

Pada pertengahan tahun 2022, kolektif seni asal Yogyakarta, Taring Padi, diundang untuk berpartisipasi dalam documenta fifteen, salah satu bienal seni rupa terbesar di dunia. Salah satu karya mereka, *People's Justice* (2002, banner, 8x12m), menjadi sorotan media dan perdebatan publik di Jerman setelah dituding mengandung unsur antisemitisme. Seiring dengan kontroversi ini, sejumlah seniman documenta lainnya juga mengalami inspeksi mendalam, terutama yang memiliki keterkaitan dengan gerakan BDS (Boikot, Divestasi, dan Sanksi) maupun menyatakan dukungannya terhadap perjuangan anti kolonialisme dan perjuangan pergerakan rakyat Palestina. Artikel ini mengkaji alasan di balik penolakan terhadap *People's Justice* di Jerman, mengingat ketidakberadaan reaksi serupa di negara lain, dengan melihat secara teoritis bagaimana aktivisme transnasional dapat menyebar ataupun gagal menyebar ke lokasi selain dari asalnya.

Kata kunci: *Taring Padi, documenta fifteen, seni rupa, aktivisme transnasional, demokrasi, ruang publik*

Abstract

In mid-2022, Yogyakarta-based art collective Taring Padi was invited to participate in documenta fifteen, one of the largest art fairs in the world. One of their works, People's Justice (2002, banner, 8x12m), came under media scrutiny and public debate in Germany after being accused of antisemitism. In the wake of this controversy, several other documenta artists have also come under scrutiny, particularly those with links to the BDS (Boycott, Divestment and Sanctions) movement or who have expressed support for the anti-colonialist cause and the Palestinian movement. Given the absence of similar reactions in other countries, this article examines the reasons behind the rejection of People's Justice in Germany by looking at how transnational activism can spread or fail to spread to locations other than its origin.

Keywords: *Taring Padi, documenta fifteen, fine arts, transnational activism, democracy, public sphere*