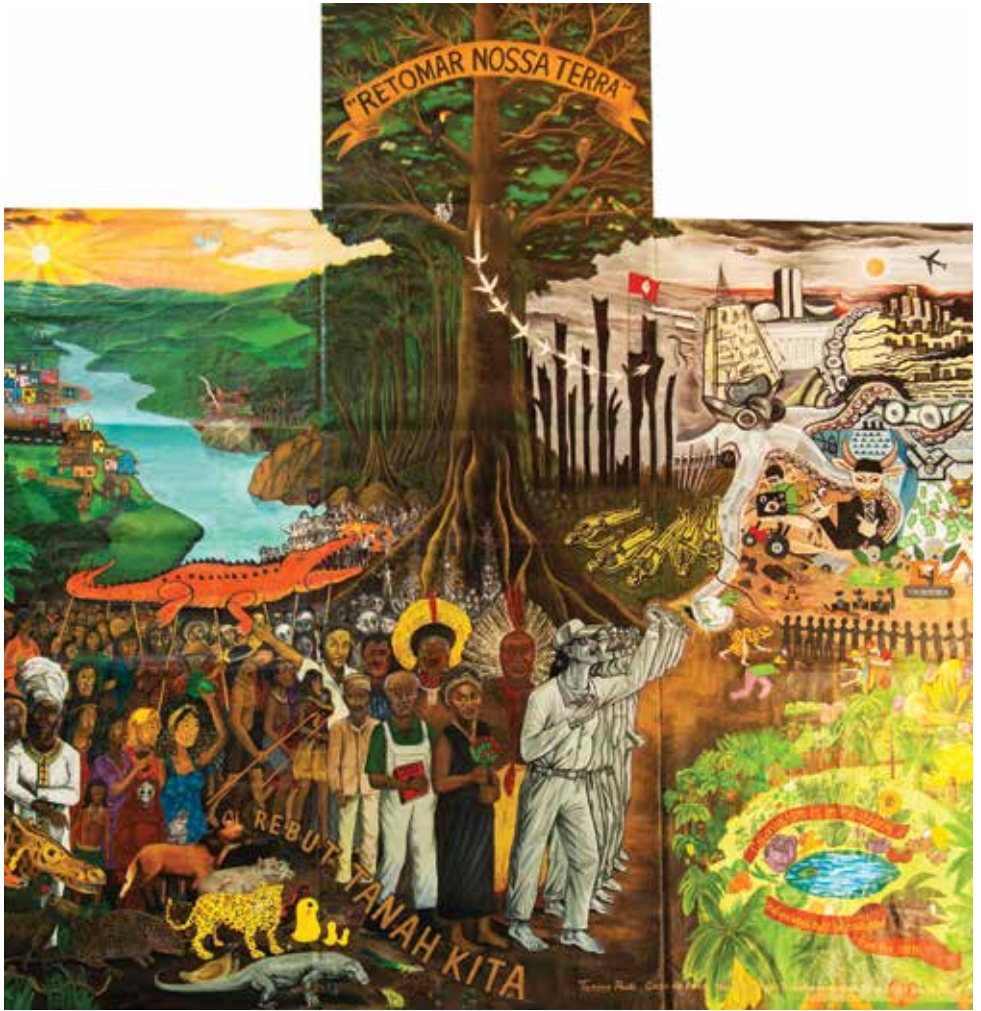
As a place that works with contemporary art, Casa do Povo couldn't limit itself to a distant critical analysis of the images produced during documenta fifteen; it needed to meet with the artists who had produced these images. The fight against antisemitism, racism, transphobia and many other forms of oppressions cannot be done solely through denunciations and cancellations. It is fundamental to seek out restorative processes as well. We know such dynamics are often lengthy (and sometimes frustrating), but they are also catalysts for transformation. Few people will openly declare themselves as antisemites or racists, but that doesn't mean they cannot behave as such. None of us is entirely free from prejudice. Therefore, it is more important to focus on understanding how antisemitism operates, its impact, and how to combat it, rather than merely identifying individuals who are perceived as holding prejudiced beliefs. Additionally, one must also be aware of the instrumentalisation of this struggle by conservative agendas - as it has happened in documenta fifteen when the rightful stand against antisemitism was used to silence

many artists and the exhibition as a whole.

The time we spent in Brazil with Taring Padi was fruitful. The residency functioned as a safe zone where we had the chance to engage in friendly conversations about delicate issues such as antisemitism and its history, the differences between the nation state of Israel and diasporic Judaism, the Suharto dictatorship, colonialism, and the common struggles for land in Brazil and Indonesia. All this was done as Taring Padi was working and hanging out - what documenta fifteen called "nongkrong" - with MST members. One year later, we do not think that all the issues have been resolved, but we bonded, formed connections and somehow managed to move forward together.

The art world should not be reduced to be an endless series of shallow celebrations. sufficient time should be given to open-ended initiatives such as this residency. Cultural gaps, language misunderstandings, and idiosyncratic histories are part of our reality. It is always painful when someone initially doesn't grasp what you are trying to say or when your pain is just not acknowledged. However, in a globalized and often dully homogenized world, such challenging encounters (and misencounters) also serve as a sign that there are still many radically different worlds out there. As we reflect on this experience, we hope it can help tackle other connected struggles with greater empathy in order to go deeper into discussions about the production and reception of art, the representation of the other, and the fight against all forms of oppressions.

Benjamin Seroussi
Artistic director, Casa do Povo



Retomar Nossa Terra / Rebut Tanah Kita (2023)



Wayang Kardus / Cardboard Puppets workshop at Framers Framed, Amsterdam (2022).
Photo: Ju-An Hsieh

Lukisan Tokoh Masyarakat Adat (2021)

Painting Series of Indigenous People,

Acrylic on canvas

62 x 82 cm

This painting series showcases the Indigenous Indonesian Peoples from various regions, including Maluku, Kalimantan, Sulawesi, Toraja, East Nusa Tenggara, and Papua. Taring Padi had the opportunity to directly meet with these leaders during the Indigenous Peoples Congress in Tobelo, North Halmahera in 2012. The artworks serve as a demonstration of solidarity with indigenous communities, featuring portraits of significant representatives such as Yosepha Alomang, Rukmini Paata Tokehe, Aleta Baun, Apay Janggut, Elliza Kissya, and Den Upa Rombelayuk.

—

Tenda Pecel Lele (2005)

Everyone is Entitled to a Decent

Livelihood

Acrylic on canvas

575 x 480 cm

The banner mimics the facade of a city street food vendor, a popular gathering spot where people come together to eat and converse. It vividly portrays the hustle and bustle of urban life, particularly for those in the lower socioeconomic class. Additionally, the banner showcases street protests organized by urban poor communities advocating for job equality and opposing privatization.

—

Poster Cukil (1998 - 2023)

Woodcut Posters

Woodcut prints

Variable dimensions

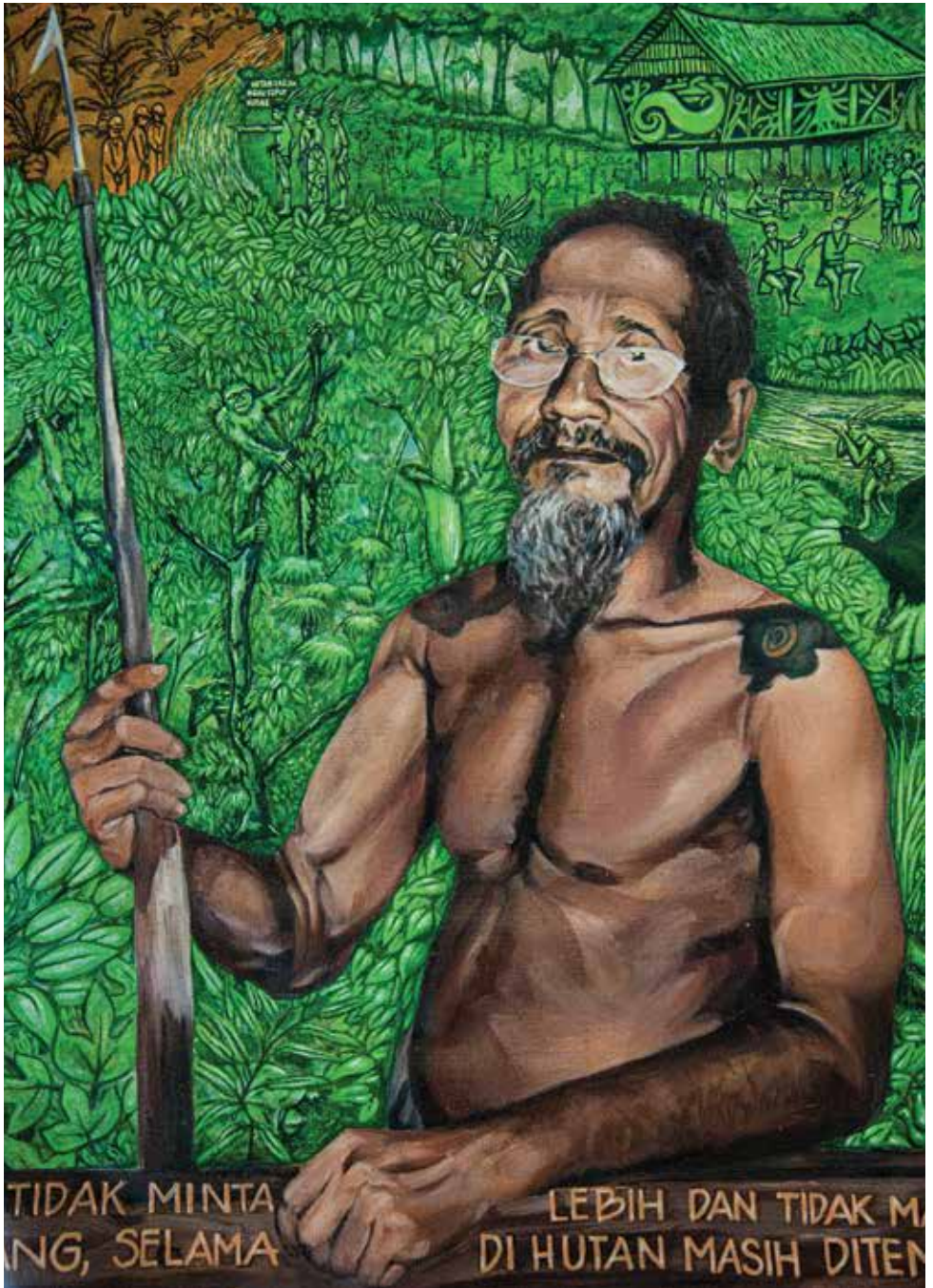
Woodcuts are one of the primary mediums employed by Taring Padi as political tools in their artwork. These woodcuts are printed on fabrics and papers, and they are often created in direct response to significant political events, such as general elections, fluctuations in petrol prices, or the pressing issue of climate change.



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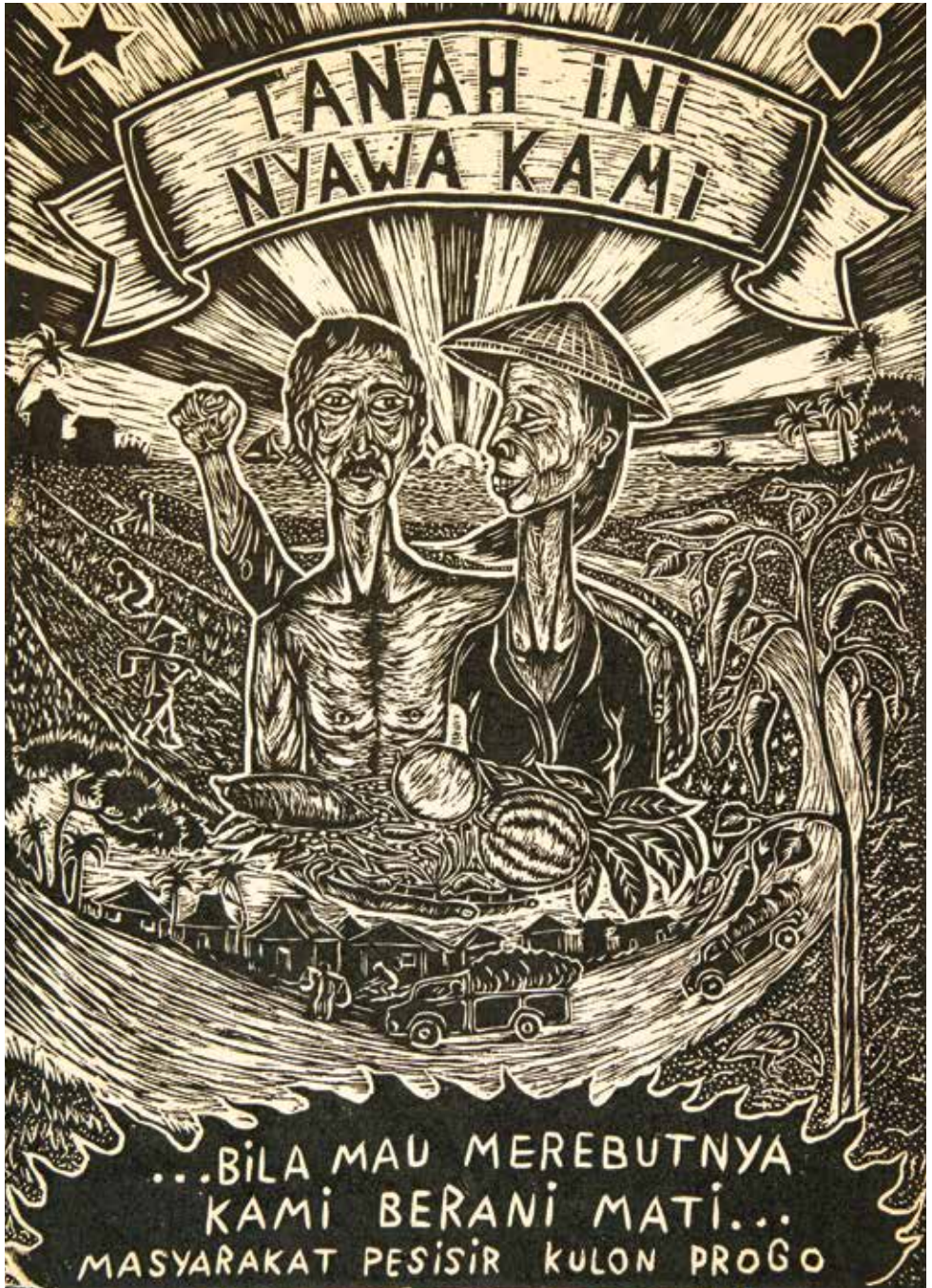
Lukisan Tokoh Masyarakat Adat / Painting Series of Indigenous People (2021)



Lukisan Tokoh Masyarakat Adat / Painting Series of Indigenous People (2021)



Tenda Pecel Lele / Everyone is Entitled to a Decent Livelihood (2005)



Woodcut Posters, *Against the Mining of Iron Sand in Kulon Progo, Central Java.*
"This land is our Life, if you want to take it, we are ready to die" (1998 - 2023)



Woodcut Posters, Against the Development of Coal Power Plant in Batang, Central Java. "The Land and the sea are our blood and flesh, we will guard them till we die" (2014)

EXHIBITION DESIGN

Kevin van Braak envisions an exhibition space inspired by *Tanah Merdeka* (*liberated land/ space*) that is lively, collaborative, and constantly evolving. Using materials like cardboards, jute, bamboo, and recycled wood, he creates a unifying spatial feature drawn from nature. The flexible structural elements meet the diverse needs of communities and emphasize the evolving relationships between people and the space. The artworks extend to the outdoor area, inviting multiple perspectives and encouraging further engagement with Taring Padi's practice.

Kevin's exhibition space is an extension of his artistic practice, rooted in establishing connections with others. Influenced by Indonesia and its Dutch colonial past, he previously collaborated with Taring Padi in *Pressing Matters* (*Framer Framed*, 2018), which explored the complex relationship between Indonesia and Papua. This project exemplified the power of collective action, transcending individual efforts and building a network of engaged artists and visitors.

COLOPHON

FRAMER FRAMED TEAM

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Evie Evans
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Amo Kaur
Jiyoung Kim
Julia Krantz
Emily Shin-Jie Lee
Dewi Laurente
Lydia Markaki
Ashley Maum
Jean Medina
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GRAPHIC DESIGN

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Bora Şekerci

Published by Framer Framed for
the exhibition *Tanah Merdeka*
(2023), Amsterdam on recycled paper.

Framer Framed is a platform for
contemporary art, visual culture,
and critical theory & practice

SPECIAL THANKS

All the volunteers and
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CASA
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