

# Taring Padi

# Tanah Tumpah Darah

29 February – 25 May 2024

---

At the heart of this project was an invitation to a conversation. Local Aboriginal artist collective proppaNOW invited Indonesian artworker collective Taring Padi to come to Meeanjin/Magandjin (Brisbane) on Yuggera and Turrbal Country to collaborate during a month-long residency on the design and execution of a large-scale banner *Ngaliya Budjong Djarra (Our Mother Earth)* 2023-24, displayed on the western façade of the Griffith University Art Museum.

Founded in 1998, Taring Padi is a significant cultural organisation whose mission is to understand the cultural and social history of Indonesia – and more specifically Yogyakarta – through a contemporary lens. This exhibition *Tanah Tumpah Darah* has been developed from Taring Padi's 25 years of practice. There is no adequate translation in English for this Indonesian phrase. It literally means 'land of spilled blood' and is often translated into English as 'Motherland' or 'Fatherland'. For Taring Padi, it means: 'the land where we spill our blood to defend it'. However, 'blood spilling' is not the insignia of radical fundamentalism nor does it promote violence.

The collective uses art as part of a range of tools to explore and overcome violence, environmental devastation, food shortages, and unemployment.

Taring Padi is included in exhibitions internationally, and in several important exchanges and projects in Australia, over the past 25 years. Given Australia's position within the Asia-Pacific region – and that Indonesia is one of our nearest neighbours – this project has been a wonderful opportunity to enhance existing decades-long artistic relationships forged with an intergenerational network of artists, scholars, collectors and gallerists across both countries.

The banners, woodblock prints, paintings, puppets and sculptures in this exhibition relate from Taring Padi's beginnings in the turbulent post-Suharto period of the 1990s, more recent political contexts within Indonesia, contemporary issues concerning marginalised communities and ecological preservation, and recently broader collaborations with marginalised communities throughout the world. *Tanah Tumpah Darah* reminds us of our shared humanity and encourages us to observe a resolute commitment to equality for all.





# Taring Padi

# Tanah Tumpah Darah

29 February – 25 May 2024

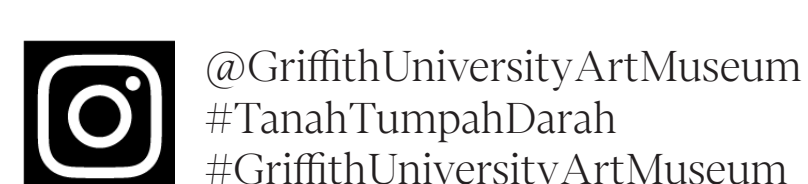
Gagasan dasar dari proyek pameran *Tanah Tumpah Darah* ini adalah undangan untuk berdialog. Kolektif seniman Aborigin lokal proppaNOW mengundang kolektif pekerja seni Indonesia Taring Padi untuk datang ke Meeanjin/Magandjin (Brisbane) di Yuggera dan Turrbal Country dan berkolaborasi dalam satu bulan residensi mengerjakan banner besar berjudul *Ngaliya Budjong Djarra (Ibu Pertiwi Kita) 2023-24*, yang sekarang dipajang di sisi barat Griffith University Art Museum.

Berdiri tahun 1998, Taring Padi adalah salah satu kolektif pekerja seni yang ingin memahami (dan terlibat dalam perubahan) sejarah budaya dan sosial Indonesia – dan khususnya Yogyakarta – lewat lensa masa kini. Pameran *Tanah Tumpah Darah* ini adalah paparan pelaksanaan misi di atas selama 25 tahun keberadaan Taring Padi. Tidak ada padanan yang memadai dalam Bahasa Inggris untuk frasa *Tanah Tumpah Darah* yang dipakai dalam judul pameran ini. Secara harfiah berarti ‘tanah dimana darah tumpah’ dan sering diterjemahkan ke dalam bahasa Inggris sebagai ‘Motherland’ atau ‘Fatherland. Untuk Taring Padi, frasa itu berarti: ‘tanah yang akan kami jaga sampai mati’. Frasa ‘tumpah darah’ tidak ada hubungannya dengan kekerasan fundamentalisme, juga bukan anjuran penggunaan kekerasan untuk tujuan apa pun.

Taring Padi memakai seni sebagai alat untuk melihat dan mengatasi kekerasan, kerusakan lingkungan, kekurangan pangan, dan pengangguran.

Taring Padi sering diundang dalam pameran-pameran internasional, termasuk acara-acara pertukaran budaya dengan Australia selama 25 tahun terakhir. Menimbang posisi Australia di Asia Pasifik dan posisi Indonesia sebagai tetangga terdekat Australia – proyek pameran ini menjadi peluang luar biasa untuk meningkatkan kerja sama artistik antara kedua negara yang sudah berlangsung puluhan tahun dalam jaringan multi generasi antara seniman, akademisi, kolektor dan galeri.

Banner, cetak cukil kayu, lukisan, wayang kardus, panji dan rontek yang dipajang dalam pameran ini adalah alat-alat kerja politik Taring Padi sejak pergolakan politik Indonesia tahun 1998 sampai sekarang. Karya-karya ini berbicara tentang soal-soal politik terkini, komunitas-komunitas yang terpinggirkan, masalah-masalah lingkungan dan kolaborasi Taring Padi dengan kelompok-kelompok progresif di dunia. *Tanah Tumpah Darah* mengingatkan kita atas nilai-nilai kemanusiaan yang kita hayati bersama dan mendorong kita untuk terus berkomitmen untuk memperjuangkan kesetaraan untuk semua.





# Sekarang Mereka, Besok Kita 2021

(First they came for them, then they came for us)

Acrylic on canvas

Courtesy of Taring Padi

This 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*. Taring Padi forcefully demands an end to silence 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.

Its poetic inspiration is interpreted as a call for solidarity for issues related to forms of injustice, particularly the urgency of climate injustice, as depicted through the lying white skeleton that holds a growing tree (centre). The banner targets the exploitative industries of mining, especially the Freeport mine, the greed of the global capitalist oligarchy, the over-extraction of natural resources, as well as the suppression of freedom under constant state surveillance. However, these denunciations constitute a very small part of the banner. The banner is mainly a celebration, depicted as a popular protest march. It highlights the work of Taring Padi in the context of popular movements, as exemplified by the main figures of the march, which are *wayang*-inspired puppet figures (centre-left) holding the collective's classic cardboard puppets.

The cardboard puppets have been a continuing presence in the demonstrations that Taring Padi have been a part of. They serve as tools for agitation, and (more practically) as self-protection from police and other authorities. While the figures among the crowd are non-specific, they are inspired by comrades and activists whom the collective has worked with in the past. The banner, with its bright and vibrant colours, highlights the dynamic nature of political organising and the collective's work in agitating, educating, and organising people and communities on issues affecting their existence.

# Hak Asasi Manusia 2021

(Human Rights)

Acrylic on canvas

Courtesy of Taring Padi

This 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.

The statue was built in 1961 under the rule of Soekarno, and originally commissioned for the sixth Asian Games. The imagery of the couple holding hands and welcoming guests to the country is heavily derived from socialist realism, a movement introducing the principle of politicising culture and art to serve a societal purpose. The statue became the site of many historical protests, both brutal and non-violent.

This banner shows the monument's political and social history, as a work of public art that has united people since its establishment. It celebrates the many demonstrations fighting against imperialist and capitalist injustices through a large march, with many signs announcing the calls to action that Taring Padi has participated in throughout the years. These signs call for the respect of the land, respect towards religious minorities, and a general strive for peace. Some of them decry the imperialist system and its impacts on nature and people alike (centre), as well as the violence of state bodies such as the police (right).

The many groups that Taring Padi has worked with since their inception are present in the march, with their arms and signs raised towards the sky like the figures from the Tugu Selamat Datang. Throughout the crowd, one can find indigenous people, workers, farmers, religious people, domestic workers, and all those that constitute the oppressed classes in Indonesia and beyond. Looking to the future, they are united by the struggle for their rights, and are memorialised in their solidarity.

# Bumi Manusia 2021

(The Earth of Mankind)

Acrylic on canvas

Courtesy of Taring Padi

The title of this banner is derived from the first novel 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 capitalism. This banner is part of the same series as *Hak Asasi Manusia*, further exploring the many socialist realism style statues commissioned by the Soekarno administration in the 1960s and their relation to human rights. The central figure is inspired by the monument Patung Pembebasan Irian Barat, representing the Papuan people in their struggle for freedom. It is a monument to the decolonisation of Netherlands New Guinea in the 1960s and the transfer of their sovereignty to the Indonesian state.

However, in this banner the collective confronts the abuses of the West Papuan territory as a result of this false autonomy, many of which are rooted in the introduction of multinational capitalist interest through the signing of the PT. Freeport contract by Soeharto (left) in 1967. The Freeport mine (bottom) is a common symbol throughout the works of Taring Padi as it is symbolic of the destruction of land throughout the archipelago for the extraction of resources such as gold, oil, palm oil, rubber, and coal. The contract led to the destruction and militarisation of Papuan land and the violation of their rights to their own resources and indigenous practices. The Papuan people have been subjected to brutal military and state violence since the 1960s, all in the pursuit of their natural wealth by the local oligarchy and international corporate stakeholders from the UK, US, and Australia.

This banner also depicts the cultural heritage of Papua, such as the craftsmanship (left and right totems) and traditions (such as the noken bags behind the figure) typical to the region. These cultural themes demand respect for Papuan existences beyond an extractive and capitalist view to instead view West Papua and its inhabitants as they are.

# Adili Soeharto dan Para Jenderalnya 2000

## (Bring Soeharto and His Generals to Trial)

Acrylic on canvas

Courtesy of Taring Padi

This banner was created in the early days of the collective, when the group was very active in demonstrations to topple the dictator Soeharto and his regime (he is pictured as the large figure on the left). Created the year after he was ousted, it marks a protest against his protection by the military and by many of his cronies. His appointees in local and national governments remained in their positions, especially within the military (the figures tied around him). It protests the lack of systematic changes following the regime's downfall as a result of Soeharto's ongoing legacies and remaining political norms. This banner marks the beginning of Taring Padi's collective banner-making tradition that continues and flourishes to this day.

# Retomar Nossa Terra / Rebut Tanah Kita 2023 (Reclaim the Land)

Acrylic on canvas

Courtesy of Taring Padi, Casa do Povo, Movimento dos Trabalhadores Rurais Sem Terra and Framer Framed

The banner symbolises the shared struggle against neo-liberal agroindustry in the Global South, represented by its creators: Taring Padi from Indonesia, and Casa do Povo and Movimento dos Trabalhadores Rurais Sem Terra (MST) from Brazil.

Like other works by Taring Padi, the banner aims to celebrate the resilience of the people fighting for their land by depicting a collective march. At the same time, we see animals and plants alongside the people, whose livelihoods cannot be separated from the human struggle. At its centre stands Samaúma, the mother tree of the Amazon, symbolising the need to protect Mother Earth. On the right side of the mother tree is depicted the monument created in memory of the Eldorado do Carajás massacre, where landless farmers were killed by the military police in 1996.

While the banner's creators decided to highlight important historical figures, the march also represents the society as a whole, from indigenous people, activists, farmers, and factory workers to the wildlife and nature that sustains and holds us together.

The right side of the banner represents capitalist greed and the control of agroindustry and other extractive industries. The octopus-shaped machine (upper right) represents imperialism and the capitalist system spreading their tentacles in all directions and 'choking' the land with a tight grip. Nearby is the capitalist cow dressed in a suit representing the capitalist industrial exploitation of land. The pose of the cow depicts the hand gesture commonly used by the former extreme right-wing president Jair Bolsonaro (2019–2022). In Brazil, the followers of the extreme right were often symbolised as cows because of their blind adherence to Bolsonaro, who was associated with the killing of many indigenous people and the exploitation of land with agrobusinesses. During the conversation with Taring Padi, members stated:

Land equalises all of us: we live on the land, we come from the land, it feeds us and it keeps us alive.

This banner exemplifies that there is a great need for talking about land struggles and promoting new forms of relationship with land, based on mutuality and reciprocity.

# Tanah untul Rakyat 2000

(Land for People)

Acrylic on canvas

Courtesy of Taring Padi

This banner exemplifies how Taring Padi utilise zoomorphic figures, particularly pigs, boars, rats, and dogs in their works. These animal figures are morphed half-human, half-animal, to represent oppressors: greedy capitalists, corrupt bureaucrats, and merciless police and military personnel. The mating activity of the two zoomorphic figures in the banner illustrates the intimate relationship between a greedy industrialist and a merciless soldier in extracting capital from the land at all costs: the people and the environment.



# Tenda Pecel Lele 2005

(Everyone is Entitled to a Decent Livelihood)

Acrylic on canvas

Courtesy of Taring Padi

This 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 privatisation.

The banner's chaos mirrors the political chaos at the time it was made (2005), with many upheavals following the 1997 economic crisis and the transition from authoritarian government to a promised democracy post 1998. The struggle embodied in the banner is the increased cost of living. As a part of the rush to adopt neo-liberal economic policies, the government welcomed the privatisation of different sectors, including public utilities such as water. These interventions were often in cooperation with foreign interests and local oligarchs (top right), which in turn put money in the hands of the middle classes and encouraged overconsumption (bottom right). While this may read as prosperity, it fails to consider the lives of underprivileged urban workers, who struggled to keep up with the rising costs and found themselves priced out of urban areas despite needing to remain there for their work and livelihoods. One can see the gathering of the disenfranchised and their protest (left), against the capitalist reactions to global demands of democratisation and an open and free market. The protest signs on the left side decry the privatisation of basic needs, demanding an end to the eviction of urban poor populations and the recognition of their right to security and equal access to livelihood. Following these protests, the privatisation of water access was deemed illegal by an Indonesian court in 2015 on the basis of neglect from private holders, and water was returned to public control.

# Banner Kendeng Lestari, Nyawiji Kanggo Ibu Bumi 2023

(Kendeng Lestari, Being One for Mother Earth)

Acrylic on canvas

Courtesy of Taring Padi and JM-PPK (Community Network Concerned for the Kendeng Mountains)

This banner is dedicated to the life path of the Sedulur Sikep community with whom Taring Padi have been working over the past two decades, and it endeavours to record and share their collective experience learning from them. Sedulur Sikep (meaning 'those who are alert' or 'those who embrace'), also known as the Saminist community, is a non-violent resistance movement with Javanese puritanical traits that emerged at the turn of the twentieth century. They believe water and soil are essential for life and therefore Kendeng Mountain and its surrounding area, where they live, must be guarded and protected as part of the food barn for the Nusantara archipelago.

Sedulur Sikep has been fighting against the development of a state-owned cement factory in their area, which is rich with karst material. In this long struggle, the women have taken the lead with non-violent methods. Their protests are always peaceful, creative, and militant. In 2016, their silent sit-in protest in front of the Presidential Palace in Jakarta with their feet cemented in wooden boxes became a national inspiration. "Ibu bumi wis maringi, Ibu bumi dilarani, Ibu bumi kang ngadili" (Javanese, Mother earth provides, Mother earth is being hurt, Mother earth will deliver judgement) is the lyrics of their traditional songs which are often quoted in different environmental struggles across the nation. Their protests are often embedded in their rituals to respect nature, such as walking together with torches in the night (*lamporan*) in pilgrimage to the spring water and rice fields to get rid of bad omens. Other protest rituals typically involve cooking and eating together, an act of sharing resources for all.

# Series Rontek of Kendeng Lestari 2023

Acrylic on canvas, bamboo

Courtesy of Taring Padi and Ari Aminuddin, Bayu Widodo, Budi Santoso, Bulan Fisabilillah, Dodi Irwandi, Dhomas Yudhistira, Djuwadi Ahwal, Fitri DK, Syamsul Barri, Jajang R Kawentar, Jatra Palepati, Ladija Triana Dewi, Mamox Rino, Nugrahanto Widodo, Sri Maryanto, Setho Awan, Setu Legi, Rachmad Afandi, Raung Singosari, Surya Wirawan, Tajam Pariwangi, Ucup Baik, Ya Galih

The display of Kendeng Lestari banner is accompanied by the panji-panji (pennants) inscribed with Sedulur Sikep songs and prayers and the rontek (little banners) created by members of Taring Padi. The combination of the three represent Taring Padi's artistic formula in their direct political actions. Protestors would carry panji, rontek, woodcut poster and cardboard puppet during demonstrations and street protests. In the exhibition space, they represent the people who would gather under the large-scale banner.

# Series Panji of Kendeng Lestari 2023

Acrylic on canvas, bamboo

Courtesy of Taring Padi and Sedulur Sikep



# Berdiri Di atas Kekuatan Pangan Sendiri 2009 (Stand on the Power of Food Self-Sufficiency)

Acrylic on canvas

Courtesy of Taring Padi

Taring Padi made this installation for the JEC (Jogja Expo Center) Exposign exhibition in Yogyakarta. The banner was also borrowed several times by PPLP (Paguyuban Petani Lahan Pantai/Coastal Farmers Association) Kulonprogo farmers for their events.

# Ngaliya Budjong Djarra 2023-24

(Our Mother Earth)

Acrylic on canvas

Courtesy of Taring Padi and proppaNOW

The centrepiece of the exhibition *Taring Padi: Tanah Tumpah Darah* at Griffith University Art Museum is the result of a cross-cultural collaboration between one of Australia's most important Aboriginal art collectives, Meeanjin/Magandjin-based proppaNOW, and globally significant Indonesian artworker collective Taring Padi. The work was created over a month-long shared studio residency in Brisbane, which created a safe and constructive space for Taring Padi and proppaNOW members to share critical dialogues and progressive ideas centred on issues of sovereignty, land rights, justice and freedom of expression.

The resulting work is a banner which takes *Tanah Tumpah Darah*, which broadly translates to 'Motherland' in Indonesian, and interprets it as *Ngaliya Budjong Djarra* (which translates to 'Our Mother Earth' in local language). This collaborative painting invites audiences to spend time with the detailed, layered imagery, situated in a public space and addressing passersby to ultimately be reminded that all humans are created equal. It speaks to human rights and land rights, and the histories and experiences of Indonesia and Australia.

The work highlights solidarity within the human impacts of colonialism, trade wars, religious expansion and transnationalism. Portraits of major figures from Indonesian struggles are depicted across the lower half of the work, including Mala Hayati, Sarip Tambak Oso, Cut Nyak Dhien, Salim Kancil, Arnold Clemens Ap, Kartini, Tukijo and Mbok Sarmi. The portraits of Aboriginal freedom fighters include Gary Foley, Aileen Moreton-Robinson, Murrandoo Yanner, Jennifer Herd, Pastor Don Brady, Pat O'Shane, Mick Miller and Cheryl Buchanan.

While dealing with complex topics, the work is optimistic for the future and celebrates our cultural leaders, reflecting a sense of determination, survival and strengthening of cultural traditions, and overcoming experiences of displacement, exploitation, and inherited state and religious systems.

# All Mining is Dangerous 2010

Woodcut on fabric

Courtesy of Taring Padi

The woodcut *All Mining Is Dangerous* was made in collaboration with Taring Padi and Justseeds – an artist cooperative with members from the US, Canada and Mexico that produce prints in support of social and environmental movements. This work was made in the context of a protest against the construction of a gas pipeline in Portland, US, that was intended to distribute gas imported from Indonesia. The work addresses the impact of mining on the environment and Indigenous communities, and the collusion of military, corporate and religious groups, particularly in Indonesia.

# Lukisan tokoh Masyarakat adat 2012

(Painting Series of Indigenous People)

Acrylic on canvas

Courtesy of Taring Padi

This painting series showcases portraits of significant representatives of 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 demonstrate the collective's solidarity with indigenous communities, featuring portraits of those such as Yosepha Alomang, Rukmini Paata Tokehe, Aleta Baun, Apay Janggut, Elliza Kissya, and Den Upa Rombelayuk.



# Artwork series for campaign and advocacy for the victims of the Lumpur Lapindo (Lapindo's Mudflow) disaster in Porong, Sidoarjo, East Java 2010

Acrylic on fabric

Courtesy of Taring Padi

On 29 May 2006, hot mud erupted in a field in Porong, a suburban district of Sidoarjo, East Java – shortly after a drilling by the gas exploration company Lapindo Brantas close by. The mud continued to flow and created a mud crater of 10 square kilometres in size with a depth of 30 metres. Over 40,000 people were displaced. Four years later Taring Padi visited the affected area and stayed for weeks to work with residents, conducting social and educational activities and co-producing campaign material. The final activity was a street carnival followed by a people's art festival. On display are some artifacts of the campaign material, the majority of which was left with the communities.

# Tanah dan Petani Merdeka Menghidupi Semua 2021

(Farmers Give Life to All)

Woodcut print on fabric

Courtesy of Taring Padi

This banner is among the first linocut prints on fabric created by Taring Padi in a collective manner, similar to how they work on large-scale banners. During the process, they discuss the steadfast socialist theme of solidarity with and within farmer and worker communities. *Tanah dan Petani Merdeka Menghidupi Semua (Farmers Give Life to All)* touches on themes of land ownership and respect for food systems that do not rely on global capitalist imports. Heavy imports of goods such as grains and rice have made countries such as Indonesia dependent on foods that are not produced endemically. Local staple foods, such as corn, tapioca, taro, sago, and other fresh fruits and vegetables (bottom left) are more sustainable for the surroundings and good for their diet, while also supporting the labour and produce of local farmers. Land ownership for farm workers is difficult, as many work for big landlords, and are often violently suppressed by military and police.

# Buruh Bersatu 2021

(Workers United)

Woodcut print on fabric

Courtesy of Taring Padi

*Buruh Bersatu (Workers United)* calls for the unionisation of urban and industry workplaces, especially in the realms of factory and domestic work. It touches on issues of labour rights, specifically for those who are further oppressed in the working class, namely the disabled (bottom left) and women (bottom right). The work addresses issues of workplace discrimination; union busting and the collusion of local unions with factory owners; and the disrespect of human rights on factory and warehouse floors. It also highlights the internal migration of rural populations to urban areas to be hired as cheap labour as a result of their limited opportunities to learn about their rights. One main figure in this work is Marsinah, who was an organiser based in Sidoarjo, East Java. She disappeared and was presumably killed by state forces in 1993. She soon became a figure to rally behind for many unionised workers throughout the archipelago.



Indonesia 1965, 40 tahun Dibungkam, 40 tahun  
Tanpa Keadilan

(Indonesia 1965, 40 years of silence, 40 years without  
justice)

Bongkar Tuntas Kejahatan Soeharto 65

(Completely Uncover Soeharto's Crimes of 65)

Akui Negara Bertanggung Jawab atas Tragedi  
1965

(Admit The State Responsibility for the 1965 Tragedy)

2005

Acrylic on canvas

Courtesy of Taring Padi

Taring Padi consider this triptych as one of their most important works as they address the 40 years commemoration of the 1965 tragedy, when around one million Indonesian left-wing and communist people were killed and 100,000 people were jailed without trial. The 1965 tragedy is consistently present in many of the collective's works in different media. This work was produced through a series of workshops with experts on the 1965 genocide and is one of Taring Padi's most comprehensive works on the issue to date.

# Solidaritas

(Solidarity)

Woodcut on paper

Courtesy of Taring Padi

In 2017, villagers of Nguter, in Sukoharjo, Central Java, established a grassroots organisation to fight against the PT Rayon Utama Makmur (RUM) synthetic cotton factory, which has been discharging toxic waste into the Bengawan Solo River. They named it Gerakan Peduli Lingkungan Sukoharjo, abbreviated as GAMPIL (a Javanese word for 'easy') and it means 'A movement to protect Sukoharjo's environment'.

The RUM factory's toxic waste has also polluted the air with the stench of chemicals. Regular hospital visits are now common among the villagers for acute respiratory infections and skin diseases. Through GAMPIL, the villagers filed a class action against the RUM factory.

Taring Padi's members have been regularly visiting the Nguter village, organising woodcut and cardboard puppets workshops, and participating in the river festival by displaying the results of the workshops as well as attending the trial in court. In December 2023 they lost their class action, but have now appealed to a higher court, and the struggle continues.

# Series poster for Campaigns against Coal Power Plant in Batang, Central Java 2014

Woodcut on paper

Courtesy of Taring Padi

The government's plan in 2011 to build a coal power plant in Batang, Central Java, was resisted fiercely by members of fishing villages in the surrounding area. Taring Padi visited and met the villagers in 2014, respectively. The woodcut posters on display are some of the artifacts that were co-produced during those visits in addition to cardboard puppets, large banners, and other campaigning materials.

# Series poster of Alerta 2022

Woodcut on paper

Courtesy of Taring Padi

This series of six designs was created as part of Taring Padi's programs at documenta fifteen, including a printmaking workshop and paste-up action



# Jungle of Hope 2023

Woodcut on paper, 600 x 480cm

Courtesy of Taring Padi

# Nothing is Simple 2021

Woodcut on fabric

Courtesy of Taring Padi

# Poster Cukil 1998-2023

Woodcut posters

Courtesy of Taring Padi

Woodcuts are one of the primary mediums employed by Taring Padi as political tools in their artwork, printed onto fabrics and papers. 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.

# People's Trumpet 2018-2019

Woodcut on paper

Courtesy of Taring Padi

This is a woodcut series Taring Padi usually produce as critical response to the Indonesian general election as part political education for the public. The 2019 edition focuses on issues of corruption, social tolerance, environment and human rights. The woodcut posters were distributed in public spaces as well included in exhibitions.

Series of Woodcut posters for the campaign  
against toxic waste of RUM textile factory in  
Nguter, Sukoharjo, Central Java 2023

Yen kaline resik, rejekine becik  
(When river is clean, the prosperity will follow)

Lawan Pencemaran dan Perusakan  
Lingkungan  
(Fight environmental pollution and destruction)

Bau-Bau Keserakahan  
(The stench of greed)

Setiap Manusia Berhak Hidup Gembira, Bebas  
Dari Segala Kecemasan  
(Everybody has the right to a happy and stress-free life)