

be exist
you have decided not to die

A solo exhibition by
Takashi Kuribayashi

kohesi *I*nitiatives

Surfing Between Boundaries

Iswanto Hartono

At 2:46 in the afternoon, Tohoku Prefecture, Japan time. The largest earthquake ever recorded in Japan's history struck, with a magnitude of 9.0–9.1, followed by a megatsunami that hit the Tohoku region and its surroundings with devastating force. This *Higashi Nihon Daishinshai*, or *Great East Japan Earthquake*, caused the failure of electrical power and of the cooling systems of the nuclear reactors at the Fukushima Daiichi Nuclear Power Plant (NPP) complex in Fukushima. The consequences were fatal. The failure of the cooling systems led to the release of radioactively contaminated substances into the surrounding environment, both at sea and on land. The event is recorded as the world's worst nuclear disaster since the Chernobyl tragedy in the Soviet Union (now Ukraine) in 1986. The tragedy changed Japanese society. It silenced the world for a moment. And it changed the life of Takashi Kuribayashi (Taka).

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Tokyo, 2008. The end of summer, the beginning of autumn. I was living in Omotesando to take part in an artist residency at *Tokyo Wonder Site (TWS)*. On my way to the *TWS* building for a meeting, I found myself walking behind a man in a denim jacket, his 'manga'-style hair tucked under a flat cap. What made me smile was the irregular handwriting on the back of his jacket: *"Elvis is here."* In the meeting room, we introduced ourselves. From that day on, we became close friends. More often than not we left the studio to eat, talk, sing karaoke, party, and get drunk together at a small seasonal bar called *Mocambo*[1], run single-handedly by Togashi-san.

[1]I came to see the bar Mocambo as a significant social space, and a space for 'surfing', for Taka in Tokyo after he returned to Japan following a decade of living in Germany—besides Zushi. I never asked Togashi-san (the bar's owner) what the name Mocambo meant. I will speculate again: since Togashi-san loves jazz, perhaps the name comes from a legendary club in Isezakicho, Yokohama, in the 1950s, Club Mocambo, where the Maboroshi no Mocambo Session '54 (The Historic Mocambo Session '54) was recorded. That event is considered the most legendary leap in the history of jazz in Japan. The jam session was driven by the legendary pianist Shotaro Moriyasu, together with pianist Toshiko Akiyoshi, saxophonists Sadao Watanabe and Akitoshi Igarashi, bassist Hisao Suzuki, and drummer Jun Shimizu. Taka and Togashi are both lovers of old motorbikes and cars.

I hung out with his friends, who came from all kinds of professions—"*I hate the art circle (in Tokyo),*" he muttered. The bar was simple, more like a home to my mind, with only a small aquarium as decoration. Makeshift chairs. At the time, Taka had just returned to Japan after studying and living in Germany for almost a decade. Soon after the artist residency at *TWS* closed with a group exhibition, Taka took me to Zushi, where he lived and worked, and where he spent part of his time surfing. There I was introduced to his friends, one of whom was Rai Shizuno, a co-founder of the collective *Cinema Caravan*[2] (this meeting became the beginning of a long journey of collaborative work in the years to come).

Taka's restlessness toward the art world, especially in Japan, together with his awareness in pursuing a career as an artist, kept him at a distance from the practice of art in Japan in general, and made his work different, even unique, among artists of his generation. Taka's works at the time were developed by working with space and with situations or conditions of boundary and ambiguity, represented through images of nature such as animals (penguins), landscapes, forests, aquariums, and climate. Taka always presents his work from a different point of view. In other words, with his artistic consciousness, Taka turns common perspectives upside down into two worlds that touch yet also stand opposed, like the two sides of a coin. A paradox between banality and (the changing of) nature. This approach is apparent in the work *I feel like in a fishbowl* (2006). If an aquarium usually places the creatures inside it as objects of observation, in this work the visitors instead become part of the aquarium and look out at the world from within it. This reversal of position juxtaposes the human world and the natural world, while the glass of the aquarium box becomes the marker of the boundary of paradox and ambiguity in the relationship between humans and an artificial nature.

Ren Fukuzumi, a young curator, once wrote in 2005 about the cultural paradox that has haunted Japanese society since World War II: *'The recent boom in Japanese painting shows an expansionary reproduction of Japanese nature in art. While people may consume these works, they rarely consider the 'Tennō system', visible at the bottom of paintings, to be problematic.'*[3]

[2]Cinema Caravan is an independent ecosystem of a group of primates of the family Good Vibes Hominidae. Their main habitat is Zushi, Japan, but their range of activity is not limited to that. Each individual has their own unique abilities, yet the group is able to adapt to any environment. They are inspired by "travel," and once they reach harmony, they create various objects, sounds, music, and spaces, while refining and injecting "love" in its purest form. One of their annual festivals is the Zushi Film Festival. And the Yatai Trip project has traveled to various cities around the world, including Jogja. They actively build community with young people through subcultural events such as skateboarding, surfing, and collective kitchens.

[3]The Tennō system is the construction of power of Japan's imperial institution, centered on the Emperor, or Tennō.

Taka's restlessness, beneath his conscious mind, seems to want to answer the paradox above. What is interesting is the moment Taka left Japan to continue his studies in Germany. Leaving the war trauma of Japanese society, he settled in a country with a different trauma from the same war, World War II. A country with the dark side of the violence of war and the devastation of defeat in the war itself. Both carry wounds that have never truly healed in their societies' memory. Haunting generation after generation, to this day. And both became America's 'foster children' after the war ended.

Yet the attitudes of the two societies toward their countries' dark histories are not the same. Taka's interactions and experiences with the political and artistic dynamics in Germany seem to have had a quite significant influence. On the other side, there is his Japanese background, in which he grew up in a society with complex socio-political dynamics. Like the meeting of two rivers, the two created an unceasing whirlpool within him.

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One year after the Fukushima tragedy. The sun is covered by clouds. Waves roll swiftly along the shore in front of the Fukushima Daiichi NPP area. As far as the eye can see, there is only an empty coastal landscape, devoid of life; even the trees are dry, and only clusters of scrub remain. Emerging from behind the waves, someone in anti-radiation clothing and a mask approaches the water's edge. Riding a surfboard he made himself. Plants that died and dried up from radiation are embedded in the blade of his surfboard. An absurd sight. Surfing in a sea contaminated with nuclear radioactive material? Someone on the shore, now and then glancing at a radiation detector, films the surfer riding the waves. The two of them are Taka and Rai (Shizuno).

It seems no coincidence that the Fukushima Daiichi NPP was built in 1967—a year before Taka was born in Nagasaki, a city destroyed by the American atomic bomb (the first generation in the evolution of nuclear weapons) in 1945—and began operating in 1971. Soon after the tragedy occurred, Taka, Rai, and their friends from *Cinema Caravan* actively visited the areas affected by radioactive exposure. The evacuation zone was closed to the public, with a radius of 20 km from the center of the NPP, covering 371 km². Towns and villages lay dead, abandoned by their residents. And they spoke with the residents affected by the disaster.

For Taka, the Fukushima tragedy reaffirmed a fundamental question for him—what it means to work as an artist—and answered his restlessness about the failure of a modernity that destroys and goes against nature.

Yet history always repeats itself, like a law of nature with its cycles. I believe that Taka's conscious mind recognizes that, in order to heal the dark wounds of society's historical memory, to resist totalitarianism and authoritarianism, control over public freedoms, damage to the climate and climate change, capitalism (before it evolves into techno-feudalism) must be resisted together by building society's awareness collectively.

"It is better to build a thousand Genki-ro than to build one NPP."

Genki-ro is an art project in the form of an herbal sauna with a traditional heating furnace that he reworked to resemble a nuclear reactor. Instead of producing nuclear power, the reactor becomes a healthful sauna space for visitors. The work was made both individually and collectively with *Cinema Caravan* and has traveled around Japan and several other countries, one of which was its presentation at *documenta fifteen* in Kassel in 2022. Together with them, Taka also began visiting, discussing with, and learning from the *Ainu* people—one of the indigenous peoples of the Japanese archipelago—who, since the *Meiji Restoration*, were aggressively marginalized and have only been legally recognized as an indigenous people of Japan since 2008.

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'**Elvis is here.**' I know that Taka does not like Elvis (I hope my guess is not wrong). He prefers Tatsuro Yamashita. Yet that sentence seems to illustrate his restlessness toward a controlled society, such as the political supremacy of the United States over Japan, including military and cultural control. Or is it merely a coincidence that the moment coincided with the time when Japan's former Prime Minister, Junichiro Koizumi, released the album **Junichiro Koizumi Presents: My Favourite Elvis Songs** and visited **Graceland** with US President George W. Bush in 2006?

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Around 2013, Taka found his second 'home' in Jogja. Two years earlier, he had contacted me. "I'm coming to Jakarta." A year later, before his exhibition in Bandung, he said again, "I'm going to settle in Jogja." Since then, he has always come back to Jogja. Although I did not grow up in Jogja, I know the city well, because I come from a suburban town only 60 km away. The first time I visited his house, what he showed me was not his new work, but a Honda motorbike and an old Vespa he had just bought. Tokyo is exhausting. His house and studio in Zushi, and the Cinema Caravan community, reminded me of Jogja on a small scale. In his youth, he once dreamed of building a community on a tanker—the tanker itself being a paradox of capitalist industry and energy consumption, as if sailing the traces of colonialism and imperialism of the past, like the ships that carried slaves across the oceans between continents—floating on the open sea: a utopian ecosystem of the future that once again questions the boundary of the darkness of that tanker's voyage, with an ecosystem built on collective awareness to build a better future. This is the *Tanker Project*. His childhood was spent close to the sea. He admits he often ran away alone in a small boat to the middle of the ocean when he wanted to be by himself. A tanker is a physical vessel; Taka, together with his friends at Cinema Caravan, and gradually in Jogja, has actively been building that ecosystem. In Zushi, Tokyo, Jogja, San Sebastian, and wherever they may be.

Last year, he said he would move his studio from Tokyo to Nagasaki, his hometown. Taka began building his studio on a hill, at the house where he grew up. I joked with him while chatting during preparations for his current solo exhibition. "What you are building now seems like it will become the ecosystem you imagined on the tanker." He answered, "Maybe so."

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Mbak : Konnichiwa, good afternoon, Mas!
Genki desu ka? (How are you?)
Mas : Alhamdulillah, of course—genki and healthy, Mbak!
Mas : Have you eaten, Mbak?
Mbak : Arigato, Mas! All good! Full.
Mas : Roger that! In that case, I'll be waiting for you in Nagasaki.
Mbak : Hai, Mas! Arigato, thank you. Nagasaki de mata ne! Mata-mata! (See you in Nagasaki! See you!)

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Hundreds, even thousands, of industrial trees are felled. Their bark, branches, and leaves are discarded, while the trunks are taken for mass production. Such is the logic of modern, capitalist industry, rooted in colonialism and imperialism. The deforestation of Indonesia's natural forests continues to surge, according to independent monitoring sources, leaving less than 50% of the total land area covered by natural forest. Taka collects the bark and branches of the felled trees, with the logic of bringing back the trees that have died. He fills the spaces of the gallery with trees that want to live again. Or at the very least, he reminds us that they once lived and gave life to us. The reconstruction of these strips of bark and branches is, of course, far from the perfection of nature, yet it is precisely there that Taka presents the paradox between the wisdom of nature and the greed of human logic. Reminding us of the cycles of nature in order to resist the cycle of capitalism.

"I only listen to the trees calling me to bring them back."

Taka's words might seem rhetorical, at a time when we live side by side with artificial intelligence in the palms of our hands. Yet we can reflect through one of his works, in the form of a tree with a hole in its body filled with shards of mirror. The wood is gone. Only the bark wraps around an empty space. That hollow space becomes a space of reflection that asks us: what is lost? Will they return? Who took them?

What is interesting about Taka's solo exhibition this time is that he turns the spaces of the gallery into new ground for life for those trees, stringing together and connecting Taka's thinking—*Genki-ro* and *Tanker Project*—into an open story. Only the visitors who come to see, experience, and feel these new spaces of life can imagine the narrative of the story. An ecosystem and an environment that reflects a fundamental question about the boundary between human nature and non-human nature. The boundary between the political and the poetic. He lives between boundaries. The boundary between his identity as a Japanese citizen and a global citizen. Between his profession as an art worker and his refusal to be part of that profession. Surfing between boundaries is life to him.

The darkness of the grim history of war that haunts Japanese society has led its artists to often remain silent and keep away from that dark narrative. However, I see Taka's works as full of socio-political narrative without pouring it out explicitly—in other words, without trying to be political. His solo exhibition in Jogja this time is like a new episode, without his realizing it. A transitional episode in his long journey across boundaries and the ambiguity of the in-between space, before his surfboard comes ashore.

Trees are not trees. They live and they speak. They are boundaries.



Berselancar di antara Batas

Iswanto Hartono

Jam 2:46 siang hari, waktu Prefektur Tohoku, Jepang. Gempa bumi terbesar yang pernah tercatat dalam sejarah Jepang terjadi dengan magnitudo 9,0–9,1 skala Richter, diiringi oleh gelombang megatsunami yang menghantam dahsyat area Tohoku dan sekitarnya—*Higashi Nihon Daishinshai* atau *Gempa Bumi Besar di Timur Jepang* ini mengakibatkan kegagalan listrik dan sistem pendingin reaktor nuklir di kompleks Pembangkit Listrik Tenaga Nuklir (PLTN) Fukushima Daiichi di Fukushima. Akibatnya fatal. Kegagalan sistem pendingin mengakibatkan pelepasan substansi yang terkontaminasi radioaktif ke lingkungan sekitarnya, baik di laut maupun di daratan. Peristiwa ini tercatat sebagai tragedi bencana nuklir terbesar di dunia setelah tragedi Chernobyl di Uni Soviet (sekarang Ukraina) pada tahun 1986. Tragedi ini mengubah masyarakat Jepang. Mengheningkan dunia sesaat. Dan mengubah hidup Takashi Kuribayashi (Taka).

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Tokyo, 2008. Akhir musim panas, dan awal musim gugur. Aku tinggal di Omotesando, untuk mengikuti residensi seniman di *Tokyo Wonder Site (TWS)*. Sesaat berjalan menuju ke gedung *TWS* untuk mengikuti rapat, aku berada di belakang seorang laki-laki, berjaket jeans dan rambut ala 'manga'-nya tertutup topi pet. Yang membuatku tersenyum saat membaca tulisan tangan tak beraturan di punggung jaketnya, *"Elvis is here"*. Di dalam ruang rapat, kami berkenalan. Sejak saat itu, kami berkawan dekat. Kami lebih sering keluar dari studio untuk makan, diskusi, karaoke, pesta, dan mabuk bersama di sebuah bar kecil musiman bernama *Mocambo*[1], yang dijalankan seorang diri oleh Togashi-san.

[1]Aku melihat bar Mocambo sebagai ruang sosial sekaligus ruang "berselancar" yang signifikan bagi Taka di Tokyo, setelah ia kembali ke Jepang usai satu dekade menetap di Jerman. Selain Zushi. Aku tidak pernah bertanya kepada Togashi-san (sang pemilik bar), apa arti nama Mocambo. Aku kembali berspekulasi—karena Togashi-san menyukai jazz—mungkin saja nama Mocambo berasal dari sebuah klub legendaris di Isezakicho, Yokohama pada tahun 50–an, Club Mocambo. Tempat di mana Maboroshi no Mocambo Session '54 (The Historic Mocambo Session '54) direkam. Acara itu dianggap sebagai acara paling legendaris dalam lompatan sejarah perkembangan musik jazz di Jepang. Jam session itu dimotori oleh pianis legendaris Shotaro Moriyasu, bersama pianis Toshiko Akiyoshi, saksofonis Sadao Watanabe dan Akitoshi Igarashi, bassis Hisao Suzuki dan drummer Jun Shimizu. Taka dan Togashi, keduanya adalah pencinta motor dan mobil tua.

Aku bergaul dengan kawan-kawannya yang berasal dari beragam profesi—*"Aku benci lingkaran seni (di Tokyo),"* gumamnya. Bar itu sederhana, lebih seperti rumah menurutku, hanya ada sebuah akuarium kecil sebagai dekorasi. Kursi seadanya. Saat itu, Taka baru kembali ke Jepang setelah menempuh studi dan bermukim selama hampir satu dekade di Jerman. Sesaat setelah residensi seniman di *TWS* ditutup dengan pameran bersama, Taka membawaku ke Zushi, tempat dia tinggal dan berkarya. Dan menghabiskan sebagian waktunya untuk berselancar. Aku dipertemukan dengan kawan-kawannya di sana, salah satunya adalah Rai Shizuno, salah seorang pendiri kolektif *Cinema Caravan*[2] (pertemuan ini menjadi awal perjalanan panjang kerja kolaborasi bersama di kemudian hari).

Kegelisahan Taka terhadap seni rupa, terutama di Jepang, serta kesadarannya dalam menjalani karier sebagai seniman membuatnya berjarak dari praktik seni rupa di Jepang secara umum, dan menjadikan karyanya berbeda atau unik di antara seniman-seniman segenerasinya. Karya-karya Taka saat itu digarap dengan mengolah ruang dan situasi atau kondisi tentang batas dan ambiguitas, yang direpresentasikan melalui gambaran alam, seperti binatang (pinguin), lanskap, hutan, akuarium, iklim. Taka selalu menyajikan karyanya dari sudut pandang yang berbeda. Dengan kata lain, Taka dengan kesadaran artistiknya memutarbalikkan sudut-sudut pandang yang umum menjadi dua dunia yang bersinggungan, namun juga bertolak belakang, seperti dua sisi koin mata uang. Paradoks antara banalitas dan (perubahan) alam. Pendekatan ini tampak dalam karya *I feel like in a fishbowl (2006)*. Jika akuarium biasanya menempatkan makhluk di dalamnya sebagai objek pengamatan, dalam karya ini pengunjung justru menjadi bagian dari akuarium dan melihat dunia luar dari dalamnya. Pembalikan posisi tersebut menjukstaposisi dunia manusia dan alam, sementara kaca kotak akuarium menjadi penanda batas paradoks dan ambiguitas dalam hubungan antara manusia dan alam buatan.

Ren Fukuzumi, seorang kurator muda, pernah menuliskan paradoks kultural yang menghantui masyarakat Jepang setelah Perang Dunia II, pada tahun 2005: *'The recent boom in Japanese painting shows an expansionary reproduction of Japanese nature in art.*

[2]Cinema Caravan adalah sebuah ekosistem independen dari sekelompok primata dari keluarga Good Vibes Hominidae. Habitat utama mereka di Zushi, Jepang, namun wilayah aktivitas mereka tidak terbatas hanya di situ. Setiap individu memiliki kemampuan masing-masing yang unik, namun kelompok ini mampu beradaptasi dengan lingkungan apa pun. Mereka terinspirasi oleh "perjalanan," dan begitu mereka mencapai keharmonisan, mereka menciptakan berbagai objek, suara, musik dan ruang, sambil menyempurnakan dan menyuntikkan "cinta" dalam bentuknya yang paling murni. Salah satu festival tahunan mereka adalah Zushi Film Festival. Dan proyek Yatai Trip telah berkeliling di berbagai kota di dunia, termasuk di Jogja. Mereka aktif membangun komunitas bersama anak-anak muda melalui acara subkultur seperti skateboard, surfing, dan dapur kolektif.

While people may consume these works, they rarely consider the 'Tennō system', visible at the bottom of paintings, to be problematic.'[3]

Kegelisahan Taka, di bawah alam sadarnya, seperti ingin menjawab paradoks di atas. Yang menarik adalah saat Taka keluar dari Jepang untuk melanjutkan studinya di Jerman. Keluar dari trauma perang masyarakat Jepang, dan bermukim di negara dengan trauma yang berbeda dari perang yang sama, Perang Dunia II. Negara dengan sisi gelap kekerasan perang dan porak-poranda karena kekalahan perang itu sendiri. Keduanya mempunyai luka yang tidak pernah benar-benar sembuh dalam ingatan masyarakatnya. Menghantui generasi ke generasi, hingga saat ini. Dan keduanya menjadi 'anak asuh' Amerika Serikat setelah perang berakhir.

Namun, sikap masyarakat kedua negara itu terhadap sejarah gelap negaranya tidaklah sama. Interaksi dan pengalaman Taka dengan dinamika politik dan seni di Jerman sepertinya mempunyai pengaruh yang cukup signifikan. Di sisi lain, ada latar belakang ke-Jepang-annya, di mana dia tumbuh dalam masyarakat dengan dinamika sosial-politik yang kompleks. Seperti pertemuan dua sungai, keduanya menciptakan pusaran air tanpa henti dalam dirinya.

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Setahun setelah tragedi Fukushima. Matahari tertutup awan. Ombak bergelombang cepat di sepanjang pantai di depan area PLTN Fukushima Daiichi. Sepanjang mata memandang, hanya lanskap pantai yang kosong, tiada kehidupan, pohon pun kering, hanya semak bergerombol. Muncul dari belakang ombak, seseorang dengan pakaian dan masker antiradiasi mendekati bibir pantai. Menunggangi papan selancar, yang dibuatnya sendiri. Tanaman yang mati dan kering karena radiasi, tertanam di bilah papan selancarnya. Pemandangan yang absurd. Berselancar di laut yang terkontaminasi bahan radioaktif nuklir? Seseorang di tepi pantai, sesekali melihat alat pendeteksi radioaktif, dan merekam peselancar menunggangi ombak. Mereka berdua adalah Taka dan Rai (Shizuno).

[3] Tennō system adalah konstruksi kekuasaan institusi imperial Jepang yang terpusat pada Kaisar atau Tennō

Bukanlah sebuah kebetulan sepertinya kalau PLTN Fukushima Daiichi dibangun pada tahun 1967—setahun sebelum Taka dilahirkan di Nagasaki, kota yang hancur oleh bom atom Amerika Serikat (yang merupakan generasi pertama dari evolusi senjata nuklir) pada tahun 1945—dan mulai beroperasi pada tahun 1971. Sesaat setelah tragedi terjadi, Taka, Rai, dan kawan-kawan *Cinema Caravan*, aktif berkunjung ke area terdampak paparan radioaktif. Area evakuasi tertutup untuk publik. Dengan radius 20 km dari pusat PLTN, seluas 371 km². Kota dan desa mati ditinggalkan penduduknya. Dan mereka berbicara dengan penduduk yang terkena dampak bencana.

Bagi Taka, tragedi Fukushima menegaskan pertanyaan fundamental baginya—apa artinya bekerja sebagai seniman—dan menjawab kegelisahannya tentang kegagalan modernitas yang merusak dan melawan alam.

Namun, sejarah selalu berulang dengan sendirinya, seperti sebuah hukum alam yang memiliki siklus. Aku percaya bahwa alam sadar Taka menyadari bahwa untuk menyembuhkan luka gelap ingatan sejarah masyarakat, melawan totalitarisme dan otoritarianisme, kontrol atas kebebasan publik, kerusakan dan perubahan iklim, kapitalisme (sebelum berevolusi menjadi tekno feodalisme) harus dilawan bersama dengan membangun kesadaran masyarakat secara kolektif.

"Lebih baik membangun seribu Genki-ro, daripada membangun sebuah PLTN."

Genki-ro adalah sebuah proyek seni berupa sauna herbal dengan tungku pemanas tradisional yang diolahnya menyerupai reaktor nuklir. Alih-alih menghasilkan tenaga nuklir, reaktor itu menjadi ruang sauna yang menyehatkan bagi pengunjung. Karya ini dikerjakan secara individu dan kolektif bersama *Cinema Caravan* dan sudah berkeliling di Jepang dan beberapa negara, salah satunya dipresentasikan di *documenta fifteen* di Kassel tahun 2022. Bersama mereka juga, Taka mulai mengunjungi, berdiskusi, dan belajar dari suku *Ainu*—yang merupakan salah satu penduduk asli kepulauan Jepang—sejak *Restorasi Meiji*, mereka secara agresif dipinggirkan dan baru diakui secara hukum sebagai suku asli di Jepang sejak 2008.

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'Elvis is here'. Aku tahu bahwa Taka tidak menyukai Elvis (semoga dugaanku tidaklah salah). Dia lebih suka Tatsuro Yamashita. Namun, kalimat itu seolah menggambarkan kegelisahannya terhadap masyarakat yang terkontrol, seperti supremasi politik Amerika Serikat terhadap Jepang, termasuk kontrol militer dan kebudayaan. Ataukah kebetulan saja kalau momen itu bersamaan dengan momen ketika Perdana Menteri Jepang terdahulu, Junichiro Koizumi, meluncurkan album **Junichiro Koizumi Presents: My Favourite Elvis Songs** dan mengunjungi **Graceland** bersama Presiden AS George W. Bush pada tahun 2006.

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Sekitar tahun 2013, Taka menemukan 'rumah' keduanya di Jogja. Dua tahun sebelumnya, dia menghubungiku. "Aku akan ke Jakarta." Setahun kemudian, sebelum dia berpameran di Bandung, kembali dia berkata, "Aku akan bermukim di Jogja." Sejak saat itu, dia selalu kembali ke Jogja. Walaupun aku tidak tumbuh di Jogja, namun aku mengenal dekat kota itu, karena aku berasal dari kota pinggiran yang hanya berjarak 60km dari sana. Saat pertama aku berkunjung ke rumahnya, yang dia tunjukkan bukanlah karya barunya. Namun, sebuah motor Honda dan Vespa tua yang baru saja dibelinya. Tokyo sangat melelahkan. Rumah dan studionya di Zushi, serta komunitas Cinema Caravan, mengingatkanku akan Jogja dalam skala kecil. Semasa muda, dia pernah berangan-angan membangun komunitas di atas sebuah tanker—kapal tanker sendiri adalah sebuah paradoks industri kapitalis, konsumsi energi, seperti mengarungi jejak kolonialisme dan imperialisme di masa lalu, seperti kapal-kapal yang membawa budak-budak mengarungi lautan antar benua–mengapung di lautan bebas, sebuah ekosistem utopis masa depan yang kembali mempertanyakan batas kegelapan perjalanan kapal tanker itu dengan sebuah ekosistem yang dibangun dengan kesadaran kolektif untuk membangun masa depan yang lebih baik, itulah *Tanker Project*. Masa kecilnya akrab bergaul dengan laut. Dia mengaku sering kabur seorang diri dengan sampan kecil ke tengah lautan, kala ingin menyendiri. Kapal tanker adalah sebuah wahana fisik, Taka sudah dengan aktif bersama kawan-kawannya di Cinema Caravan, dan perlahan di Jogja, telah membangun ekosistem itu. Di Zushi, Tokyo, Jogja, San Sebastian, dan dimanapun mereka berada.

Tahun lalu, dia mengatakan kalau akan memindahkan studionya dari Tokyo ke Nagasaki, kota kelahirannya. Taka mulai membangun studionya di atas bukit, di rumah tempat dia tumbuh. Aku berseloroh saat mengobrol dengannya saat persiapan pameran tunggalnya kali ini. “Yang kamu bangun sekarang inilah sepertinya akan menjadi ekosistem yang kau bayangkan ada di atas tanker.” Dia menjawab, “Mungkin saja.”

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Mbak : *Konnichiwa sugeng siang Mas!*
Genki desu ka?
Mas : *Alhamdulillah dong, genki dan sehat, Mbak!*
Mas :*Sudah makan, Mbak?*
Mbak :*Arigato, Mas! Aman! Kenyang.*
Mas :*Siap! Kalau begitu, aku menunggumu di Nagasaki ya.*
Mbak :*Haik, Mas! Arigato, terima kasih. Nagasaki de mata ne! Mata-mata!*

***

Ratusan, bahkan ribuan, pohon industri ditebang. Kulit, dahan, dan daunnya dibuang, sementara batang kayunya diambil untuk produksi massal. Begitulah logika industri modern dan kapitalis, yang berakar pada kolonialisme dan imperialisme. Deforestasi hutan alam Indonesia yang terus melonjak menurut pantauan sumber independen menyisakan kurang dari 50% hutan alam dari luas total daratan. Taka mengumpulkan kulit dan dahan pohon-pohon yang dipotong, dengan logika untuk menghadirkan kembali pohon-pohon yang telah mati itu. Ia menjadikan ruang-ruang di galeri penuh dengan pohon-pohon yang ingin hidup kembali. Atau paling tidak mengingatkan kita bahwa mereka pernah hidup dan memberi kehidupan kepada kita. Rekonstruksi bilah-bilah kulit kayu dan dahan itu tentu saja jauh dari kesempurnaan alam, namun di situlah Taka menghadirkan paradoks antara kearifan alam dan keserakahan logika manusia. Mengingatkan kita akan siklus alam untuk melawan siklus kapitalisme.

"Aku hanya mendengarkan pohon memanggilku untuk menghadirkan mereka kembali."

Seakan kalimat Taka tersebut terkesan retorik, saat kita hidup bersandingan dekat dengan kecerdasan buatan dalam genggaman tangan kita. Namun, kita dapat bercermin melalui salah satu karyanya yang berbentuk pohon dengan lubang di badannya yang berisi serpihan cermin. Kayu telah hilang. Hanya kulit membungkus ruang kosong. Ruang hampa itu menjadi sebuah ruang refleksi yang bertanya kepada kita: apa yang hilang? Apakah mereka akan kembali? Siapakah yang mengambilnya?

Yang menarik dari pameran tunggal Taka kali ini adalah dia menjadikan ruang-ruang di galeri sebagai lahan kehidupan baru untuk pohon-pohon itu, merangkai dan menyambungkan pemikiran Taka—*Genki-ro* dan *Tanker Project*—menjadi sebuah cerita terbuka. Hanya pengunjung yang datang melihat, mengalami, dan merasakan ruang-ruang kehidupan baru itu yang dapat mengimajinasikan narasi ceritanya. Sebuah ekosistem dan lingkungan yang merefleksikan sebuah pertanyaan fundamental tentang batas antara alam manusia dan alam non-manusia. Batas antara politik dan puitik. Dia hidup di antara batas. Batas antara identitasnya sebagai warga Jepang dan warga global. Antara profesinya sebagai pekerja seni dan penolakan dirinya menjadi bagian dari profesi itu. Berselancar di antara batas adalah hidup baginya.

Kegelapan sejarah kelam perang yang menghantui masyarakat Jepang membuat para senimannya kerap diam dan menjauhi narasi gelap itu. Namun, aku melihat karya-karya Taka penuh dengan kandungan narasi sosial-politik tanpa menuangkannya secara eksplisit, atau dengan kata lain, tanpa berusaha untuk menjadi politis. Pameran tunggalnya di Jogja kali ini, seperti sebuah episode baru, tanpa disadarinya. Episode transisi perjalanan panjangnya mengarungi batas dan ambiguitas ruang antara, sebelum papan selancarnya berlabuh di tepi pantai.

Pohon bukanlah sebuah pohon. Mereka hidup dan berbicara. Mereka adalah batas.

Artworks



Tree of Tirtodipuran

2026
Wood barks and branches, mirror, iron, plywood
Ø 80 x 900 cm







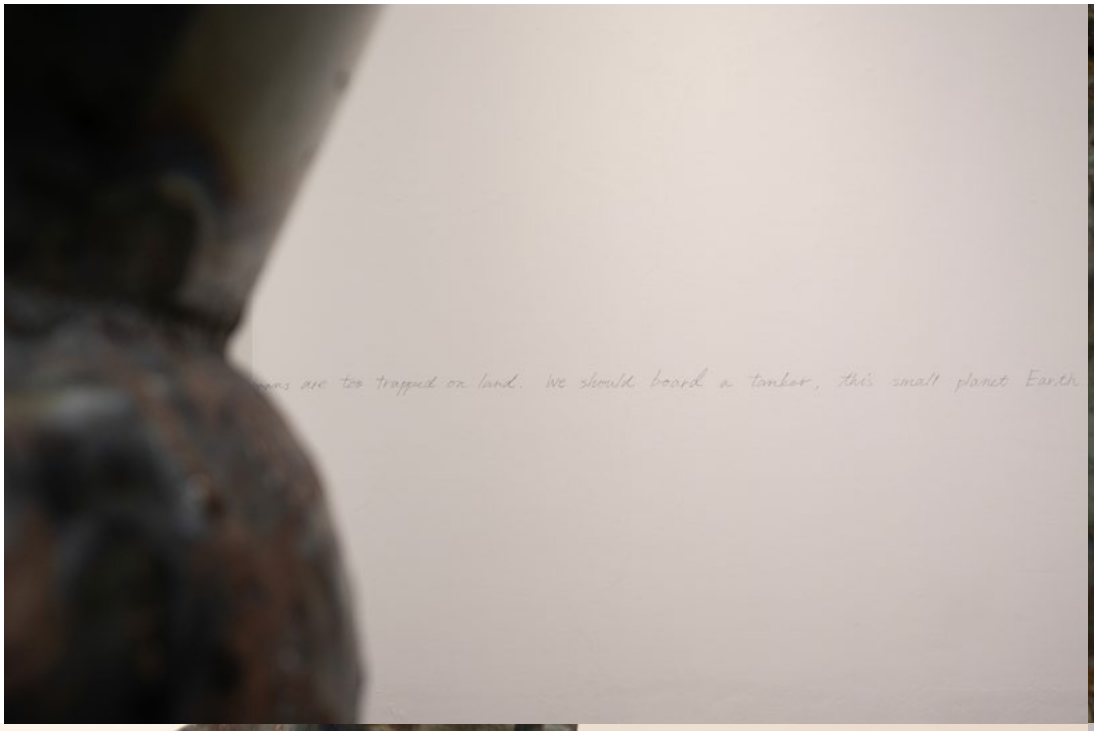






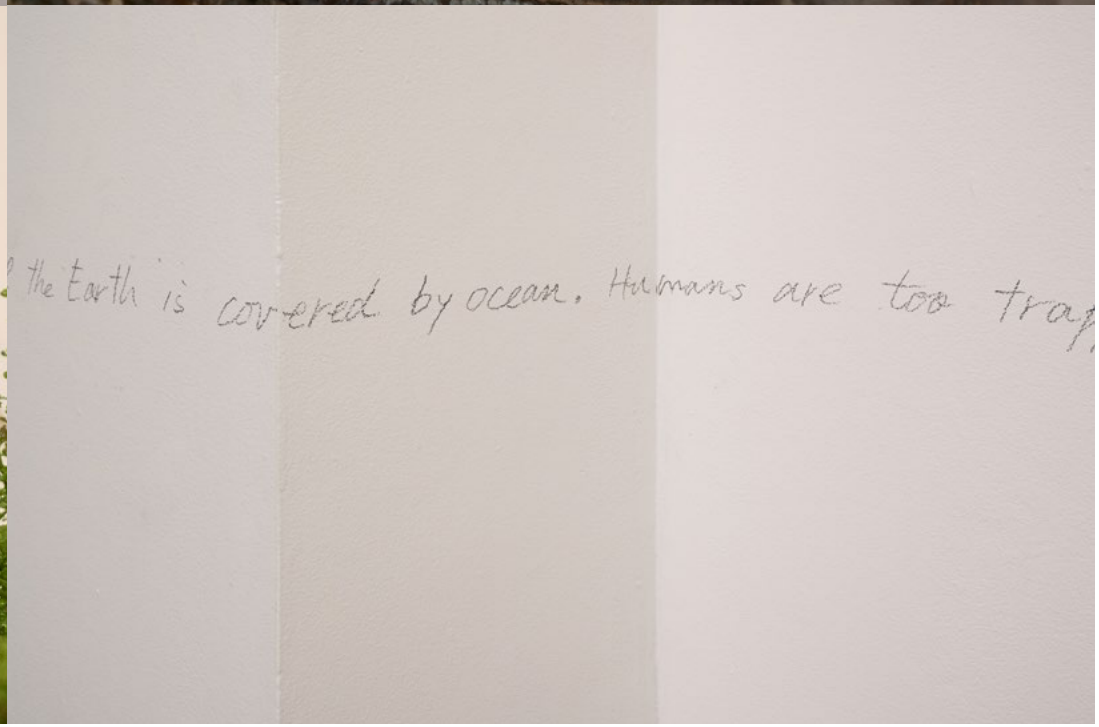
Tanker project 2026 Yogyakarta

2026
Iron, steel, soil, plant
45 x 255 x 63 cm


mans are too trapped on land. We should board a timber, this small planet Earth






the Earth is covered by ocean. Humans are too trap



Tirtodipuran forest

2026
Wood barks and branches
Variable dimensions





Co2 realm garden

2026
soil, plant, wood, water, glass
Variable dimensions



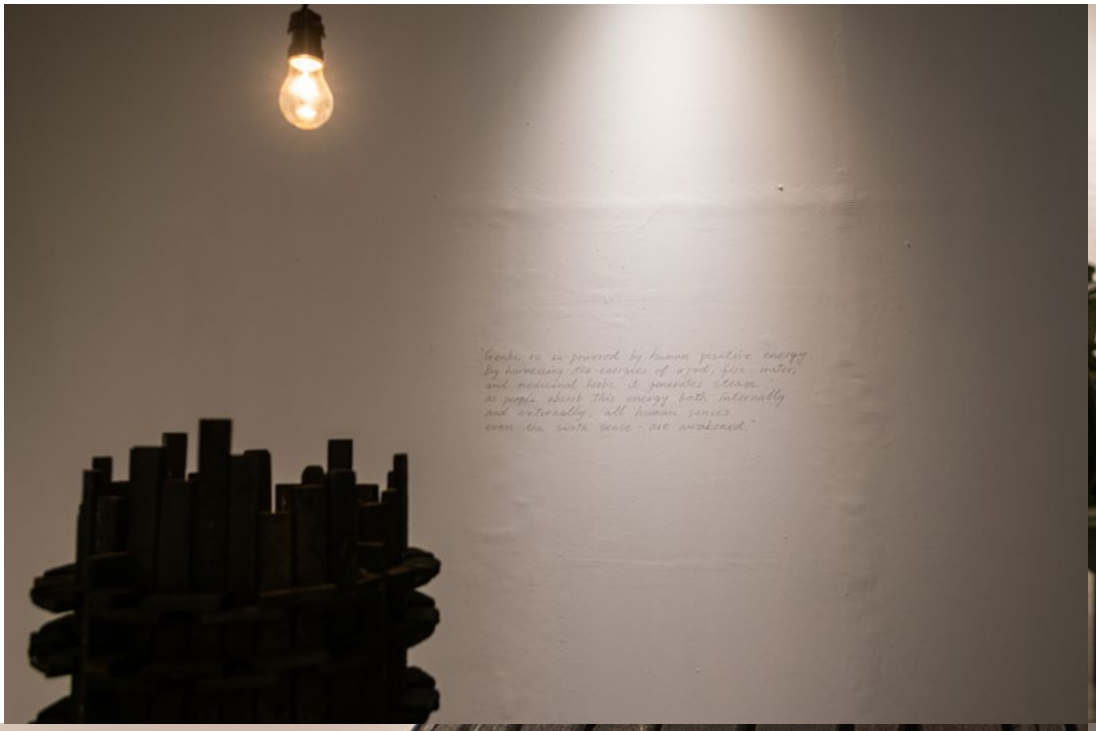






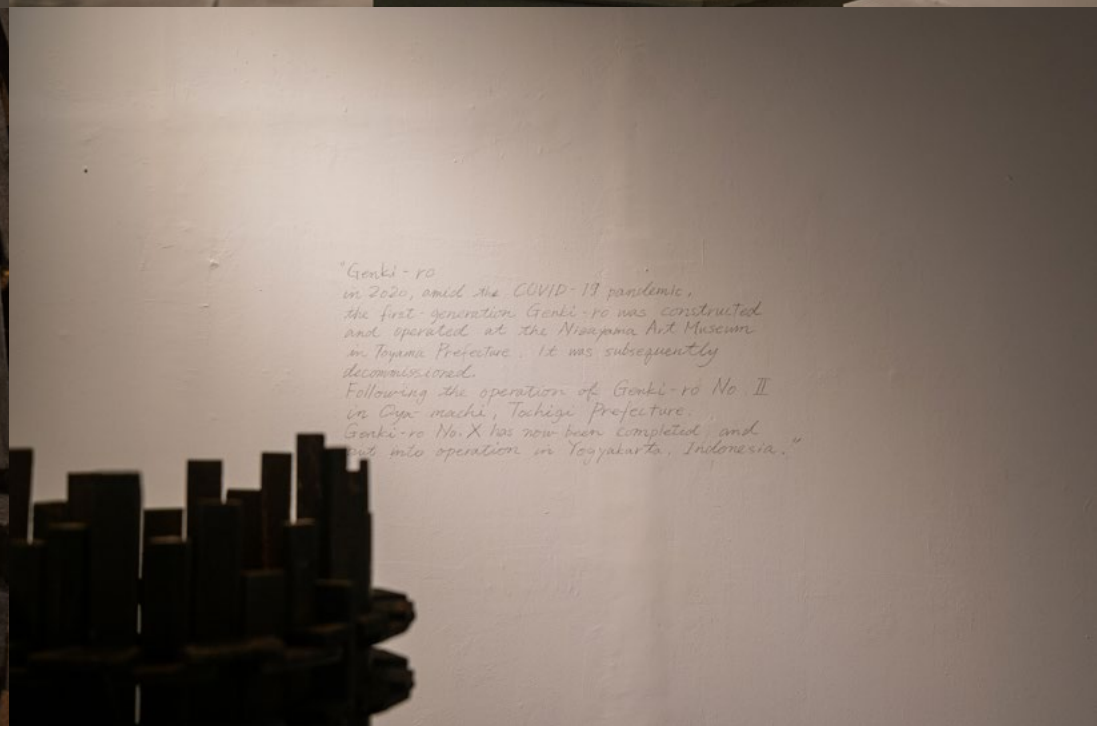

Genki-ro No.10
Yogyakarta / Power to the people

2026
Wood, stainless steel, herb, and stove
Variable dimensions


"Genki-ro is powered by human positive energy.
By harnessing the energies of wood, fire, water,
and medicinal herbs, it generates steam.
As people absorb this energy both internally
and externally, all human senses
even the sixth sense - are awakened."






"Genki-ro
in 2020, amid the COVID-19 pandemic,
the first-generation Genki-ro was constructed
and operated at the Niigata Art Museum
in Toyama Prefecture. It was subsequently
decommissioned.
Following the operation of Genki-ro No. II
in Oya-machi, Tochigi Prefecture,
Genki-ro No. X has now been completed and
put into operation in Yogyakarta, Indonesia."



The summit of the mountain

2026
Soil from Yogyakarta, Godean, and Gunung Kidul,
calcium carbonate powder and wood structure
Variable dimensions







Small branch No.1

2026
Wood barks and branches, mirror, plywood
50 × 50 × 159 cm

kohesi /nitiatives







Burning forest

2026
Mixed mediaon burnedwood bark,wood panel
200 x 150 cm

kohesi /nitiatives



Garden of the heart

2026
Charcoal, acrylic, and pencil on canvas
200 x 300 cm



You have decided not to die

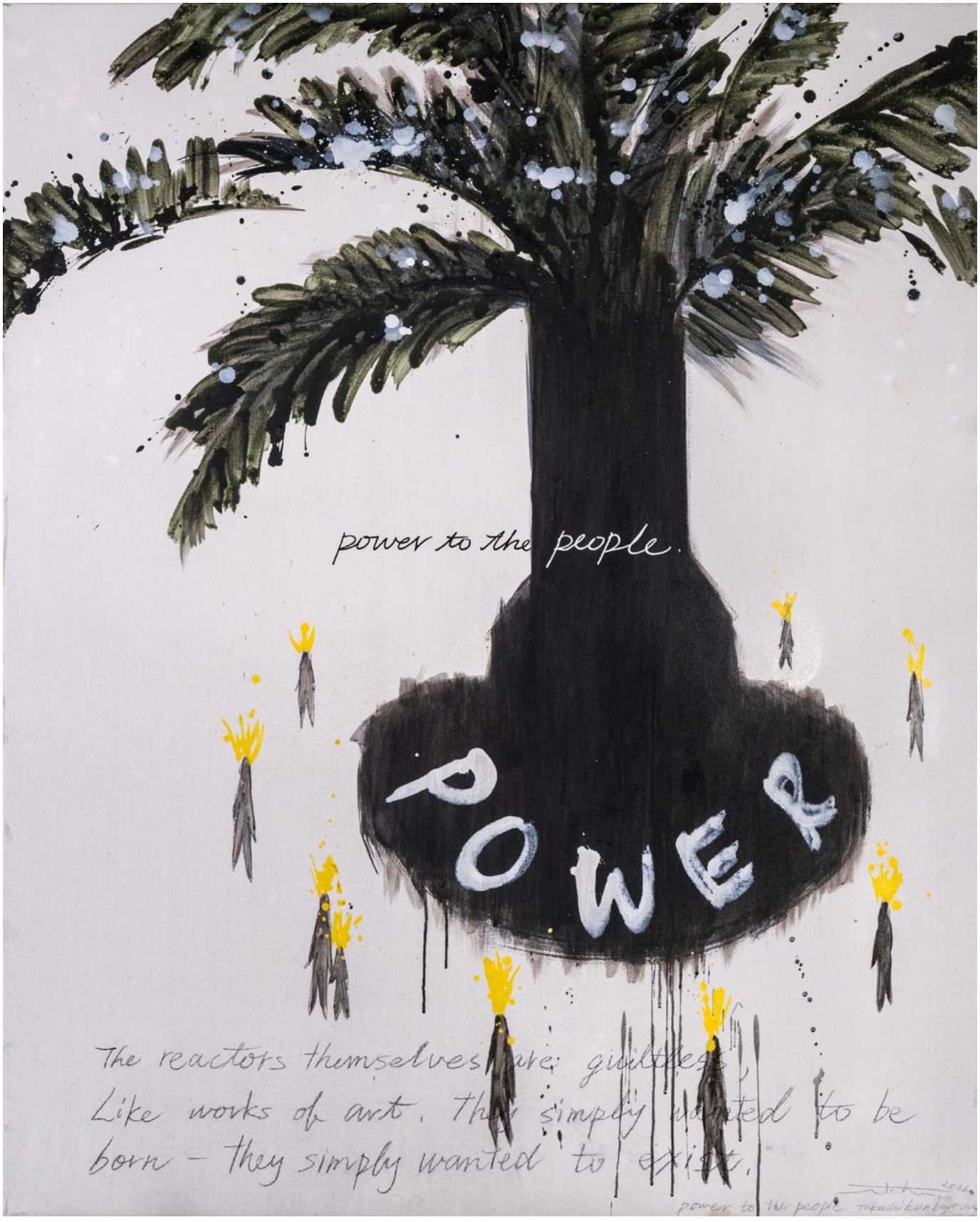
2026
Charcoal, acrylic, and pencil on canvas
150 x 200 cm



Tree of Tirtodipuran

2026
Charcoal, acrylic, and pencil on canvas
180 x 130 cm

kohesi /initiatives



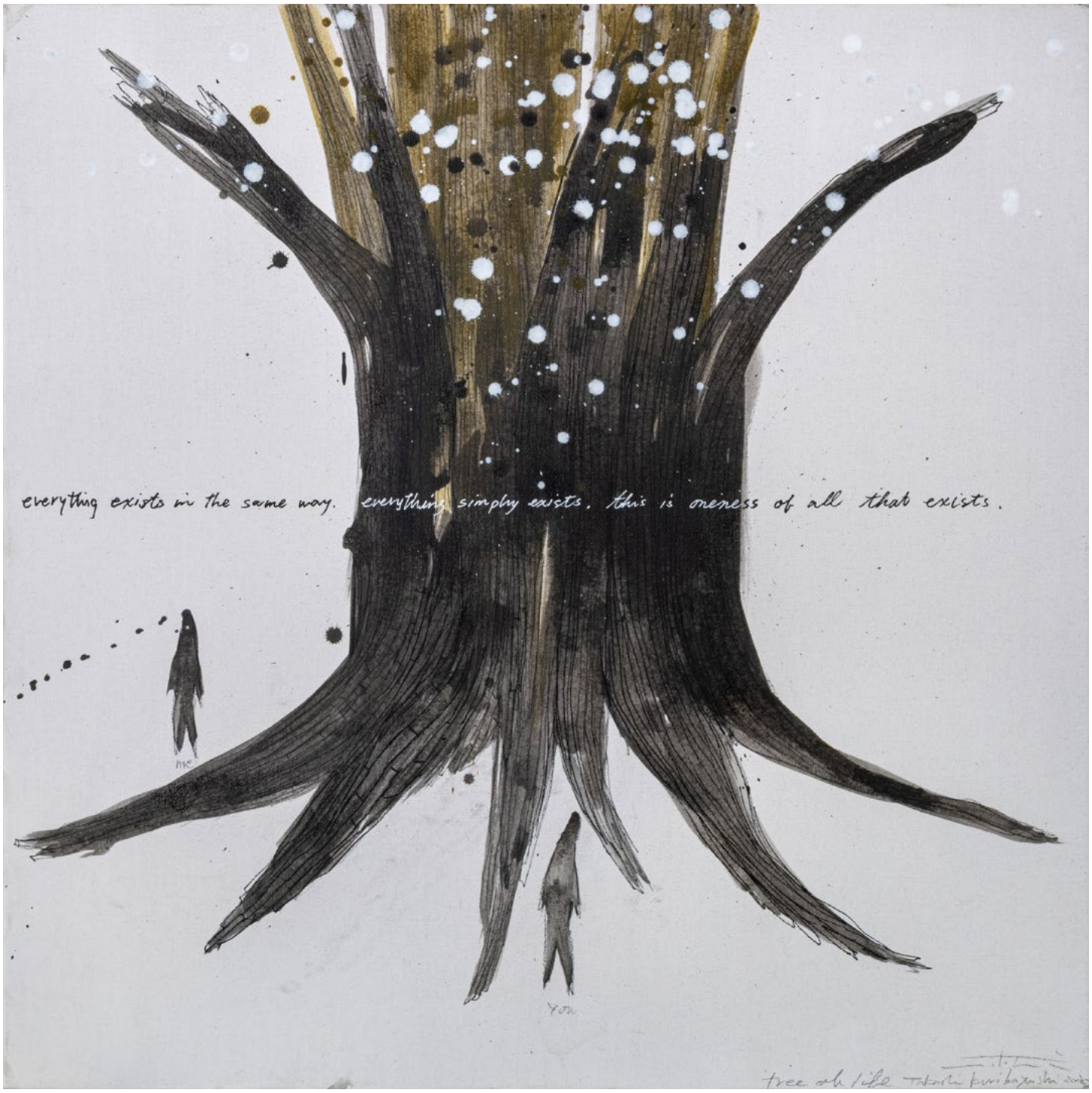
Power to the people

2026
Charcoal, acrylic, and pencil on canvas
150 × 120 cm



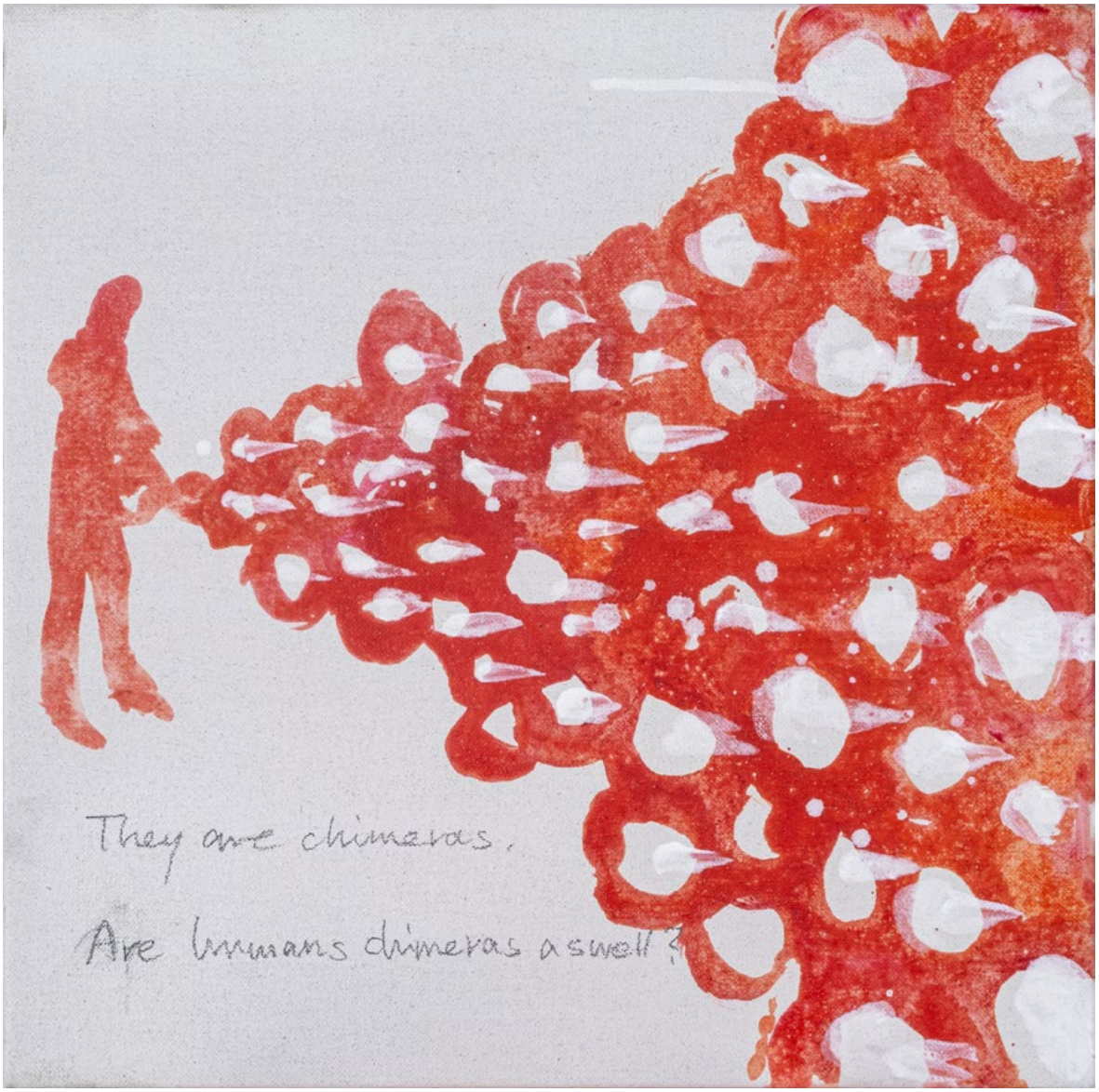
Tanker project

2026
Charcoal, acrylic, and pencil on canvas
100 x 100 cm



Tree of life

2026
Charcoal, acrylic, and pencil on canvas
100 x 100 cm



Not alive

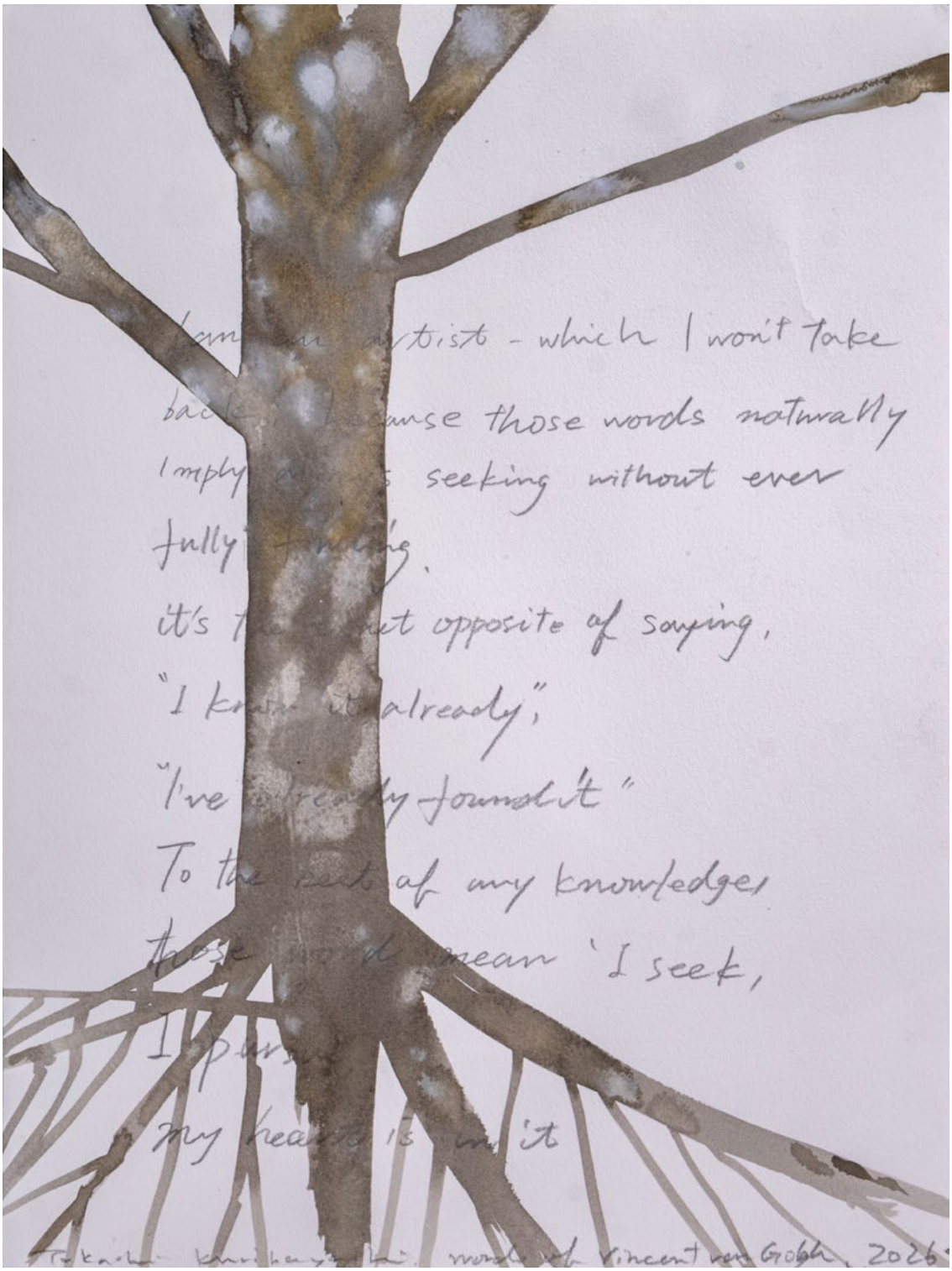
2026
Charcoal, acrylic, and pencil on canvas
40 x 40 cm

kohesi/initiatives



There is no such word as 'Nature'

2026
Charcoal, acrylic, and pencil on canvas
40 x 40 cm



Words of Vincent Van Gogh

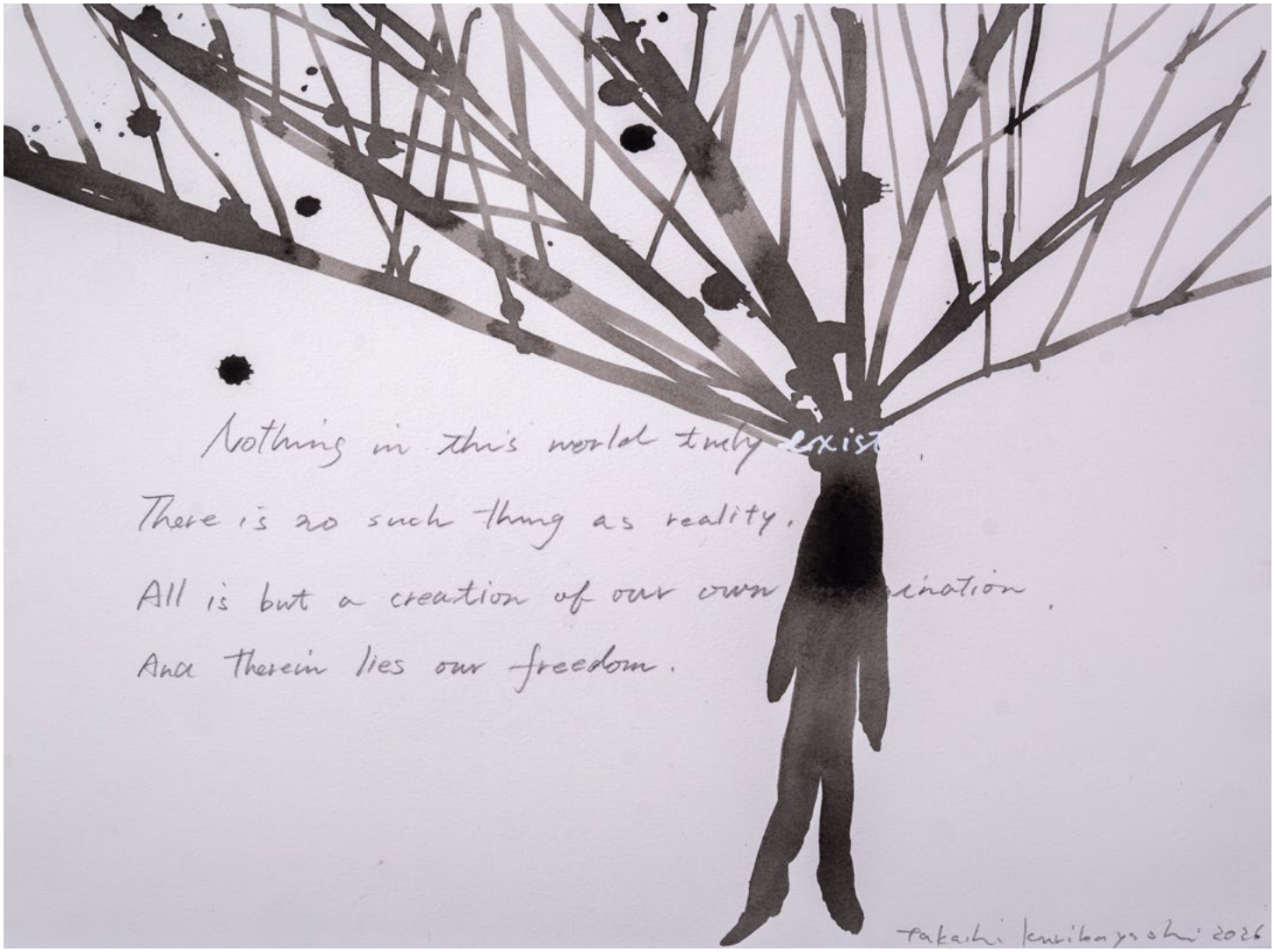
2026
Acrylic and charcoal on paper
48 x 36 cm

kohesi/initiatives



The Circulation

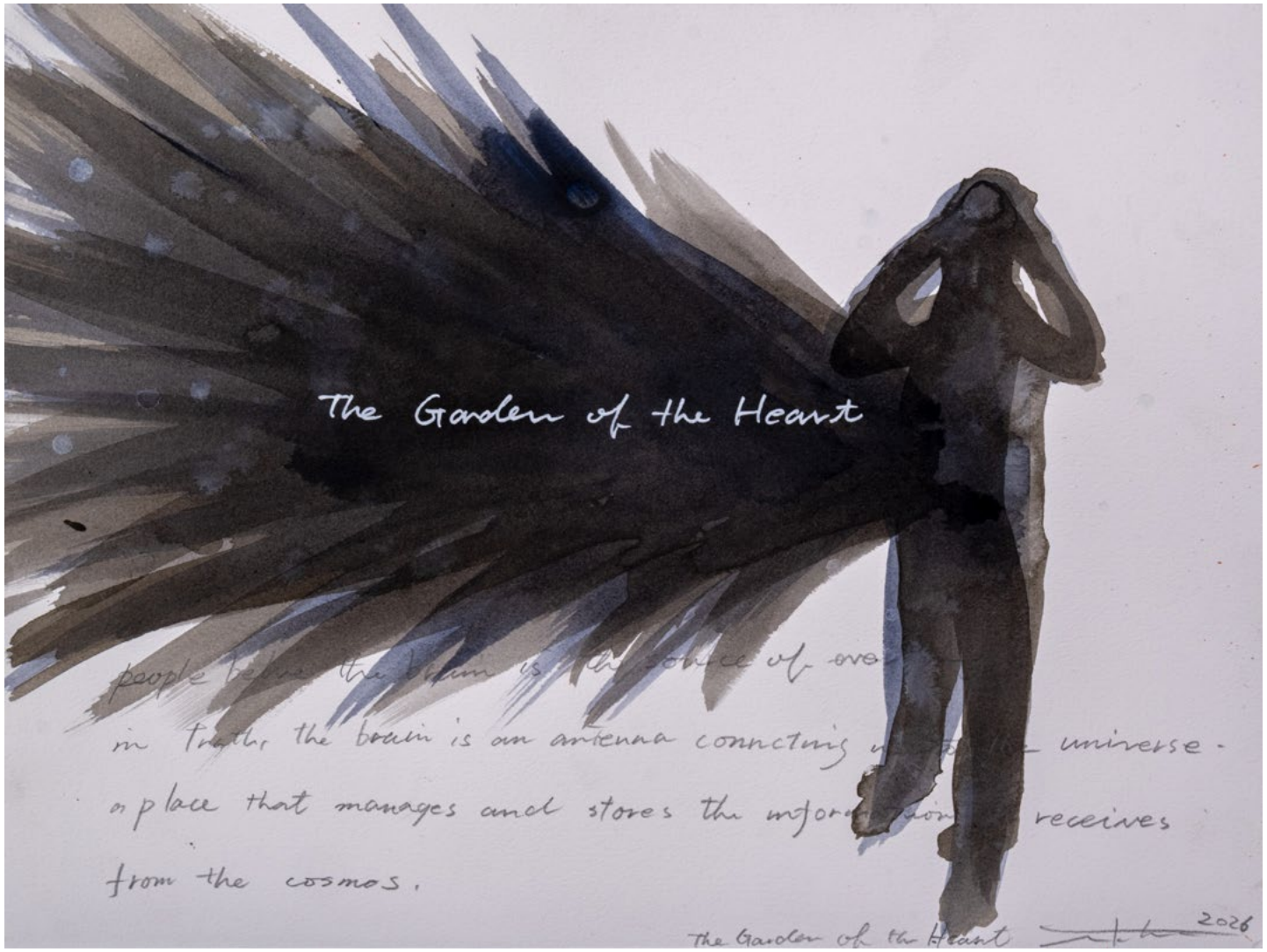
2026
Acrylic and charcoal on paper
48 x 36 cm



Be Exist

2026
Acrylic and charcoal on paper
36 x 48 cm

kohesi/initiatives



The Garden of The Heart

2026
Acrylic and charcoal on paper
36 x 48 cm

kohesi/initiatives



Takashi Kuribayashi

For more than three decades, Takashi Kuribayashi (b.1968, Nagasaki, Japan) has built his practice around a single, expansive idea: boundaries. For Kuribayashi, boundaries are never just lines between two sides. They are the invisible zones in between, the acts of crossing back and forth, and the social and political histories hidden in the lines humans draw, from national borders to the coastlines on a map. The theme took root in the early 1990s, when he arrived in a newly reunified Germany to study, first in the Free Art department at the University of Kassel and then at the Kunstakademie Düsseldorf. He became a Meisterschüler under Prof. Irmin Kamp there in 2001.

Kuribayashi builds large-scale environments that the audience must physically pass through. In Out of the Blue (2003), viewers climbed a stepladder and pushed their heads through a false ceiling to find water on the other side. In Inseln (2010, Mori Art Museum), a four-metre mountain of earth surfaced as a world map on a pane of acrylic. In Wolkenmeer (2012, Towada Art Center), the shape of the continents shifted as fog drifted across a sea of clouds.

Beneath all of this runs a sustained concern with the relationship between humans and nature. That concern goes back to a 1997 piece in Kassel, a concrete house planted with oak trees whose roots would slowly break it apart. It continues through his research in Fukushima after the 2011 disaster and his ongoing Genki-ro series. These reactor-shaped structures turn the symbol of nuclear power toward human health and vitality. They take varied forms, from steam baths of medicinal herbs to botanical gardens and tea kettles, each offering visitors a shared experience of restoration.

Kuribayashi has exhibited internationally at the Singapore Biennale, Palais de Tokyo, and the Setouchi Triennale. His Tanker Project, begun in 2021, imagines a ship, and by extension the earth itself, as a vessel carrying artists, people, and nature together. Its prologue, Road to documenta fifteen, led to his participation in documenta fifteen in 2022 with Cinema Caravan. The same preoccupation with energy runs through Barrels (2024), made for the Islamic Arts Biennale in Jeddah, where a tree stood among 540 oil drums on a platform visitors could climb, reframing energy in a land of oil as something that lives in people and all living things. In 2024 he held a major solo exhibition, Roots, at The Museum of Modern Art, Hayama.

Based in Yogyakarta since the mid-2010s, Kuribayashi remains closely engaged with the Indonesian art community. He received Japan's Minister of Culture Award in 2023 and is a visiting professor at Musashino Art University.

CV

TAKASHI KURIBAYASHI
1968 Born in Nagasaki, Japan

Education

2002
Diploma, Kunstakademie Düsseldorf, Germany

2001
Meisterschüler, Kunstakademie Düsseldorf, Germany

1998
Studied under Prof. Irmin Kamp, Kunstakademie Düsseldorf, Germany

1993 – 1997
Studied under Prof. Reiner Kallhardt, Barbara Hammann and Rob Scholte, Free Art Department, GHK (University of Kassel), Kassel, Germany

1993
Bachelor's degree, Musashino Art University, Tokyo, Japan

Awards & grants

2023
Minister of Culture Award, Japan

2011
Yoshinobu Ashihara Prize, Musashino Art University, Tokyo, Japan

Residencies

2023
Indonesia Bertutur Artist Residency, Bali, Indonesia

2016
Projeto Fidalga, São Paulo, Brazil

2014 – 2015
Agency for Cultural Affairs Overseas Study Program for Budding Artists

2013
Selasar Sunaryo Art Space, Bandung, Indonesia
London Exchange Residency Program, University of the Arts London, United Kingdom

2009
Art Sonje Center, Seoul, South Korea

2008
Creator in Residence, Tokyo Wonder Site Aoyama, Tokyo, Japan

Selected solo exhibitions & projects

2026
be exist you have decided not to die, kohesi Initiatives, Tirtodipuran Link Building A, Yogyakarta, Indonesia

2025
The Path to the Reversal site / Artist Cafe Fukuoka Mural Art Project, Fukuoka, Japan

2024
OHYA GENKI-RO No.6, Tochigi-yama, Ohya-town, Utsunomiya, Tochigi, Japan
Beppu ALTERNATIVE STATE #3: Botanic GENKI-RO, Beppu, Japan
Roots / Takashi Kuribayashi, The Museum of Modern Art, Hayama, Kanagawa, Japan

2021
Under museum project 01 GATE 2020 / GENKI-RO OHYA, Ohya-town, Utsunomiya, Tochigi, Japan

2020
Tiger company, entrance installation, Osaka, Japan

2019 – 2020
Genki-ro No.Zero, Nizayama Forest Art Museum, Nyuzen-cho, Toyama, Japan

2019
Idee Zeichnung (drawing exhibition), Cafe Maruna & Bar Toilet, Shinjuku, Tokyo, Japan
Cielo capovolto, EU Japan Project 2019, Matera, Italy

2018
WE HAVE DECIDED NOT TO DIE yodabeimarco., Düsseldorf, Germany

2017
CAN NOT SEE DO NOT SEE DO NOT WANT TO SEE PRAY, ark gallery, Yogyakarta, Indonesia

2016
Singapore Hermès Window Display Project 2016, Singapore

2015
Deadline, Art Front Gallery, Daikanyama, Tokyo, Japan
Maizoukyou/埋蔵経: the latter of a million year from Melting out, NADI Gallery, Jakarta, Indonesia

2014
REVERSE, Shanghai Gallery of Art, Shanghai, China

2013
Zushi Yatai Trip 2013: good bye KURITAKA special, Kanagawa, Japan
Himmel-Oberfläche,Slope Gallery, Tokyo, Japan
THRESHOLD, Selasar Sunaryo Art Space, Bandung, Indonesia
INVISIBLE, Chelsea College of Art and Design, London, UK

2012
Water >I< Wasser, Towada Art Center, Aomori, Japan
Oirase Arts Cube, Sanyo & Arts Towada Project, Aomori, Japan
Trip Museum Onomichi, Umi Festa 2012 in Onomichi, Hiroshima, Japan
Sotome Trip Museum 2012, Nagasaki Art Project, Nagasaki, Japan

2011
Takeshima Yatai Island 2012, Nagasaki Art Project, Nagasaki, Japan
Yatai Trip in Ron Herman, Ron Herman, Tokyo, Japan
IN BETWEEN, Beyond Museum, Seoul, South Korea

2010
Kachidoki View Tower Art Project, Tokyo, Japan

2009
Maison Hermès Window Display, Tokyo, Japan

2007
Kleine See, National Museum of Singapore, Singapore

2006
Marine Animal Story, Root Culture Festival

2004
Maison Hermès Window Display, Tokyo, Japan

2003
Artothek Kölnisches Stadtmuseum, Köln, Germany

2001
Villa de Bank, Enschede, The Netherlands

1999
Schnitt Ausstellungsraum, Köln, Germany

1996 – 1997
Gallery New World, Düsseldorf, Germany

Selected exhibitions

2026
Tree of Vincent Van Gogh, Vincent Van Gogh Huis, Zundert, Netherlands

2025
Islamic Art Biennale 2025: AND ALL THAT IS IN BETWEEN, Jeddah, Saudi Arabia
Rays out of Sight, MOMENT Contemporary Art Center Nara, Nara, Japan
Tree of Yanshui, Yujin Art Museum Festival 2025, Tainan, Taiwan

2024
Beppu 100 Anniversary GENKIRO-TRIP 2024, Beppu, Oita, Japan
Indonesia Bertutur 2024: GARDEN Klakat Bali, Bali, Indonesia
Aomori Gokan Art Festival 2024 / Aomori GENKI-RO Trip 2024, Aomori, Hachinohe, Towada, Hirosaki, Japan

2023
Roppongi Art Night 2023, Roppongi, Tokyo, Japan
Fan Week 2023, Fukuoka, Japan

2022
Meet your Art / Ebisu Garden Place: Genki-ro No.3 MINOMUSHI, Ebisu, Tokyo, Japan
documenta fifteen: Out of the Mosquito Net, with Cinema Caravan, Kassel, Germany
Tokyo Midtown Yaesu: Mountain Range, Yaesu, Tokyo, Japan

2021
Resonances of Distance / Road to Documenta 15, boa / Takashi Kuribayashi & Rai Shizuno, Düsseldorf, Germany

2020
DOMANI 2020: Landscapes in Our Age: Scarred and Reborn, The National Art Center, Tokyo, Japan

2019
Setouchi Art Triennale 2019: Tree of Ibuki, Ibuki Island, Kagawa, Japan
Art Bali 2019: CAN NOT SEE DO NOT SEE DO NOT WANT TO SEE PRAY, Bali, Indonesia

2018
ZUSHI FILM FESTIVAL 2018 / Indonesia Day: Indonesia Yatai Trip 2018, Zushi, Japan
SIAF Seizan International Art Festival: Maizoukyo 2018, Seizan, Fukushima, Japan
SEISON ENFANCE: Entrances, Palais de Tokyo, Paris, France
LEBENSWEGE: Rob Scholte Klasse, Kasseler Kunstverein by Fridericianum, Kassel, Germany
Beyond Wonder / Perspectives of Utopia, Nagoya Art UNI Art & Design Center, Nagoya, Japan

2017
Hiroshi Koike Bridge Project 2017, stage art by Takashi Kuribayashi with Awagami Factory, Tokyo, Japan
Japan Alps International Art Festival 2017, Daiichi Kurobe Dam, Omachi, Nagano, Japan
Seeds of Memory: Japanese Artist in Yogyakarta, Yogyakarta, Indonesia
Wald aus Wald 2017: Sunflower, JAPAN – Spirits of Nature, Nordiska Akvarellmuseet, Sweden
Sunflower, Zushi Art Festival 2017, Zushi City Hall, Kanagawa, Japan

2016
Domani / The Art of Tomorrow 2015, el-Mabka, The National Art Center, Tokyo, Japan
Domani Plus / Drawing Lessons, 3331 Arts Chiyoda, Tokyo, Japan
Revalue Nippon Project / Hidetoshi Nakata's Favorite Japanese KOGEI, Shiodome Museum, Tokyo, Japan
Painting Beyond the Picture Plane: Installation and Nihonga, Musashino Art University Museum, Tokyo, Japan
Art Jog 9 / UNIVERSAL INFLUENCE: WE HAVE DECIDED NOT TO DIE, Yogyakarta, Indonesia
Tennozu-canal Summer Fes by Cinema Caravan 2016, Tennozu, Tokyo, Japan
RAID_8 (Redundant Array of Independent Disks), Galeria Raquel Arnaud, Sao Paulo, Brazil
SAITAMA KITAMACHI PROJECT & CArt Camp & Caravan to Osaka Chishima, Osaka, Japan

2015
Imaginarium / a Voyage of Big Ideas: Trees 2015, Singapore Art Museum (SAM), Singapore
Japanese Art after Fukushima: Return of Godzilla, RMIT Gallery, Melbourne, Australia
YOS Yogyakarta Open Studio 2015, with Cinema Caravan, Yogyakarta, Indonesia
Six Degrees of Separation, Galeri Canna, Jakarta, Indonesia
Spectrum, Spiral Garden in Aoyama, Vortex: a letter from Einstein, Aoyama, Tokyo, Japan

2014
Project de intercambio Sao Paulo – Tokyo 2014, Sao Paulo, Brazil
ECLIPSE, Pinacoteca Municipal, Bairro Santa Paula, Brazil
Ichihara Art x Mix 2014, Ichihara, Chiba, Japan
Dirty Feet, Cemeti Art House, Yogyakarta, Indonesia
Tokyo Story 2014, Tokyo Wonder Site Shibuya, Tokyo, Japan
City and Nature, Sapporo International Art Festival 2014, Sapporo, Hokkaido, Japan
YOS Yogyakarta Open Studio 2014, Yogyakarta, Indonesia
WonderFruit 2014: island, Pattaya, Thailand

2013
Yubari International Fantastic Film Festival 2013, Hokkaido, Japan
Plant/Plant, Kitakagaya Creative Center Osaka [CCO], Osaka, Japan
Tokyo Story 2013: The Artist, Tokyo Wonder Site Shibuya, Tokyo, Japan
The Unknown, Kunsthalle Faust Hannover, Hannover, Germany
San Sebastián Film Festival 2013, Basque, Spain
sea(south east asia)+triennale 2013, Jakarta, Indonesia

2012
Mediations Biennale 2012, Poznań, Poland
Sky Over My Head, Contemporary Art Museum Kumamoto, Kumamoto, Japan

2011
Art Stage Singapore, Singapore
Lost & Found, Hong Kong Art Center, Hong Kong
Take Action: Hidetoshi Nakata Revalue Nippon Project, Osaka, Japan

2010
Exchange Residency Program Debrief Session, TWS Hongo, Tokyo, Japan
Tokyo Story, Tokyo Wonder Site Shibuya, Tokyo, Japan
Sensing Nature, Mori Art Museum, Tokyo, Japan

2009
Roppongi Art Night 2009, Roppongi Hills, Tokyo, Japan
Aqua Metropolis Osaka 2009, Nakanoshima Park, et al., Osaka, Japan
Platform 2009, KIMUSA, Seoul, South Korea
Niigata Water and Land Art Festival 2009, Niigata City Art Museum, Niigata, Japan

2008
Aoba Art 2008, Tamaplaza, Kanagawa, Japan
Agenda of the Art: What Game Shall We Play Today?, TWS, Tokyo, Japan

2007
New Nature, The Govett-Brewster Art Gallery, New Plymouth, New Zealand
Thermocline of Art: New Asian Waves, ZKM, Karlsruhe, Germany
Art 38 Basel, Basel, Switzerland

2006
Klasse Kamp 1974–2006, Kunsthalle Düsseldorf, Germany
Singapore Biennale 2006, Tanglin Camp, Singapore
New Gardens, Hermès Singapore Third Floor, Singapore
Gardens, Toyota Municipal Museum of Art, Aichi, Japan

2004 – 2005
Adventure at/of the Museum, Hiroshima City Museum, Hiroshima, Japan

2004
Magik Island, Langer Nacht Project, Aachen, Germany

2003
Out of the Blue, Tokyo Wonder Site Hongo, Tokyo, Japan

2002
Encounter, Loerakker Galerie, Amsterdam, The Netherlands

2000
Under Water Project, Kunstakademie Düsseldorf, Germany
York Independent Art Fair, New York, USA

1999 – 2000
Game Over, Städtische Galerie, Viersen, Germany

1997 – 1998
Projektgruppe Stoffwechsel, Kassel, Germany

1997
Achse, X: 10 years of Kulturfabrik Salzmann, Kassel, Germany

1996
Kunstokologie, Nuremberg, Germany

1995
Continental Borderland, Royal Chitwan National Park, Nepal
Processing Archive and Historical Approach in Art Making, Production of Non-Fiction Film, School of Arts, Peking University, Beijing, China

Selected space design/installation

GHK Kassel Kunsthochschule, Kassel, Germany
Towada Art Center, Aomori, Japan
Kachidoki View Tower, Tokyo, Japan
Ibuki Island, Tree of Ibuki, Kagawa, Japan
Tokyo Midtown Yaesu, Tokyo, Japan
ALTERNATIVE STATE #3: Botanic GENKI-RO, Beppu, Japan



Writer

Iswanto Hartono is an artist, curator, architect and exhibition designer whose work explores the intersection of spatial practice, ecology and activism. His research projects explore concepts such as climate justice, decolonial pedagogies, and epistemologies from Global South contexts. He integrates methodologies focused on sustainability, upcycling, and collective design. He has taught at several leading global institutions and is currently pursuing a practice-based PhD at CREAM, University of Westminster, London. He disseminates his research internationally through exhibitions, biennials, and publications. He is a part of ruangrupa, an artist collective based in Jakarta. He was one of the co-Artistic Directors when the collective led Documenta Fifteen/Lumbung #1 in Kassel, Germany, in 2022. Also part of Musyawarah Arsip, an independent platform initiated to identify, store, care for, activate and present archives to the public in various programs and media, based in Makassar, South Sulawesi, Indonesia.



kohesi *I*nitiatives is an Indonesian-based contemporary art gallery.

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

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

kohesi *I*nitiatives

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