

The formation of indignation regimes: Indonesian artists, German discourses, and the *documenta fifteen* exhibition.

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The *documenta*, held every five years in Kassel, Germany, is one of the largest and most important art fairs worldwide. In 2022, the Indonesian art collective Ruangrupa was in charge of the *documenta*, aiming to present their *lumbung*-concept and represent voices from the Global South which then should engage into dialogues with the audience in Germany. However, from the very beginning, accusations of anti-Semitism occurred, and during the first days of the exhibition, details of an artwork by the Indonesian collective Taring Padi triggered large debates in Germany as people argued that anti-Semitic stereotypes are incorporated in the painting.

In both conventional and online media, waves of indignation emerged. Some criticized the anti-Semitism while others pointed towards racism some PoC-artists at the *documenta* experienced. Others criticized censorship. In my talk I will refer to Jonas Bens' (2022) concept of "indignation regimes" to analyze the discourses which emerged from the *documenta*. I suggest that different historical experiences of anti-Semitism and colonialism in Germany and Indonesia (and, by extension, the Global South) sharpened the indignation regimes, leaving little room for meaningful debates. The view of the respective other (the "racist German" for some Indonesians and the "anti-Semitic Indonesian Muslims" for some Germans) served the function of stabilizing the own identity. Therefore, a discursive rupture (resulting in new forms of self-images) might be a necessary condition for a meaningful dialogue.