

The background is an abstract painting with thick, expressive brushstrokes. It features a palette of deep blues, purples, and whites, with a prominent yellow sun-like shape in the upper right. A dark silhouette of a mountain range is visible in the center. The bottom right corner is a solid dark blue semi-circle.

Let's Walk My Journey

ART
EXHIBITION
CATALOGUE

6-20 AUGUST 2022

The background of the entire page is an abstract, textured artwork featuring swirling patterns of blue, white, yellow, and purple. A large, dark blue arch frames the central text area.

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OPENING REMARK

Dear participants, speakers, and colleagues,

Greetings. On behalf of the organizers from RDI UREF, I am pleased to welcome you to Let's Walk My Journey Art Exhibition.

I would like to start with a short story behind the scenes. The idea for this exhibition emerged last year as a result of our virtual conference on forced migration and urban development. Discussions at the conference highlighted the lack of "voice" from those with lived experience of forced displacement in the narratives about their presence among us.

In "voicing" and understanding these "voices", there is a visible distance between "us" and "them". The efforts to reduce that distance are marked by sharp differences in language, culture, religion, customs, and character. To know a group that is very different from what we usually know does take time, effort, motivation, and sometimes financial resources. This makes us "almost" unwilling to make the effort, and instead, choose to believe in the narratives from other sources, whom we expect to have done their duties to check and recheck the truth behind the narratives.

This exhibition aims to provide a space for refugees and asylum seekers, especially those in Indonesia, to "speak"; to tell their stories directly; and for us, Indonesians, to know and hear firsthand about their experiences, which unfortunately are becoming common experiences in the world. Compared to 2.5 million people in the 1970s, there are now nearly 25 million people who experienced forced migration as refugees and asylum seekers. With political, environmental and economic crises becoming increasingly complex, their stories are an invaluable learning source for us individually and our collective civilization.

I would like to invite all of you to deep dive into the stories of the artists. Their story is our story. Borrowing the title of a work by a renowned Indonesian author, Pramoedya Ananta Toer, their story is a story of our Earth of Mankind today. That is why we chose to hold this exhibition in August, a month when we celebrate Indonesia's independence. Through the artworks,

I invite you to reflect on the meaning of freedom, to redefine what it means to be free. The stories of these artists may be quite far from our daily lives in Indonesia, but through these reflections, I hope we can find a connection that bridges "us" and "them".

I would like to take this opportunity to express my deep gratitude and to send a message to the all artists and performers who have kindly opened their world to all of us. We may not be able to do much for you who are currently displaced, but we are with you. We see you and we stand with you. Because we believe in a world that values freedom and independence. I hope this exhibition is a positive experience for all of us. Especially for the artists, I hope the interactions that happen during the exhibition can strengthen your faith in humanity.

I invite you, visitors of the exhibition, to start a conversation with the artists or with us in RDI UREF. We provide such opportunities in a number of side events, which information is available in this catalogue. I would also like to express my deepest gratitude to our collaborator, Work Coffee, SMART, and the UK Royal Academy of Engineering who believed in our idea and have provided their full support to this exhibition.

Finally, I hope you enjoy the artworks and events in the Let's Walk My Journey Art Exhibition. Happy exploring and connecting!



Dr. Akino Tahir

"Let's Walk My Journey" Art Exhibition Lead
RDI UREF Senior Researcher

ABOUT THE EXHIBITION

Asylum seekers and refugees (ASRs) are people who have fled war, violence, conflict or persecution and have crossed an international border to find safety in another country. In Indonesia, around 13,174 refugees are currently 'transiting' and living in Indonesia. They come from Afghanistan, Somalia, Myanmar, Iraq, Sudan, and a few other countries. They reside in at least 13 cities in Indonesia, including the Greater Jakarta area, Medan, Makassar, Pekanbaru, Semarang, and Denpasar. Majority live in cities, hence the term 'urban refugee'. Yet, many Indonesians living in those major refugee-hosting cities are not aware of their presence. Awareness of global forced displacement is low among Indonesians.

At the global level, meaningful participation of refugees in decision-making processes has been highly encouraged. However, several key challenges still occur. Instead of being actively engaged in the conversation, ASRs are often being asked to follow what has been decided by others. Insufficient representations and access to the decision-making process become obstacles to achieving meaningful participation.

In this project, art is chosen to be the media of expression because ASRs can express and voice their stories in arts that function as a 'safe space' towards meaningful participation. Creative arts can reach individuals in different ways, and therefore, many ASRs use art to imagine a better world. Through their artistic expression, ASRs are able to i) share their ideas, opinion, argument, and/or experience of being displaced in cities; ii) imagine a better world to inspire change; iii) voice their stories as a 'safe space' to encourage meaningful participation.

DATE AND LOCATION

Date : **6 - 20 August 2022**
Online Platform : <https://artspaces.kunstmatrix.com/node/10511059>
Accessible on 6-20 August 2022
Offline Location : Work Coffee Jakarta
Jl. H. Ipin No.81A, Lebak Bulus, Jakarta Selatan
<https://goo.gl/maps/7aAGKpJXiwcWWKw39>




CURATORIAL NOTES

Migration is an important part in the history of human civilization on earth. Through the migration process, we can see the diversity that exists today. Humans move from one place to another for food, because of natural disasters, wars and so on. Migration is still happening today as an attempt to get out of this unfavorable condition by looking for a better place. We are all part of a migration process that is happening and will continue. In this exhibition, we are not only looking at the stories of artists with asylum seekers or migrant backgrounds but we are also looking at the process of human migration, which stories we are all part of.

When I was first invited to be involved in this exhibition, I was immediately attracted to take part because I personally feel close to the theme and concept. I belong to a group of immigrants on the island of Java. The story about my family can not be separated from the migration history, as my family came from the Maluku islands in Eastern Indonesia. The process of migration or wandering far from our larger family to the island of Java took place before the independence period as part of work or our efforts to find a better life. If I look at the distance traveled by our family from east to west Indonesia and the various differences between the two regions, the challenges we faced are the problems that are faced by immigrants nowadays. I myself was born in Tasikmalaya, West Java, and grew up in the city of Bandung. I am the third generation of a group from Maluku on the island of Java. I myself still feel that I am not 'Java enough', but I am also not 'Maluku enough', and I have to constantly look for the right balance to be in between these two identities. This became the basis of all works or projects that I initiated. I see art as the right and safe medium for me to express my ideas.

Talking about art as a medium, "Lets Walk My Journey" is an attempt by RDI UREF to create a safe space for artists to share their stories with the public. Apart from being a medium of artistic expression, art can also be an agent of change, with changes through art being made in a very subtle and voluntary way. The problems of society today are multi-layered and interrelated. To hack the problems, interdisciplinary cooperation is necessary. LWMJ is a collaborative effort between social science, activism, and arts to talk about migration with the wider public from different angles.

The background of the page is an abstract, textured composition of swirling colors in shades of blue, purple, and yellow. A large, dark blue arch frames the central text area. The text is white and set within this arch.

In my previous projects, I had many direct or indirect contact with migrants. Now, I am working on an art project in a public space that brings together people from various backgrounds. The process brings together and involves migrants albeit indirectly. This exhibition is my first experience working with migrants from a different context. I learned about migration issues in detail through my discussion with the RDI UREF team and understood how artworks were interpreted by the exhibiting artists.

For me, "Let's Walk My Journey" exhibition shows how artists try to stand up and start a new life today through the stories or works they display. We do not want to focus on sad stories that have happened, but on how these stories can be an important part of the artists starting something new for the future. The challenge we are facing in this exhibition is how to get out of the trap of exploiting sad stories, which are very tempting to sell but also tend not to contribute much to the refugees and asylum seekers themselves. We do not impose a certain period in the journey that artists want to express in their work. This exhibition is a turning point where the artists try to come to terms with their past and move towards a better future. The works displayed, the paintings, drawings, digital paintings, photography, texts and handicrafts, showed that some artists do not tell stories about their past at all, but instead, the skills they have today.

The experience of curating this exhibition with artists with displacement backgrounds is a matter of identity. In art exhibitions in general, an artist's name or identity is something that does not need to be questioned, it is one of the most important things to share with the audience. But in this exhibition, identity is a sensitive matter. Knowing about the journey that the artists have gone through, consent to publish or share their names and photos is central. Identity becomes a very important matter of discussion; a very necessary topic to raise to protect the lives of the artists now and in the future, because names can clearly connect the artists with certain areas or backgrounds that should not be known by the public.

The artists came from various countries of origin, age, language, religion or other identities. We did not necessarily use technical or aesthetic parameters to choose the artists, but instead we used administrative criteria and our judgment on the ability of the artists to complete the artworks in time as parameters. This is because we strive to create a safe space for artists to express themselves since the curatorial process started until the exhibition takes place. The safe space that we created in this exhibition is not only intended for the exhibiting artists but also for visitors. We hope that the public will be able to see this exhibition through a different perspective and, through the artworks and LWMJ public program, ask questions and discuss migration or our individual life journeys.

This exhibition will take us to see the life journey of our artists and at the same time to reflect together, as part of the larger ongoing human migration or as a person who travels in life.

"We are all migrants".



Vincent Rumahloine

"Let's Walk My Journey" Art Exhibition Curator



ABOUT THE CURATOR

Vincent Rumahloine is a contemporary artist, who playfully interrogates the social fabric and the mundane in society. His work mainly revolves around people; from social issues, human rights, traditional values, human relations, and collective memories to re-designing historic narratives.

Vincent is the winner of the sixth Bandung Contemporary Art Award 2019. His winning project "Don't Call Me A Hero" was exhibited in the Latiwangi Art Gallery in Bandung and tells the story of an Indonesian exile in Prague, who lost his citizenship after the 1965 tragedy. Vincent's work bridges the gaps in society by adding a twist of uncanniness and by using artistic strategies to get closer to the experiences and lives of (non-art minded) others.

Vincent graduated in Ceramics from The Bandung Institute of Technology in 2009. He worked as an art teacher and as a social worker with HIV/AIDS victims, before becoming a full-time artist. His project "Moving Museum", about the untold stories and objects of local communities, has been presented at Pulosari Public Space in Bandung, Contemporary Ujazdowski Castle in Warsaw (Poland) and The National Gallery of Indonesia in Jakarta.

The background is a complex abstract composition. The left side features a dense, swirling pattern of light blue and white, resembling a marbled or liquid texture. The right side is dominated by a large, solid blue circle that overlaps the other elements. Within this circle, there is a smaller, semi-circular area filled with a pattern of parallel, light blue diagonal lines. The top right corner shows a continuation of the swirling pattern, with vibrant colors including orange, red, and yellow intermingled with the blue and purple tones. The overall effect is one of dynamic movement and layered visual information.

ARTWORKS

The background is a vibrant, abstract composition of swirling colors in shades of blue, purple, red, and orange, resembling a marbled or liquid-painting effect. A large, solid blue circle is centered on the page, serving as a backdrop for the text. In the bottom-left corner, there is a semi-circular area with a pattern of parallel, light blue diagonal lines.

Artworks Purchase

All artworks are available for sale. To
purchase, send us a message at
admin@rdiuref.org

Donation

Public donations are invited, with all
proceeds to go to artists.
Please go to our website
www.rdiuref.org/donation
for more information



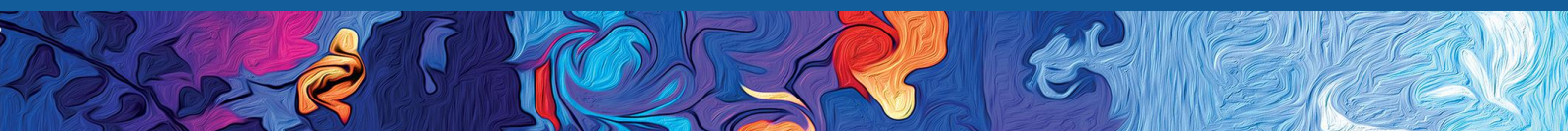
Nature Beauty

Ali Agha Mohsen

The artwork shows freedom and the beauty of nature. It shows how beautiful nature is and every animals should be free and live in peace, because freedom is the right of every creature. It should not matter if it is an animal or a human.

DP-01

Digital painting printed on art paper
70 x 50 (Framed)





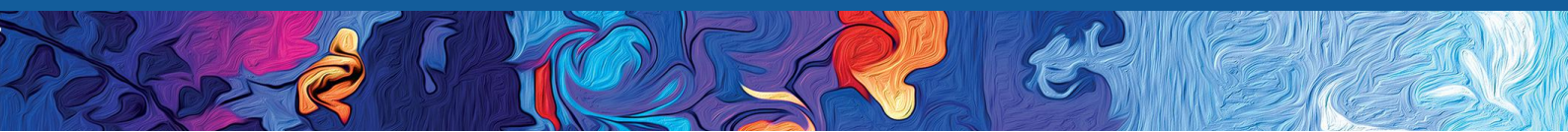
Dreams

Farhad Alizada

The artwork shows someone living in their dreams

Digital painting printed on art paper
70 x 50 (Framed)

DP-02





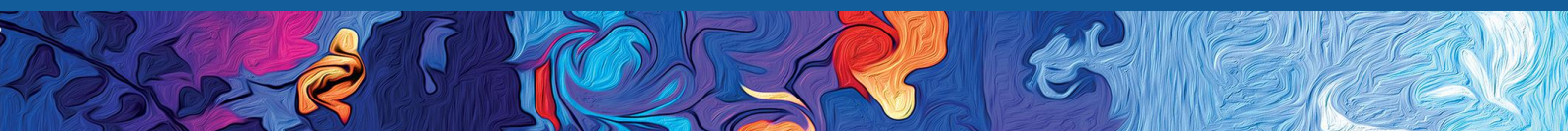
In Hope for Freedom

Farishta Amiri

The artwork shows a girl looking at butterflies and their freedom and hoping that she can also find the freedom she deserves. With this artwork, the artist intends to share to visitors about how it feels to live like a prisoner.

DP-03

Digital painting printed on art paper
70 x 50 (Framed)





Living in My Dream

Fatima Mohsen

A home is a place to have a sense of security, but it is something that the artist never had in her own country. The artwork shows a house where she could live in her imagination, far from everything that surrounds her in reality.

DP-04

Digital painting printed on art paper
50 x 70 (Framed)



Peaceful Universe

Ehsan Rezaie

The artwork shows that the world can be a safe place. The artist created the artwork because he has never seen peace in his country, but hopeful that in his lifetime, all war-torn countries to be peaceful like Indonesia.

DP-05

Digital painting printed on art paper
70 x 50 (Framed)





Endless Highway

Zainullah Amiri

The artwork is about an endless highway full of hardships and difficulties, but despite all that, one should not give up until he gets to his destination. We have to move forward patiently and not bringing negative thoughts or we will not reach the goal we work so hard for.

DP-06

Digital painting printed on art paper
50 x 70 (Framed)



My Journey as a Refugee in Massive Ocean Waves

Faryadi

The artwork was created to share the artist's journey of fleeing his homeland in a fishing boat between massive ocean waves, a journey between life and death to arrive at a destination.

Watercolor on canvas
40 x 60



My Hometown 20 Years Ago

Faryadi

The artwork showed a memory of a natural landscape of the artist's hometown prior to destruction by war in Afghanistan.

P-02

Watercolor on paper
50 x 40 (Framed)





In Search of Peace

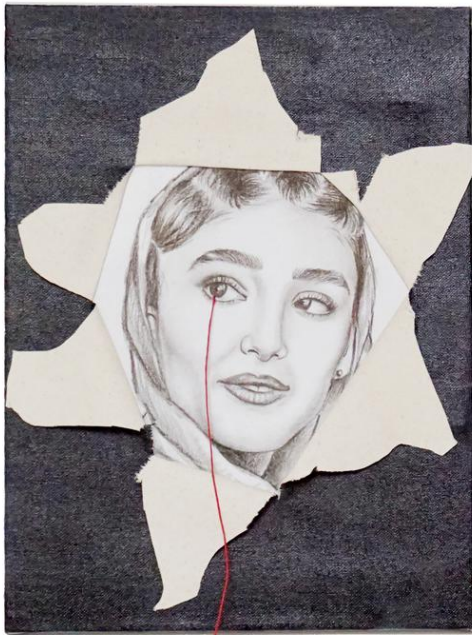
Rasam Asif

The artwork shows people fleeing their country because of war and extremism. Art and literature is forbidden and people are moving in search of peace and freedom, despite all the difficulties along the way.

P-03

Digital painting printed on art paper
70 x 50 (Framed)





Who is Refugee?

Atefeh & Taiba Khavari

The artwork shows two members of a family who are separated from each other for various reasons (war, religious differences, etc) and there is a long distance between them. Black color depicts the despair, sickness and loneliness they are drowning in, while the red thread connecting the two paintings symbolizes hope, expectation and their kinship that connect them from a distance for them to have and build a safe place and a peaceful life for their families. The migration that forces them to be refugees was in search for a safe and normal life together, having lost happiness and life together; some even have to deal with the death of their loved ones after 10 years being away.

P-04

Color, marker and highlighter, colored pencil,
eye shadow palette, and wire
35 x 45, 30 x 40, Length between canvases 35 cm
Height between canvases 70 cm





My Dream

Atefeh & Taiba Khavari

The artwork is a representation of every person with lived experience of war, harassment or sexual abuse that caused them to be a refugee can have goals and dreams. The goals can save the person from his dark past, symbolized by the black color, if the person is in the right place and situation. The separation of past and present is presented in the artists' use of different canvases.

P-05

Color, marker and highlighter, colored pencil,
eye shadow palette, and fabric
35 x 45, 30 x 40, Length between canvases 35 cm, Height
between canvases 70 cm





Reason for Asylum Seeking

Atefeh & Taiba Khavari

The dark color represents the blackness in the eyes of every refugee and the reason they had to flee. The face in this artwork is a symbol of a refugee who escaped and came to Indonesia in search of safety, with a child representing the right to grow and live a normal life like every other child. The hands and white lines mean that she is stuck in Indonesia; she cannot go back to her country of origin but she is desperate and scared because she lives in uncertainty and far from her family. The candle flame shows that despite all the difficulties, there is a light of hope in her heart that can separate her from her dark past and this enables her to hope for life without fear and danger with her family as soon as possible. The artists want to show the darkness that has been following them and that they can be free like a phoenix that can fly towards the light. The light itself represent their father and their hope to be able to hug him for once after 9 years, for he is sick at the moment and they are in need of each other.



Flight for Freedom

Hiresh Shiva

Brick walls symbolize the limitations that divide and demarcate life. In this artwork, inanimate human beings (women), the symbol of mothers of freedom, are jumping into the sky, flying to free ourselves from the constraints we have set for ourselves. The hexagonal grid represents a beehive form that can resemble humans like beehives who are protecting and building life. With kindness, human beings can raise their children and build a responsible society with more peace of mind in which there is no war and no opposition so no human beings endure the pain of war and migration and be forced to flee their homeland.

P-07

Acrylic on canvas
150 X 150





The Bird in the Cage

Rija Batooli

The artwork depicts two birds with the same capabilities but different situation, where one is free and the other one is trapped. Is life with freedom beautiful? Is having water and food but living the whole life in a cage and unable to anything or go anywhere beautiful? Which one is better?

P-08

Acrylic and oil color on canvas
59.5 x 53





The Fish Out of the Water Jar

Nasrina

The artwork takes an analogy of a fish that cannot live without water for refugees who cannot live without their freedom. When their rights and freedom are taken away, people who are seeking refuge in other countries cannot survive for much longer.

P-09

Oil color on canvas
59.5 x 53

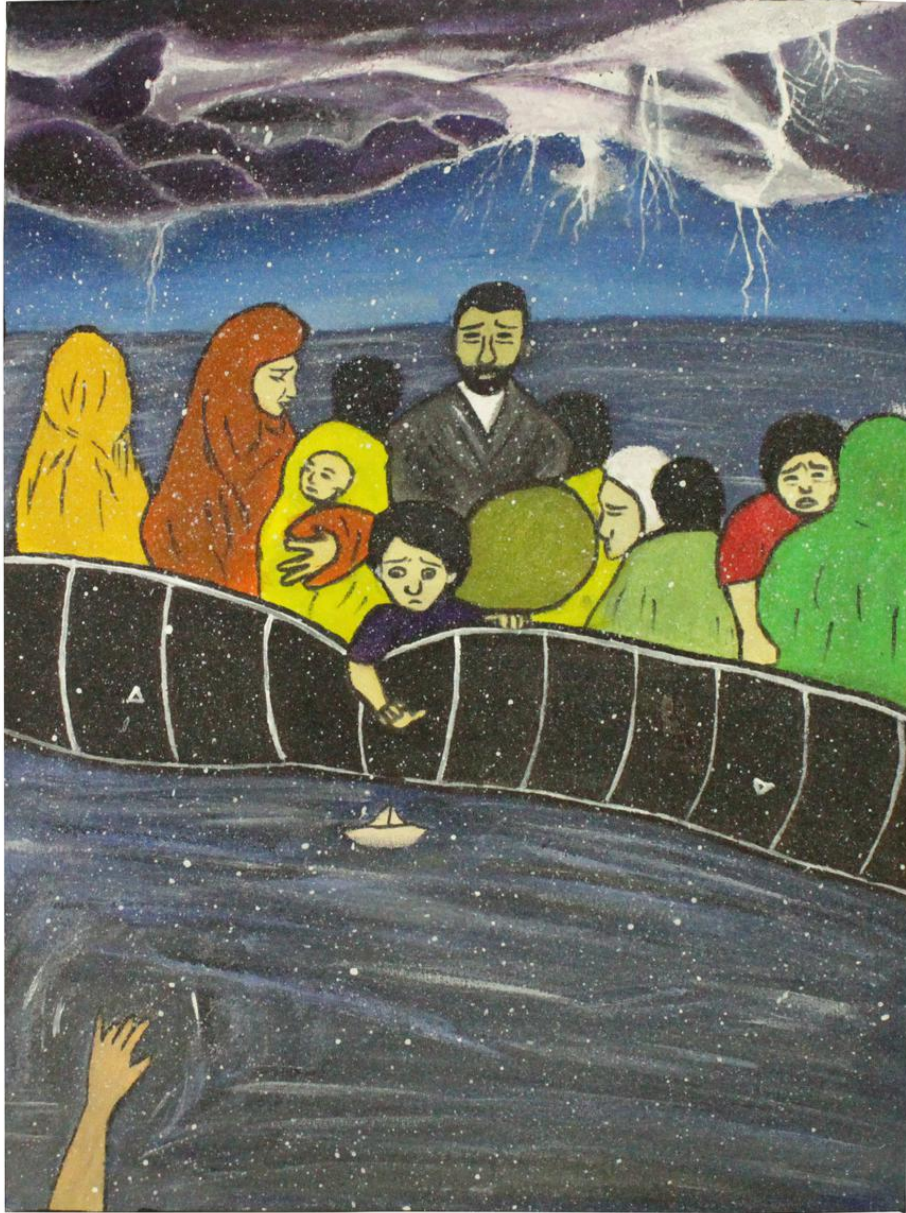




"TIME" That is Going

Nasrina

The artwork shows a clock that is turning fast but nobody can stop the time. For refugees, time is passing without them being able to do things normally like other people. Time is very rare and no one should feel left out on life. While life should not feel as only to survive, life as a refugee is very hard.



The Stages of No Hope

Rija Batool

The artwork shows families that are suffering and there is a death in front of them. There is no hope but a faith that they will do anything to give their family a better future, to be alive, healthy and happy. They feel a déjà vu of a fear that something may happen, so in each second in the boat, they are praying to reach their destination alive.



Favorites

Girukshy and Sakshy Hilman

The artwork is a collage of the artists drawings about their favorite scenery and cartoon characters. The original drawings are in postcard sizes.

D-01A

Color pencils, markers, crayons, watercolor paints
70 x 50 (Framed)



Favorites

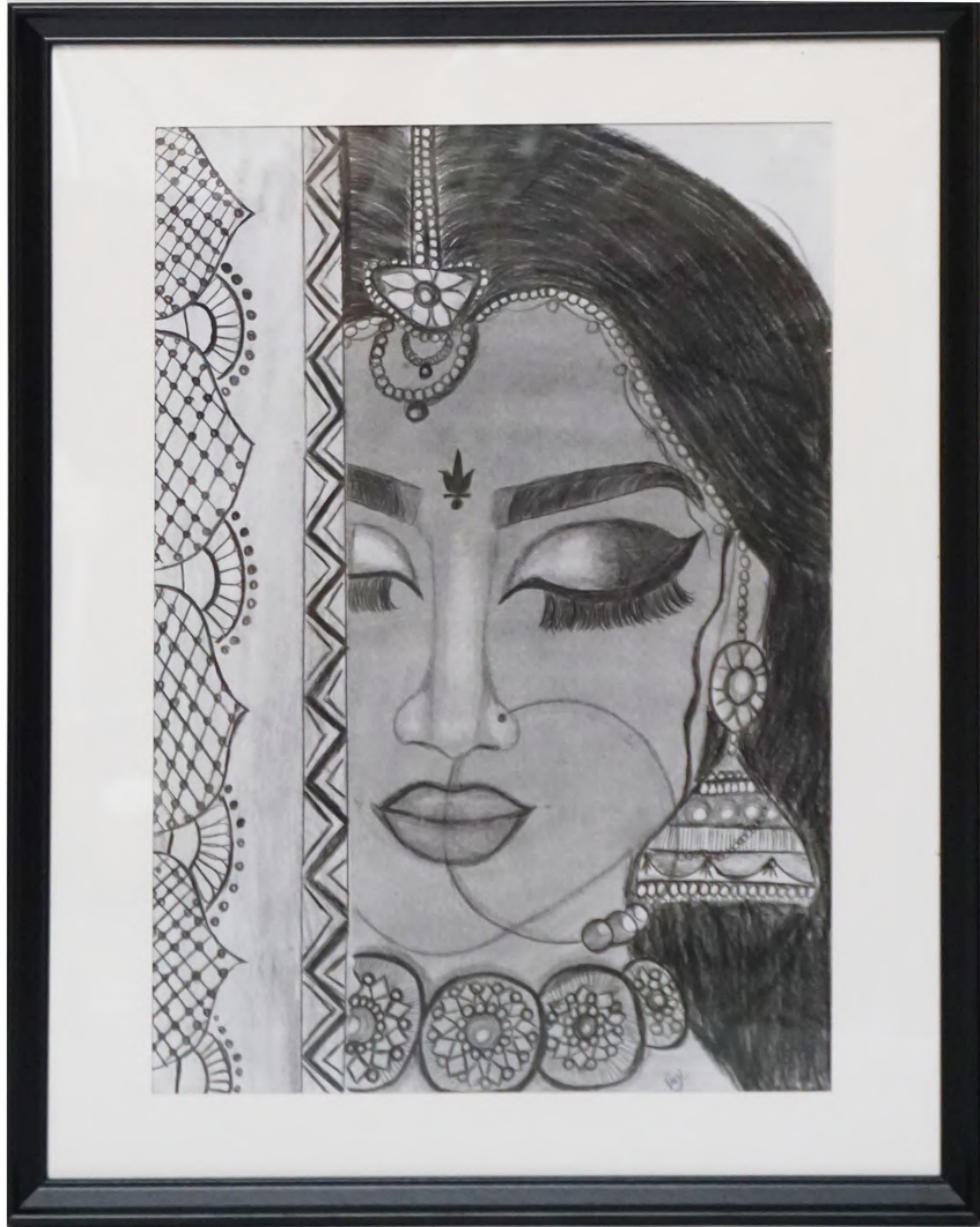
Girukshy and Sakshy Hilman

The artwork is a collage of the artists drawings about their favorite scenery and cartoon characters. The original drawings are in postcard sizes.

D-01B

Color pencils, markers, crayons, watercolor paints
70 x 50 (Framed)

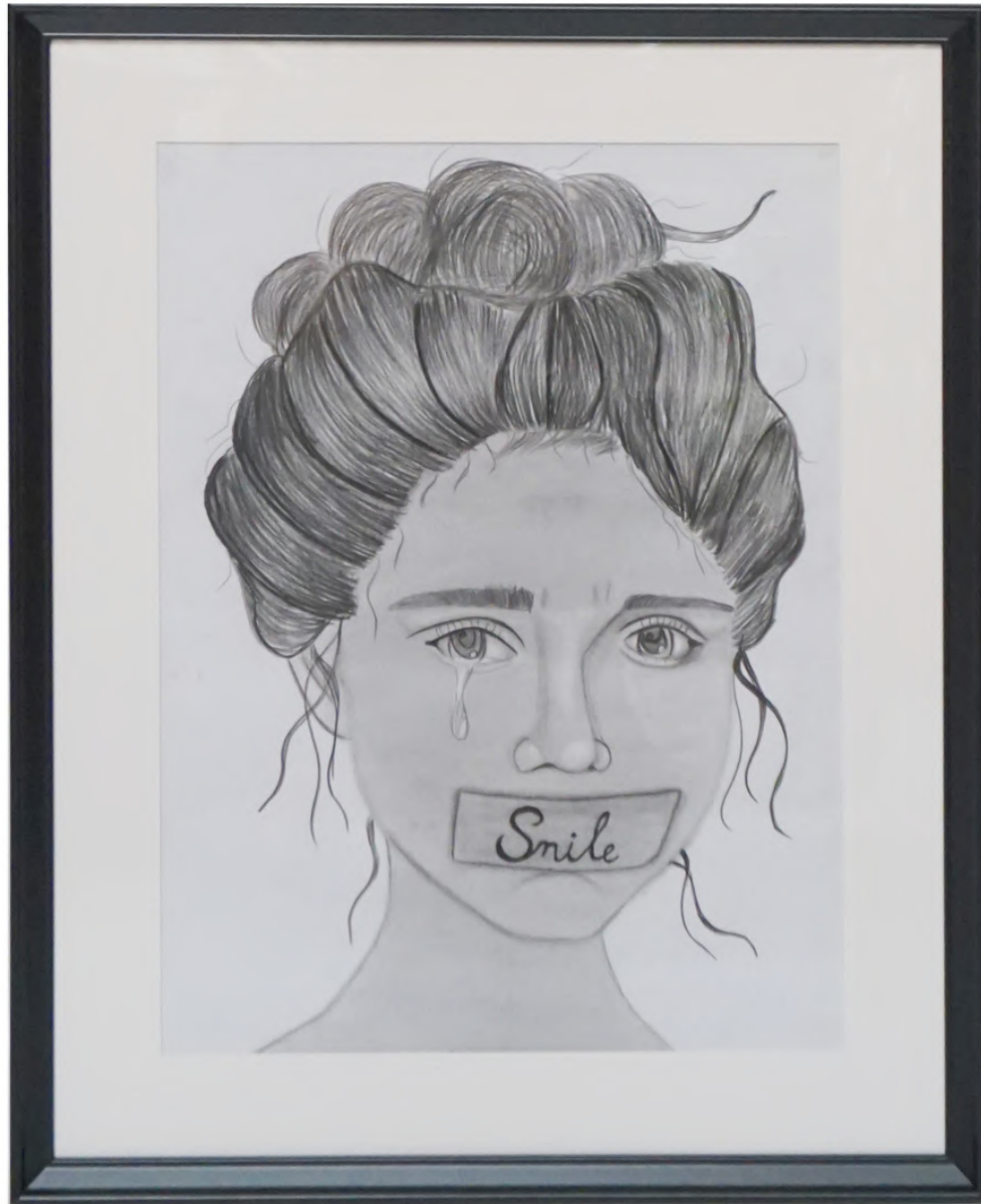




Sketch of a Loveable Girl

Saginthana Vasanthan

The artwork is the first drawing of Mandala pattern from the artist. Mandala is a Sanskrit word for 'circle'. Mandalas generally serve the purpose of centering a person on a given narrative to encourage introspection and an awareness of one's place and purpose in the world, which then allows for peace of mind (Ancient History Encyclopedia).



Life of A Refugee Girl

Sathurjana Vashanthan

The artwork is sketch of a girl who likes to smile but her sadness does not let her to smile.

Pencil on paper
40 x 50 (Framed)

D-03



Beyond the Boundaries

Aziz Nowrozi

The artwork shows the artist's view about refugees in Indonesia, as well as the opportunities and limitations for refugees in general.

White and black charcoals on Canson paper
40 x 50 (Framed)

D-04



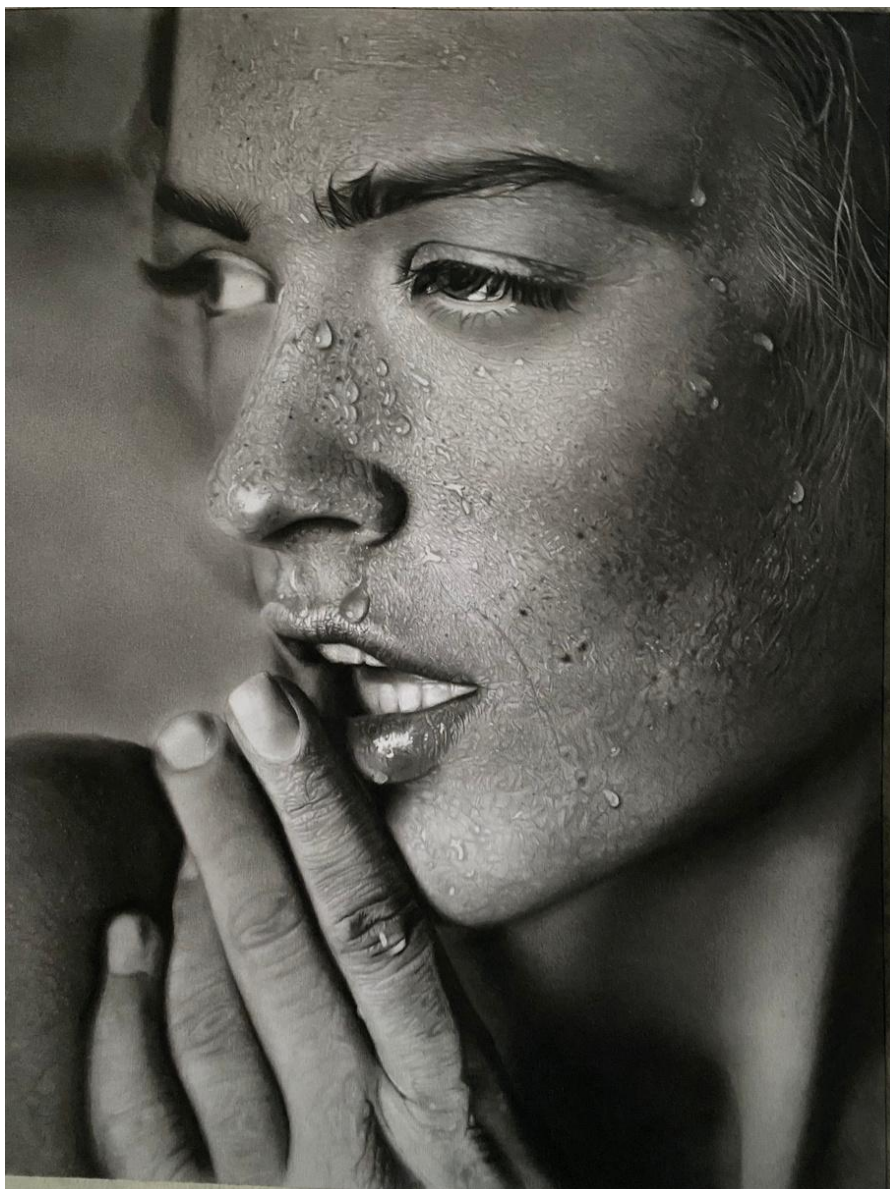
Rare Eyes

Pooran Fayaz

This artwork shows the beautiful and suffering eyes of Afghans

Originally in charcoal on paper.
Printed on art paper from digital scan for this exhibition.
50 x 70 (Framed)

D-05



Hope

Pooran Fayaz

The artwork shows a twenty years of effort and hope for the future of Afghan girls who have to work and sweat again to rebuild themselves and their country.

Originally in charcoal on paper.
Printed on art paper from digital scan for this exhibition.
50 x 70 (Framed)

D-06



Beads Flower Vase

Sathikaran Kumuthiny

Plastic beads
7 x 7 x 20

H-01



Beads Tissue Box

Sathikaran Kumuthiny

H-02 (pink)
H-03 (white)

Plastic beads
11.6 x 11.6 x 13.5 (Pink)
27.7 x 15.5 x 10 cm (White)





Sewing is a Way of Life

Regina Vashanthan

H-04 (adult)
H-05 (child)

The dresses are created in a pair for a mother and a daughter, showing the shared bond that a mother and daughter have even during difficult times.

Chiffon and satin fabric,
with beads accessories
Adult Size and Child Size (not in picture)



Friendship Tree

Fatima Khawari

The tree artwork symbolizes peace and friendship
among all people around the world.

Copper wire
8.5 x 8.5 x 40.5

H-06



Friendship Tree

Fatima Khawari

The tree artwork symbolizes peace and friendship
among all people around the world.

Copper wire
10 x 6 x 14

H-07



Friendship Tree

Fatima Khawari

The tree artwork symbolizes peace and friendship
among all people around the world.

Copper wire
9.8 x 7.2 x 16

H-08



Friendship Tree

Fatima Khawari

The tree artwork symbolizes peace and friendship
among all people around the world.

Copper wire
10.9 x 10.6 x 15.3

H-09



Refugees are Beyond Their Sad Stories

Jakarta Bersatu Project

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

H-10

Damar and/or Pine woods
24.7 x 21.6 x 22.6



Copper Wire Jewelries (Bracelet)

Alireza Bomanali

The artwork symbolizes peace and humanity. The artist infuse a soul to the metal material with the help of jewelry artmaking to convey his messages that refugees are human with many talents like every other human in the world.

J-01

Copper wire and stones
Measurement N/A



Copper Wire Jewelries (Brooch)

Alireza Bomanali

The artwork symbolizes peace and humanity. The artist infuse a soul to the metal material with the help of jewelry artmaking to convey his messages that refugees are human with many talents like every other human in the world.

J-02

Copper wire and stones
Measurement N/A



Copper Wire Jewelries (Pendant)

Alireza Bomanali

The artwork symbolizes peace and humanity. The artist infuse a soul to the metal material with the help of jewelry artmaking to convey his messages that refugees are human with many talents like every other human in the world.

J-03 (Light Green)

J-04 (Light Blue)

Copper wire and stones
Measurement N/A





Copper Wire Jewelries (Set)

Alireza Bomanali

The artwork symbolizes peace and humanity. The artist infuse a soul to the metal material with the help of jewelry artmaking to convey his messages that refugees are human with many talents like every other human in the world.

J-05

Copper wire and stones
Measurement N/A





Beads Earrings

Priyatharsini Hilman

**J-06A to J-06G
(Left to Right)**

Plastic beads
Measurement N/A





Refugees are Beyond Their Sad Stories (Earrings A Series)

Jakarta Bersatu Project

J-07 (Pink)

J-08 (White)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Earrings B Series)

Jakarta Bersatu Project

J-09 (Blue)

J-10 (Purple)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Earrings C Series)

Jakarta Bersatu Project

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.



Refugees are Beyond Their Sad Stories (Earrings D Series)

Jakarta Bersatu Project

J-12 (White)
J-13 (Dark Blue)
J-14 (Orange)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Earrings E Series)

Jakarta Bersatu Project

J-15 (Black)

J-16 (Black Circle)

J-17 (Blue)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Earrings F Series)

Jakarta Bersatu Project

J-18 (Black small)
J-19 (White)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Bracelets A Series)

Jakarta Bersatu Project

J-20 (Light Green)
J-21 (Turquoise)
J-22 (White)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Bracelets B Series)

Jakarta Bersatu Project

J-23 (Dark Blue)
J-24 (Light Blue)
J-25 (Pink)

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

Different types of beads including crystal and seed beads.
Measurement N/A





Refugees are Beyond Their Sad Stories (Necklace A)

Jakarta Bersatu Project

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.



Refugees are Beyond Their Sad Stories (Necklace B)

Jakarta Bersatu Project

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.



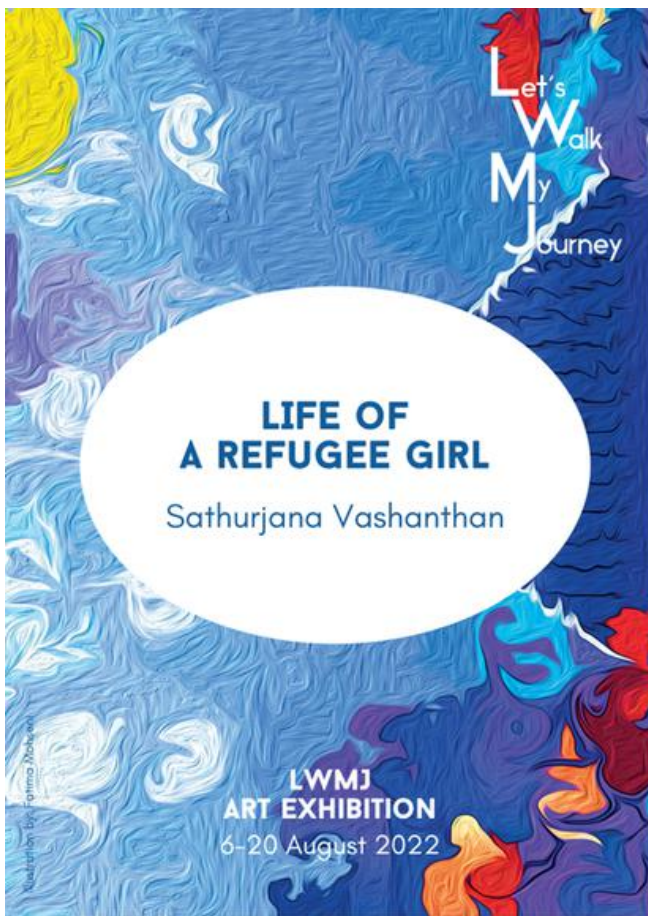
Refugees are Beyond Their Sad Stories (Necklace C)

Jakarta Bersatu Project

The artworks illustrate refugees resilience. Through the arts and crafts, the artists under the JBP not only want to generate positive perceptions about refugees in the host country, but also to raise awareness of their resilience, leadership, ingenuity, skills, and value at a global level. The artmaking is a way for the JBP artists to open up and communicate their stories to the world community and let out the pain one tiny drop at a time.

J-28

Different types of beads including crystal and seed beads.
Measurement N/A



Life of A Refugee Girl

Sathurjana Vashanthan

The storybook is a memoir of the artist that was written to inspire and be inspired by the readers. By sharing stories of the darker part of her life, the artist hopes to shine a brighter light to her life. Indonesia has been a good bridge to cross over from the darker part of life and enable her to have dreams and goals to achieve in life.

W-01

Pencil writing and drawing in a book
A5 book (15 x 21)





Lost in the Calm

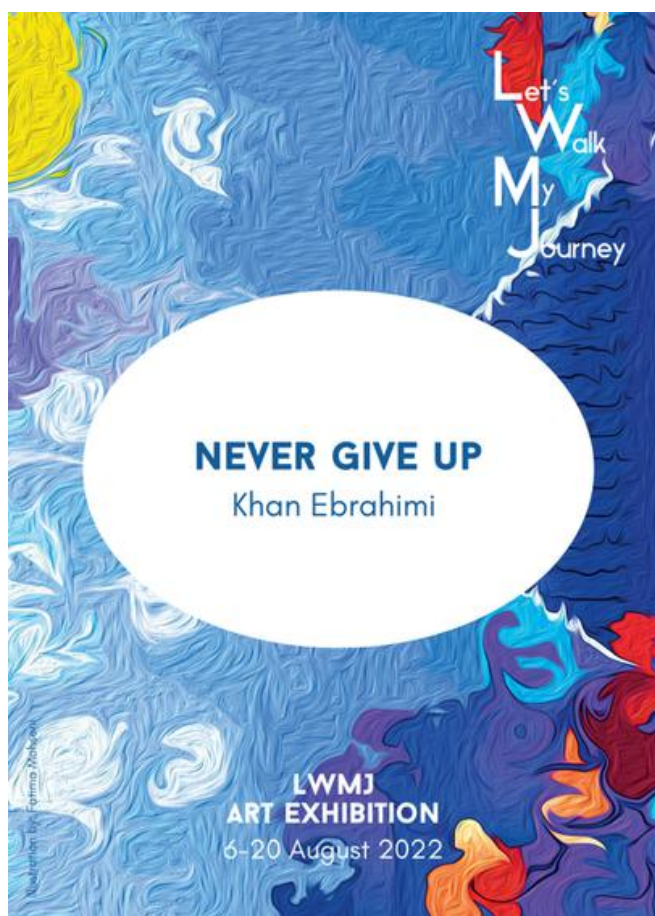
Ali Reza Yawari

Lost in the Calm is an anthology documenting the author's personal life as a displaced person and victim of persecution and war who is forced to flee his homeland and seek refuge in another country. He has struggled tremendously in his very young age to survive a perilous journey and has been experiencing a suffering of long wait in an uncertain situation in Indonesia. The book contains poems and prose coming out of his deep emotions of loss, his struggles to maintain hope, and his story of survival.

W-02

Printed on paperbook
A5 book (15 x 21), 85 pages





NEVER GIVE UP

Khan Ebrahimi

All my adventures started the day that I entered Indonesia. For the first time, I felt very lonely and far away from everything. I was on the other side of the globe. It was very hard and dreary. I was totally at a loss. What to do? Where should I go? Everything was strange for me. A different culture. A different country.

With the help of my own people, I decided to enroll myself in the United Nations (UNHCR) to ask for help. I was very stressed when I heard about the United Nations for the first time. I thought to myself, with the United Nations, I might be surrounded by soldiers and tanks and what modern weapons they might have in their hands, because I did not know about them before. I just heard its name for the first time.

When I got there for enrollment, their staff welcomed me very warmly. It was a pleasurable experience. After I finished my registration and interview, I applied for support. But they told me, "Sorry we cannot help you". I felt totally lost. "Oh my God, what should I do now?" I felt pressure from every angle. There was no way I told them I have nowhere to go and I have no place to live.

Never Give Up

Khan Ebrahimi

The writing tells the author's story of early days in Indonesia and how he sees life in a different light compared to before

Printed on artpaper
A5 book (15 x 21)

W-03



THE AFRICAN ASYLUM SEEKER AS AN ORPHAN

Nwankwo Nwaezeigwe

Let's
Walk
My
Journey

ART EXHIBITION
6-20 August 2022



THE AFRICAN ASYLUM-SEEKER AS AN ORPHAN— Reminiscences of a Roaming African-Scholar Asylum-Seeker



Author: Nwankwo Nwaezeigwe, PhD, DEd
Institute of African Studies
University of Nigeria, Nsukka
Nwaezeigwe@Asylum-Seeker-in-Republic-of-Nigeria
Email: Nwaezeigwe.nwankwo@gmail.com
Tel: +234726217628

To be an orphan is to be without parents—without father and mother.

To be an orphan is not just the absence of father and mother.

To be an orphan is not just about the physical loss of one's parents.

To be an orphan is to be a refugee; and to be a refugee is to be an orphan—since our nations and states are variously described as fatherland and motherland.

But there are two definitions of orphans as much as there are two definitions of refugees.

There are "ORPHANS" and there are "orphans"—the orphans with capital letters and the orphans with small letters.

Who are orphans with capital letters? You can find them among the Ukrainians.

The African Asylum Seeker as an Orphan

Nwankwo Nwaezeigwe

The writing is a poetic narration of the differing experiences of African asylum-seekers in both Europe and their Continent. It is anchored on the Ukrainian refugee experience which clearly showed European bias against non-European refugees particularly Africans in Europe, and partly on the inherent discomfiture in the management of asylum-seekers within the Africa Continent. The emergence of the new doctrine of the blue-eye associated with Ukrainian refugees soon became a new racial phenomenon in the characterization of refugees—the superior, being the European refugees and the inferior and consequently the orphaned being the African refugees – rejected in both their homeland and foreign land. The writer's book "Delivered from the mouth of the Dragon" is displayed in the exhibition and can be ordered through Amazon.

W-04

Printed on artpaper
A4 book (21 x 29.7)



**WHERE WE COME FROM,
DICTATORSHIP AND XENOPHOBIA
AT THE HEART OF INJUSTICES;
HERE, THE COMMUNITY IS
OUR NEW PART**

Koumba Matsouellet Barthele

Let's
Walk
My
Journey

ART EXHIBITION
6-20 August 2022



THE GUIDING INSTINCTS OF THE INSPIRED MAN



Author : Barthele Koumba

Theme : forcing people to leave country.

When my mind is soaring I feel at a dead end, when the sun comes up I feel anxious and wonder what my day would be like, when night falls I ask my God not to let me down, that's why I say it, man is an apprentice and pain remains his master, no one knows anything about it until he has suffered.

Life is a fight without pause, which looks like a long journey... exile is a master's school to achieve it you have to hang on... To hardships, always be victorious despite the obstacles, never lose faith... it is in this spirit that I managed to cross the stage of Angola which is a country in the form of a funnel in the field of migratory flow... imitate it in the north by the DRC, to the east by Zambia, to the south by Namibia and the western front is bathed by the Atlantic Ocean, which is why coming from the side of the Republic of Congo via Cabinda, the canoe was the only solution to reach Luanda via Soyo, by the loop of the mouth of the Congo river as these beautiful images show, but I would never advise anyone to try this experience, because the life of man is really sacred. Angola is a country closed by its system of political governance.

Having served in all loyalty a republican institution democratically established in 1992, unfortunately destabilized by the Angolan army by its interference to restore the current dictator on the impulse of the Elf society, ... are the main reasons for my insecurity in Angola. finally a good morning, I got up in my discretion, to go take a bus that dropped me off at the Namibian border, with my little Portuguese in my mouth I had to cross the border from Kunene to Windhoek via Oshikango. ... From there, I began to breathe well because of the stability of this country.

BKM

**Where we come from, dictatorship
and xenophobia at the heart of
injustices; here, the community is
our new part**

Koumba Matsouellet Barthele

The theme of the writing collection is about dictatorship and xenophobia at the heart of injustices. Victims of political intolerance, persecuted for xenophobic people, having already been unjustly tortured more than once for various reasons, the writings describe how the writer was forced to leave his and went through other at risk-countries like Angola. In Indonesia, the writer entered a new community as his new home. Despite the refugee regime in Indonesia, the writer still benefits from the hostility while in waiting. Life in Indonesia is centered around community activity respectful of basic values such as inclusive living, mutual aid, equality, assistance in social cohesion. In view of this story, the writers simply want to remind the readers that even if you are rejected at home, you must never lose hope.

W-05

Printed on artpaper
A4 book (21 x 29.7)



Like Saplings

Sayed Mohammad Amin

We were imprisoned
in a jail
its name was a Refugee Camp
Our children
were growing up like saplings

Like Saplings

*Sayed Mohammad Amin
Hussaini Masumi*

The writer watered saplings in a refugee camp.
They will be fruitful, their laughter matter as their lives do.

Printed on artpaper
Measurement N/A

W-06



Metanástefsi

Sayed Mohammad Amin

If migration had a face
Doubtlessly
It would be like a man's
That sees
Soaked in blood
The face of his only son
Beneath loads of debris.

Or would be like a girl's of five years old
Who runs
In a smoky city
To nowhere
And calls
Her mother.

If migration had a face
Doubtlessly
It would be like a family members'
That left what they had
To save the life of survivors
From war
From ignorance of some ignorants.

Metanestefsi

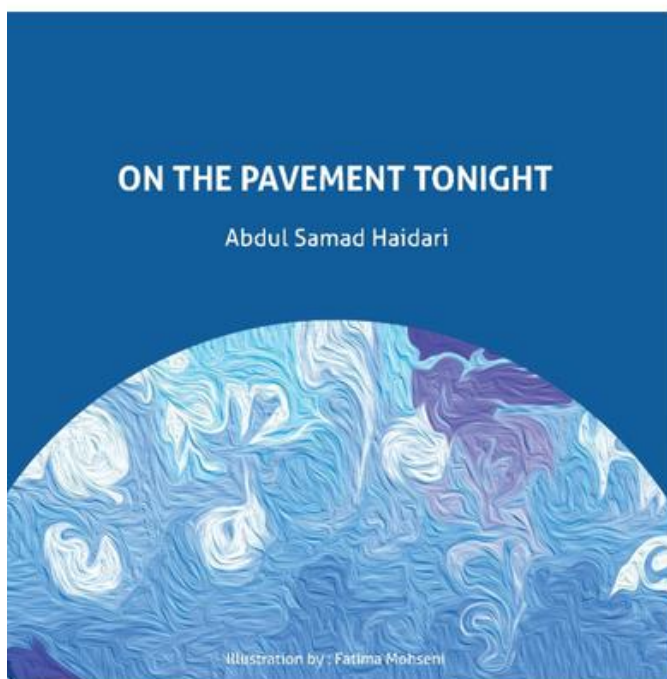
*Sayed Mohammad Amin
Hussaini Masumi*

The poem expresses the writer's feeling the moment he saw the news (of the death of Alan Kurdi). The second he saw the child, he became a refugee who passed seas and oceans who felt hurt, salt on wound. The blood dripped as expressed in the poem.

W-07

Printed on artpaper
Measurement N/A





ON THE PAVEMENT TONIGHT

The narrow sky grows drowsy,
the sun sinks, pink-coloured;
brightness declines to stay
over the part-blue broken tent.

I draw aside to write
but my hand trembles
as I feed the history paper
with the rose-coloured ink
that is linked to straight to my heartbeat.

On the Pavement Tonight

On the Pavement Tonight

The author writes as a life-giving form of resistance to the ongoing genocide of his Hazara people and culture; and the torturous treatment and slow deaths experienced by his fellow refugees. His writings offer stark truths and reflections that open space for remembering and reconstructing the strengths, riches and beauty of his Hazaragi history, land, community, family and life.

W-08

Printed on artpaper
Measurement N/A





1.



3.



4.



5.

1. The man in the jacket is the owner of the canoe, his name is Songo, he hid us under the tarp to avoid the patrols of the marine guards.
2. It was so hot in the tarpaulin, that to the point where, after a distance of free zone, we were obliged with my little Abel to remove our ways to breathe a little. there were times that the gigantic waves shook the canoe like a simple piece of paper, I tended to believe that my heart had sunk to the bottom of my stomach, I had to bear it.
3. This site is part of the precious tourist heritage of Namibia. each year it receives the visit of more than one million tourists from all over the world.
4. Cabinda being almost the gateway to Pointe Noire, while waiting for me to find solutions to leave this area of insecurity, I had to find a hideout 250 meters from the wild beach to better study the possibility of leaving the so-called area. still sensitive. Indeed, unfortunate things are happening between these two borders, insofar as two days after my departure, a team of sturdy policemen had gone to absent me at this place. But the traitor was my famous guide Giresse, because he hadn't stopped communicating indiscreetly. But, God is great.
5. Yesterday was yesterday! Today is now, we must prepare for a new integration in order to face tomorrow!

Where we come from, dictatorship and xenophobia at the heart of injustices; here, the community is our new part

Koumba Matsouellet Barthele

The theme of the writing collection is about dictatorship and xenophobia at the heart of injustices. Victims of political intolerance, persecuted for xenophobic people, having already been unjustly tortured more than once for various reasons, the writings describe how the writer was forced to leave his and went through other at risk-countries like Angola. In Indonesia, the writer entered a new community as his new home. Despite the refugee regime in Indonesia, the writer still benefits from the hostility while in waiting. Life in Indonesia is centered around community activity respectful of basic values such as inclusive living, mutual aid, equality, assistance in social cohesion. In view of this story, the writers simply want to remind the readers that even if you are rejected at home, you must never lose hope.

W-09

Printed on artpaper
50 x 40 (Framed)





The collection of photos express the artist's voices to complaint against human rights abuses and violations and corruption in Angola, which became the reason to flee and to seek asylum in another country.

1. The first part (Photo no. 1) showed one of the pictures he captured when he worked in Angola.
2. The second part (Photo no. 2-5) showed some pictures during his reporting on gold mining.
3. The third part (Photo no. 6-8) showed his current life in Indonesia after fleeing his country, being active in a refugee community in Jakarta and living a quiet family life in Indonesia.

Dissemination of human rights values, denunciation of abuses and corruption in Angola

Moussa Garcia

The collection of photos express the artist's complaints against human rights abuses and violations and corruption in Angola

Printed on artpaper
70 x 50 (Framed)

W-10



Working for Gender Equality in Sport

Learning from sports community in Cisarua, Bogor

Photostory by a refugee youth



Gender equality is at the core of human rights, it is when people of all genders have equal rights, responsibilities, and opportunities.

Working for Gender Equality in Sport: A Photostory Project

A Refugee Youth

Photostory encourages us to develop more awareness of our surroundings and connects them to our own story. In 14 weeks in early 2022, four participants joined RDI UREF Refugee Mentorship Program. Together with mentors and facilitators, they learned about resilience, research, and language and cultures. A research-based photostory was introduced as one subject under the program.

This is a final work from one participant about his/her research interest in gender equality. Combining visual elements, and readings, the participant is making sense of his/her surroundings and his/her own lived experiences.

W-11

Printed on artpaper
70 x 50 (Framed)



A look into parenting styles and the importance of community

Photostory by Muna Baroud



Ever wondered how life would have been for you if you were raised differently?

A Look into Parenting Styles and the Importance of Community: A Photostory Project

A Refugee Youth

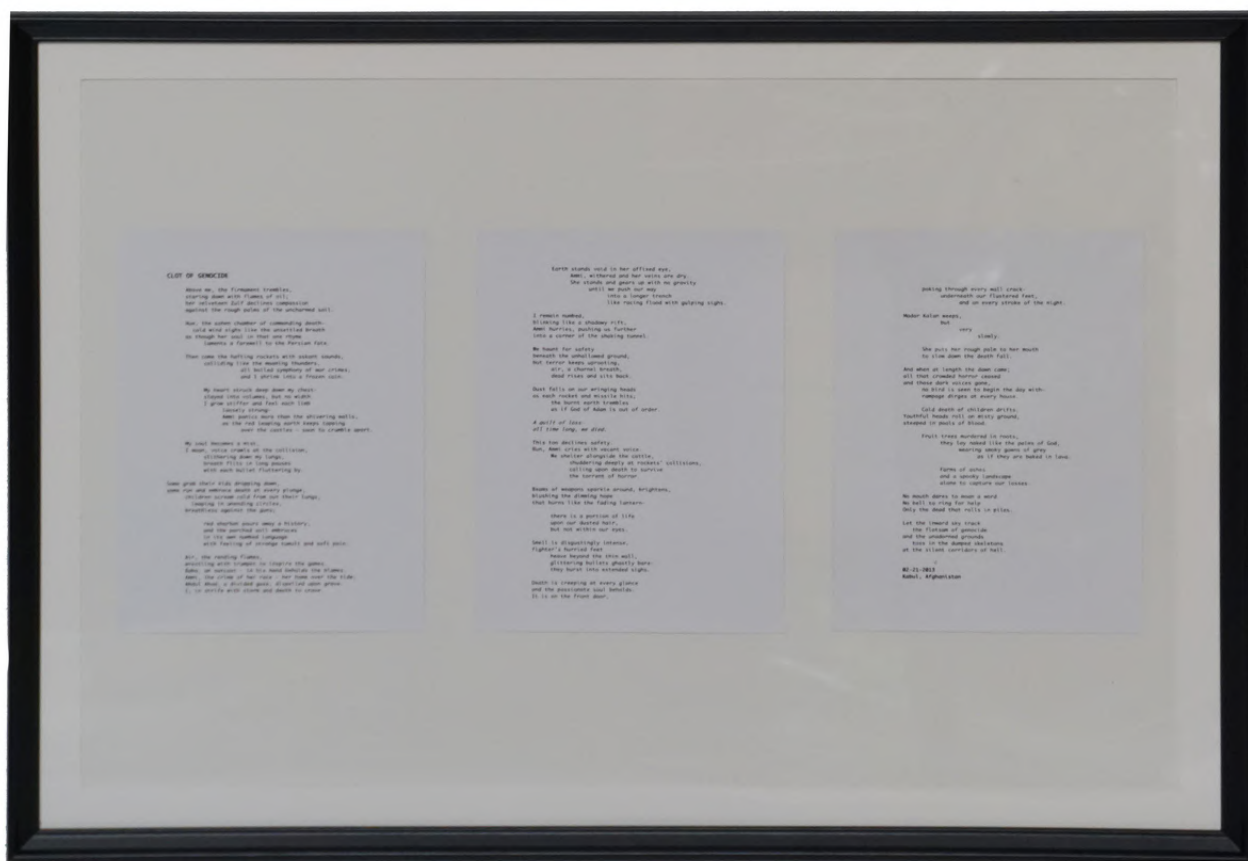
Photostory encourages us to develop more awareness of our surroundings and connects them to our own story. In 14 weeks in early 2022, four participants joined RDI UREF Refugee Mentorship Program. Together with mentors and facilitators, they learned about resilience, research, and language and cultures. A research-based photostory was introduced as one subject under the program.

This is a final work from one participant about his/her research interest in parenting. Combining visual elements, and readings, the participant is making sense of his/her surroundings and his/her own lived experiences.

W-12

Printed on artpaper
70 x 50 (Framed)





Clot of Genocide

Abdul Samad Haidari

The author writes as a life-giving form of resistance to the ongoing genocide of his Hazara people and culture; and the torturous treatment and slow deaths experienced by his fellow refugees. His writings offer stark truths and reflections that open space for remembering and reconstructing the strengths, riches and beauty of his Hazaragi history, land, community, family and life.

W-13

Printed on artpaper
70 x 50 (Framed)



The background is a complex abstract composition. The left side features a dense, swirling pattern of light blue and white, resembling a marbled or liquid texture. On the right, there are more vibrant, swirling patterns in shades of blue, purple, red, and orange. A large, solid blue circle is positioned in the lower right quadrant, partially overlapping the other elements. To its right, a smaller circle is filled with a diagonal hatching pattern in a lighter blue shade. The word "ARTISTS" is centered within the large blue circle in a bold, white, sans-serif font.

ARTISTS



Let's Walk My Journey

Let's Walk My Journey features a total of

34 artists

of refugee, asylum seeker, and people with displacement backgrounds.

13 artists

from Afghanistan residing in DKI Jakarta

7 artists

from Afghanistan residing Pekanbaru

1 artist

from Afghanistan residing in Makassar

1 artist

from Iran residing in Jakarta

1 artist

from Angola residing in Jakarta

1 artist

from Somalia residing in Jakarta

1 artist

from the Republic of Congo residing in Jakarta

7 artists

from Sri Lanka residing in Medan

1 artist

from Afghanistan residing in German

1 artist

from Nigeria residing in Rwanda



Abdul Samad Haidari

is an Afghan-Hazara Independent Freelance Journalist and published poet. Prior to fleeing Afghanistan, he wrote for the Daily Outlook Afghanistan Group of Newspapers and the Daily Afghanistan Express, and also worked with Norwegian Refugee Council and ActionAid Afghanistan. He has been exiled to Indonesia since 2014 and continues to write as a life-giving form of resistance to the ongoing genocide of his Hazara people and culture. He is the author of a best-selling book in Indonesia, *The Red Ribbon*, an illustrated book of poetry published in 2019. He was featured at the 2019 Ubud Writers & Readers Festival and has appeared in many other international events.



Ali Agha Mohsen

is a 17 years old artist from Afghanistan, currently living in Pekanbaru. He started learning digital illustration and photo manipulation in 2019 and is currently creating artwork depicting fantasy world.



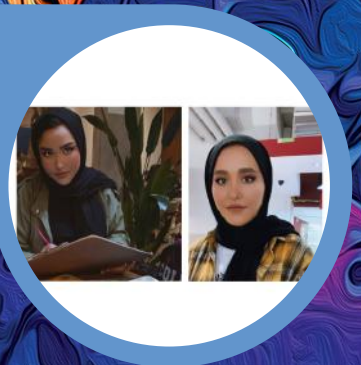
Alireza Bomanali

is a 37 years old artist from Afghanistan. He learned jewelry making from his friend when he was 24 years old and had been professionally making jewelries before he came to Indonesia to seek refuge.



Ali Reza Yawari

is a young writer and filmmaker from Afghanistan whose main focus are on migration, human trafficking and refugees situation in Indonesia. His films and documentaries won awards in various festivals, exhibitions and online film competitions. His documentaries were screened and discussed in three consecutive years of the Global Migration Film Festival (2018-2021). His new book "Lost in the Calm" and film "The Companion" will be launched and screened in the Let's Walk My Journey Art Exhibition.



Atefeh and Taiba Khavari

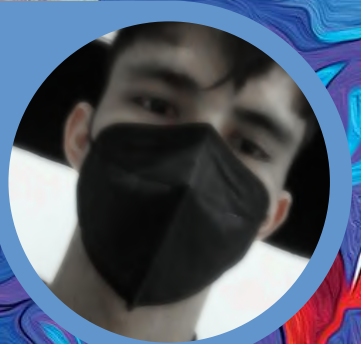
are twin sisters who share a fondness of painting since their childhood. They generally do portrait painting with human face as an object. This exhibition include three of their original works, with both sisters work together in each painting.

**Aziz Nowrozi**

is an artist from Afghanistan, who have been living in Jakarta since 2019. He learned to draw professionally for 3 years in Afghanistan and Pakistan. Aziz loves to draw as he sees drawing as a way of talking and showing words using shapes, lines and colors.

**Ehsan Rezaie**

is an 18 years old artist. He has lived in Pekanbaru for 8 years. Besides digital illustration, he also created music posters for musicians.

**Farhad Alizada**

has been doing digital illustration for 3 years.

**Farishta Amiri**

is an 18 years old artist from Afghanistan who has been living for 8 years in Pekanbaru. Because she is not allowed to go to school as a refugee, she started learning art and digital illustration on her own, with the help of her friends and a volunteer teacher from her community.

**Faryadi**

is an artist from Afghanistan. While good at drawing, he left school in his younger years. He started to teach himself how to draw again by watching tutorial videos after living in Indonesia.



Fatima Khawari

is a 25 years old artist from Afghanistan, who has been living in Indonesia since 2018. Fatima has played with copper wire decorations since before she came to Indonesia, but started to create artwork professionally around three to four years ago as her way to show that refugees can do anything and can be creative as other people.



Fatima Mohsen

is an artist currently living in Pekanbaru. She learned digital illustration a few years ago and considers it as an exceptional way to express her thoughts.



Girukshy, 13 years old, and Sakshy, 5 years old

are sisters from Sri Lanka, who are living in Medan with their parents. Sakshy was born in Indonesia, while Girukshy fled her country with their parents. They dream of living happily in a big house with their family. Both prays that someday they will be able to stay permanently in a country that welcome them and their family. Their mother also join this exhibition as an artist.



Hiresh Shiva

born in 1980, is an artist from Iran. He graduated from University of Art in Tehran in 2008, majoring in painting. He joined numerous exhibitions since 2000 and has held several solo exhibition in Kuwait, Iran, and Turkey, the latest being in 2015. He won several awards and have published some of his works in art magazines. Brick walls are a subject he has been using for more than 15 years.



Jakarta Bersatu project

is a refugee-led initiative with the dual purpose of creating livelihood and self-empowerment opportunities to refugee whilst also giving them a sense of place within this new community. JBP training not only helps refugees to learn new skills and language, but also helps them to be able to meet their basic living needs, overcome their anxiety and depression, and spend their time in a positive and meaningful manner while waiting for resettlement or a durable solution.

**Khan Ebrahimi**

is a young artist from Afghanistan. He has been living in Indonesia since 2016.

**Koumba Matsouellet Barthele**

was born in Dolisie in the southern Congo Brazzaville. He graduated from a specialized higher education at CESA and holds 14 training certificates in different fields. Prior to seeking asylum, he worked at as a public official of the Ministry of the Interior 1995 to 2018. Koumba is a polyglot who loves creative writing. He is active in his community in Jakarta as a French language teacher, community paralegal, and a volunteer interpreter.

**Moussa Garcia**

is an Angolan photographer and investigative journalist at the service of Angola, without political affiliations and non-profit whose editorial line is embodied in the dissemination of human rights values, complaints against abuses and corruption in Angola.

**Muna Baroud**

is a quiet and observant person most of the time and full of life and energy when with the right people. She enjoys music, particularly Jazz, and is a hardcore fan of Tulus.

**Nasrina**

is an artist from Afghanistan who loves to paint to express herself to the world. She loves art and thinks art is part of her life that make everything beautiful.



Nwankwo Nwaezeigwe

is a Nigerian literary artist, Africanist scholar, author, civil rights activists, and public affairs commentator. He is currently registered as a refugee in Kigali, Republic of Rwanda. Dr. Nwaezeigwe received his Doctorate in International History and Diplomacy from University of Nigeria, Nsukka and a Doctor of Divinity honoris cause from Triune Biblical University, New York. His areas of research focus are ethno-religious conflicts and transnational history. Prior to his exile, he was a Senior Research Fellow at the Institute of African Studies, University of Nigeria, Nsukka. He is currently the Director of the Nigerian Civil War and Genocide Research Network.



Pooran Fayaz

was born in Herat, Afghanistan, in 1988. She received her Bachelor Degree in Language Translation. She participated in several group exhibitions in Afghanistan, Turkey, and Germany. Her latest exhibition was in February 2022 as part of a camp collection refugees art gallery. Her mostly black-and-white paintings are about women and children especially on the subject of poverty and misery.



Priyatharsini Hilman

is an artist from Sri Lanka. As a mother who has been living in Indonesia for 10 years with her family, she is often at lost in uncertainties and she worries about her daughters' education and future life. Her two daughters also join this exhibition as artists.



Rasam Asif

is an artist from Afghanistan, currently living in Indonesia



Regina Vashanthan

is a 46 years old artist from Sri Lanka, who has been living in Medan for eight years with her two daughters. She learned how to sew from online videos after living in Indonesia.



Rija Batool

is an 18 years old artist from Afghanistan, currently residing in Indonesia. She loves to express herself through art including drawing and painting, and above all, she likes to explore new things.



Saginthana Vasanthan

is a 15 years old artist from Sri Lanka. She has been living in Medan for eight years with her mother and sister. She taught herself to draw at 10 years old because she could not go to school or had a teacher. Her dream is to become an artist and hope the exhibition will help her open the way to become one.



Sathikaran Kumuthiny

is an artist who has been living in Indonesia for 9 years. She learned how to make handicraft to cope with stress and pressure of living as a refugee.



Sathurjana Vashanthan

is a 17 years old artist from Sri Lanka. She has been living in Medan for eight years with her mother and sister. She lost her father in the Sri Lankan civil war.



Sayed Mohammad Amin Hussaini Masumi

is a poet currently residing in Indonesia. He expresses himself in the following description: "When you sense the world, it is clearly pretty, I am a sensing man who poured words as it shall be. When you're a poet, when you're an author, you're being imprisoned in this world. However writing is the window to see out of this prison. Gratefully, I do have a small window in my cells."




Zainullah Amiri

is an artist from Afghanistan currently living in Indonesia. He learned graphic designing for 2 years on his own as a hobby and a future career aspiration. His work is mostly depicting fantasy and full surreal designs.



"A refugee youth"

is an artist who has been living in Indonesia for a few years. He chooses to be unidentified for several reasons, but would like to share his ideas about the world to the LWMJ exhibition visitors.

The background is a complex abstract composition. The left side features a dense, swirling pattern of light blue and white, resembling a marbled or liquid texture. The right side is dominated by a large, solid blue circle that overlaps the other elements. Within this circle, the text 'PUBLIC PROGRAMS' is written in a bold, white, sans-serif font. To the right of the circle, there are diagonal blue lines and a small, colorful, abstract shape in the upper right corner, composed of red, orange, and blue swirls.

PUBLIC PROGRAMS

SPECIAL EVENTS

■ OPENING EVENT

Day/Date : Saturday, 6 August 2022
Time : 15.30 – 18.00 WIB (GMT+7)
Location : Work Coffee Jakarta

Agenda

1. Welcome Remark from RDI Director
2. Welcome Remark from the UK Royal of Engineering
3. Opening Remark from Let's Walk My Journey Exhibition Team Lead, Dr. Akino Tahir
4. Essay reading from Marofa Sharifi

■ CLOSING EVENT

Day/Date : Saturday, 20 August 2022
Time : 16.00 – finish (GMT+7)
Location : Work Coffee Jakarta

Agenda

1. Closing remark from Exhibition Team Lead
2. Exhibition short report
3. Poetry reading from Mozhdeh Ahmadi
4. Folk music performance from Shirafzal Ahmadi Band
5. Poetry and music performance by Gabriela Fernandez

Watch the event online through [RDI Indonesia](#) YouTube channel Livestream



OPENING TALKSHOW

TOPIC: Refugees and Participatory Capacity

The event aims to lay the foundation for the dialogue and discussion that are expected to happen throughout the art exhibition between artists and visitors. The focus is on the participatory capacity of asylum seekers and refugees in the everyday life of society and the places where they are living. This includes participation in the discussion and decisions made by relevant authorities throughout their displacement journey.

Moderator will guide speakers to discuss several points, including but not limited to:

- Who asylum seekers and refugees are, particularly in the Indonesian context
- What participatory capacity is and how it is related to meaningful participation
- Why participation in the host society is important for both ASRs and the host society and the scenario if we fail in ensuring participation
- How to increase participatory capacity and achieve meaningful participation of ASR in the host society
- Lessons learned or best practice of meaningful participation of ASR in host society

Day/Date : **Saturday, 6 August 2022**
Time : 15.30 - 18.00 WIB (GMT+7)
Location : Work Coffee Jakarta

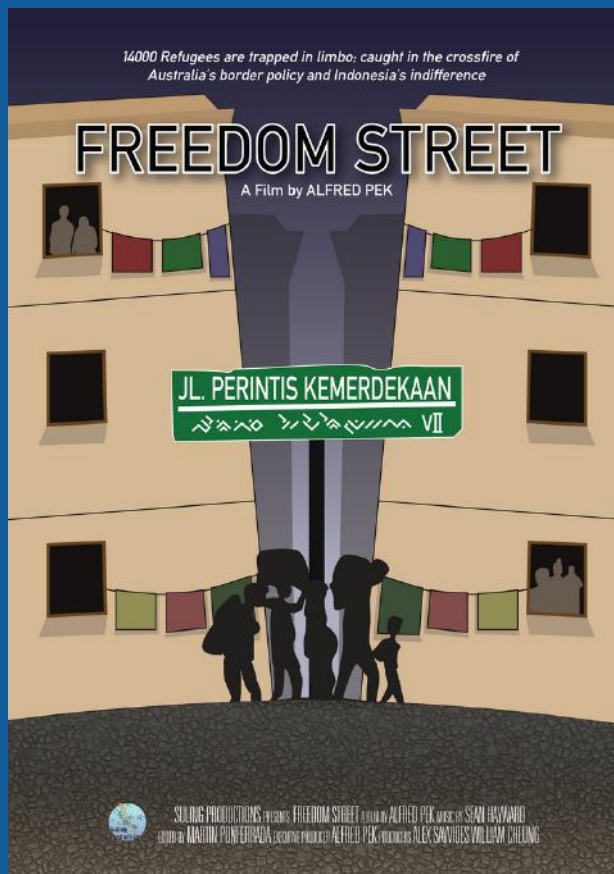
Moderator : Dr. Nino Viartasiwi, RDI UREF

Invited Guests :

1. Vincent Rumahloine, Let's Walk My Journey Exhibition Curator
2. Mohammad Mudasar Khan
3. Elina Mark
4. Gading Gumilang, Jesuit Refugee Service (JRS) Indonesia

Watch the event online through [RDI Indonesia](#) YouTube channel Livestream

MOVIE SCREENING



Freedom Street Documentary

Freedom Street Documentary explores the harrowing plights of Joniad, Ashfaq, and Azizah, three refugees who are affected by the consequences of Australia's policies who are trapped in Indonesia. This feature-length documentary tells their moving stories whilst deconstructing Australia's cruel border protection policy in a series of conversations with various experts, illuminating the issue in its entire (dark) historical and contemporary context.

Find out more at www.freedomstreetfilm.com

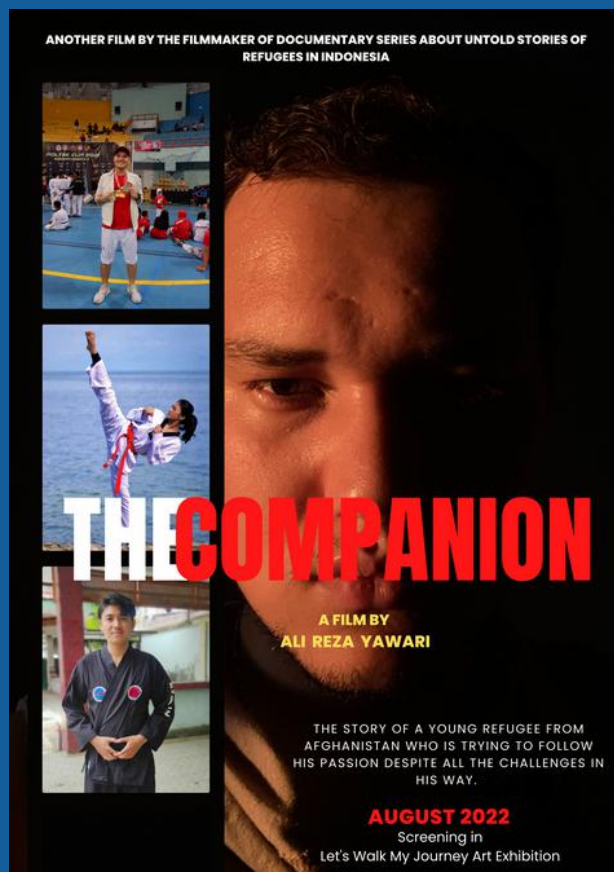
ONLINE

Day/Date : **Sunday, 7 August 2022**
Time : 10.00 - 12.00 WIB (GMT+7)
Location : Zoom Meeting, registration required. Register [HERE](#)

ONSITE

Day/Date : **Tuesday, 9 & 16 August 2022**
Time : (1) 13.00-15.00 WIB, (2) 16.00-18.00 WIB, (3) 19.00-20.30 WIB
Location : Work Coffee Jakarta

MOVIE SCREENING



The Companion

The Companion depicts the story of a young refugee from Afghanistan living in transit (temporary stay) in Indonesia, waiting to be resettled in another country. As Indonesia is not a signatory to the 1951 Refugees Convention, refugees have very limited access to their basic human rights during their long years of stay. This makes the young refugee face a lot of hardships and disappointing moments in his life. Yet he continues to follow his passion to train as an athlete and to accompany his local friends. The movie will see its first public screening in the Let's Walk My Journey Art Exhibition.

ONLINE

Day/Date : **Sunday, 7 August 2022**
Time : 13.00 - 14.30 WIB (GMT+7)
Location : Zoom Meeting, registration required. Register [HERE](#)

ONSITE

Day/Date : **Thursday, 11 & 18 August 2022**
Time : (1) 13.00-15.00 WIB, (2) 16.00-18.00 WIB, (3) 19.00-20.30 WIB
Location : Work Coffee Jakarta



DIRECTORS TALK

The Directors Talk session invites the movie directors to talk about the process of developing the movies and the messages they want to convey to the public in Indonesia and beyond. Moderator will guide speakers to discuss several points, including but not limited to:

- Why film is chosen as a media to convey a message
- What inspired the movie and how the producers or directors were inspired to choose the topic
- What messages the movie wants to convey
- How the movies fit into the discussion on forced displacement policy-making in Indonesia
- Tips and trick for ASR individuals who aspires to express their ideas through filmmaking

Day/Date : **Sunday, 7 August 2022**

Time : 15.30 - 17.30 WIB (GMT+7)

Location : Zoom Meeting, registration required. Register [HERE](#)

Moderator : A. A. Istri Diah Tricesaria, PhD researcher at Monash University


Invited Guests :

1. Alfred Pek, Director of "Freedom Street Documentary"
2. Ali Reza Yawari, Director of "the Companion"

Watch the event online through [RDI Indonesia](#) YouTube channel Livestream



ARTIST TALKS



Art needs no explanation, it only shows. Art could provide us freedom and space to express ourselves and even create a specific value. Beyond that, art could keep track of culture and history, assist human development, and even become a tool for lots of purposes, such as health. Art is widely recognized and utilized as an imaginative and therapeutic tool to change and manage the situation. In this session, we invite the artists who join the LWMJ Exhibition to introduce their stories and artworks.

Moderator will guide speakers to discuss several points, including but not limited to:

- What art is and what it should take to be recognized as an art
- The function of art and how we can make the best out of it
- How art can heal
- Lessons learned or case study of art utilized as therapeutic tool, especially for those who with lived experience of traumatic events
- Who the artists are and why arts
- Stories behind exhibited artworks and messages they want to share with the public

To Write is To Heal

Day/Date : **Saturday, 13 August 2022**
Time : 12.30 - 18.00 WIB (GMT+7)
Location : Work Coffee Jakarta

Moderator : Felix K. Nesi, Indonesian Author

Invited Guests :

1. Abdul Samad Haidari, LWMJ Artist
2. Sathurjana Vashanthan, LWMJ Artist
3. Agustinus Wibowo, Indonesian Author
4. Kieren Salazar, the Archipelago

Let's Hear My Journey

Day/Date : **Saturday, 13 August 2022**
Time : 12.30 - 18.00 WIB (GMT+7)
Location : Work Coffee Jakarta

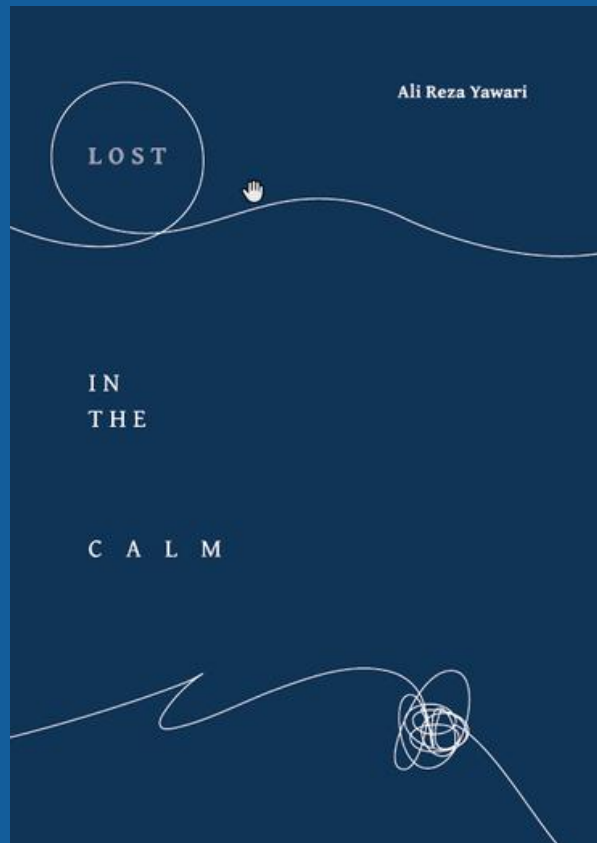
Moderator : Teresa Retno Arsanti, RDI UREF

Invited Guests :

1. Hires Shiva, LWMJ Artist
2. Fatima Khawari, LWMJ Artist
3. Muna Baroud, LWMJ Artist
4. Karinka Ngabito, Creative Art Practitioner

Watch the event online through [RDI Indonesia](#) YouTube channel Livestream

BOOK LAUNCH



Lost in the Calm

LWMJ Series of Events includes a book launching and signing session for an Afghan writer and filmmaker, Ali Reza Yawari. The anthology documents the author's personal life as a displaced person and victim of persecution and war who is forced to flee his homeland and seek refuge in another country. He has struggled tremendously in his very young age to survive a perilous journey and has been experiencing a suffering of long wait in an uncertain situation in Indonesia. The book contains poems and prose coming out of his deep emotions of loss, his struggles to maintain hope, and his story of survival.

Day/Date : **Saturday, 13 August 2022**
Time : 12.30 - 18.00 WIB (GMT+7)
Location : Work Coffee Jakarta

Moderator : Risye Dwiyan, RDI UREF
Invited Guests : 1. Ali Reza Yawari, Author of "the Companion"
2. Felix K. Nesi, Indonesian Author

"Lost in the Calm" book is available for Pre-Order.
Please place your order at: <https://bit.ly/LostintheCalm-PO>

Watch the event online through [RDI Indonesia](#) YouTube channel Livestream



ARTIST MEET-UP



Artists meetup is an unmoderated, dynamic, and interactive public networking session designed specifically to allow artists and visitors to gather, get to know each other, make connections, and exchange experiences. The meetups are organized in person and online on different occasions to enable artists and visitors who are based both inside and outside of the Jabodetabek area to participate.

ONLINE

Day/Date : **Sunday, 13 August 2022**
Time : All day
Location : Work Coffee Jakarta

ONSITE

Day/Date : **Sunday, 14 August 2022**
Time : 10.00-12.00 WIB
Location : Gathertown platform. Link [HERE](#) (PC and Google Chrome only)

The background is a complex abstract composition. The upper portion features swirling, marbled patterns in shades of blue, purple, red, and orange, with a visible brushstroke texture. A large, solid blue circle occupies the lower half of the frame. The word "SPEAKERS" is printed in white, bold, sans-serif capital letters across the center of this circle. A section of the circle's right edge is filled with a pattern of parallel, light blue diagonal lines.

SPEAKERS



Agustinus Wibowo

is an Indonesian travel author and photographer who previously worked as a journalist in Afghanistan.



A. A. Istri Diah Tricesaria

is a recipient of The Herb Feith Scholarship from Monash Herb Feith Indonesian Engagement Centre who is focusing her PhD research on the experience of refugee women in precarious livelihood. Previously she worked with JRS Indonesia (2015) and HOST International (2019).



Alfred Pek

is a filmmaker, video journalist, director, and an aspiring storyteller, adventurer, and explorer of pluralism and intersections of identities. Having diverse life experiences in Indonesia and then Australia, it has inspired him to pursue the direction of telling stories that matter to broader social contexts to inspire actions and move human hearts.



Elina Mark

is a 40 years old dentist originally from Sudan. She has nine years experience as a dentist. She fled her country and arrived in Indonesia in 2017. She has since been recognized as a refugee by UNHCR. In Indonesia, she worked as Partnership Development Manager and teacher at Roshan Learning Center in Jakarta for two years. Currently she is an Educational Coordinator at "BTF", and Academic Advisor and math teacher at "4all Learning Center". She has been a strong advocate for refugees in Indonesia.



Felix Nesi

writes poetry, short stories, essays, and novel. His novel Orang-Orang Oetimu (People of Oetimu) won Jakarta Arts Council's Biannual Competition for Novel Manuscript in 2018. In 2021 he was awarded the Ministry of Education, Culture, Research, and Technology literary award for the novel category. He participated in a writer's residency in Amsterdam by the Indonesian National Book Committee in 2019. He also participated in the 2022 Spring Residency of the International Writing Program at the University of Iowa.



Gabriela Fernandez

a singer-songwriter, musician, and visual artist from East Nusa Tenggara. Her music and artworks serves as the medium for her self journey while advocating for mental health issues. She is currently making meditative music based on rhythms from Lamaholot, East Flores, as well as writing songs about finding home and growing up. She is the founder of akarupa.id, a platform of self-development through art and journaling. For the last few years, Gabriela also actively held art for healing workshops based on mindfulness, in the form of live painting/expressive painting.



Gading Gumilang

has been working with Jesuit Refugee Service (JRS) Indonesia since 2014 mainly on legal, protection, and advocacy for refugee in urban setting. Currently Gading is the National Information and Advocacy Officer. Accompaniment, service, and advocacy for those who are forcibly displaced remain to be the mission of JRS that inspires Gading to keep walking alongside with the refugees.



Gloria

is from Republic Democratic Of Congo. She is living in South Africa as an asylum seeker for 8 years. She is a humanitarian Artist who is using music to promote refugees and women's rights.



Karinka Ngabito

is a creative worker for 17 years and is currently a Therapeutic Art Practitioner. This year she will continue her education to get her post-graduate degree in Health Social Psychology. She started a Merakit Diri, a blog on creativity and wellbeing in 2021, and started Mind Art Exercise at the same time.



Kieren Kresevic Salazar

is a Latinx writer and co-founder of the archipelago collective. Kieren is a former Pforzheimer Public Service Fellow at Harvard University, and holds a degree in Comparative Literature from Harvard.



Marofa Sharifi

is a college student, barista, and an entrepreneur from Afghanistan. She likes to explore different concepts including art, science, and social networking.



Mohammad Mudasar Khan

is a Pakistani refugee who has been in Indonesia since September 2012. He loves being involved in social activities. Now at age 26, one of Mudi's greatest passions has always been education. He has been advocating for refugee access to official education in Indonesia for the past 10 years.



Mozhdah Ahmadi

is a writer from Afghanistan, and a member of the archipelago writers collective. She is a teacher in a learning center for refugee people. She promised to herself to share her knowledge and educate the children of Afghanistan for having a better country in future. She believes we can change everything through education in Afghanistan, and it is her promise to the old generation.



Shirafzal Ahmadi Band



Teresa Retno Arsanti

was a Project Coordinator at RDI Urban Refugee Research Group. She has more than 3+ years of experience in proposal development, research and consultancy project management, as well as networking activities around the issues of sustainable development and resiliency. She has various working experiences in migration, gender, and other cross-cutting sectors. She has been involved in consultancy projects and several research projects funded by, such as but not limited to, USAID, Global Challenges Research Fund, European Union, Stockholm Environment Institute, and Royal Academy Engineering.



LWMJ TEAM & VOLUNTEERS

LWMJ Organizing Team

Akino Tahir
Ali Reza Yawari
Ayu Prestasia
Febrianty Hasanah
Teresa Retno Arsanti

LWMJ Volunteers

Amalia Mawardi
Eugenia Ajeng Larasati
Erni Yulianti
Hussain Aqa KHalili
Inez Peringga
Jelang Ramadhan
Kenny Setiawan
Lulu Andita
Mirza Haidari
Muna Baroud
Roro Haliza Sekarlangit Kusumaayu
Sitti Fathimah Herdarina Darsim
Theoldora Sekar Kinarya Anindyani

RDI and RDI UREF Team

Nino Viartasiwi
Risye Dwiyani
Maria Putri Adianti

Let's Walk My Journey

Let's Walk My Journey Art Exhibition is intended to support the meaningful participation of asylum seekers and refugees. The project aims to provide a platform for ASRs to share their artistic expression, to enable ASRs to voice their stories through arts that function as a 'safe space' towards meaningful participation, and to increase awareness and interaction between ASRs and the general public including local communities and stakeholders, especially in Indonesia as a refugee-hosting country, albeit temporarily.

Let's Walk My Journey Art Exhibition will get the visitors assimilated with the first point of view of the journey that has been experienced by ASRs. The term Journey here refers to the wholesome journey, not only on their journey when they are forced to flee their origin country to another country, but also their life journey is will also be up to the visitors's experience and interpretation.

For more information, visit
www.rdiuref.org



Illustration by: Fatima Mohsen

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