

## Inviting Borders

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Borders are real but not always tangible. They arise from the idea of the other and blur when these divisions overlap. Within our political geography, a border becomes apparent only after we happen to cross on the other side and look back from where we came. Also, when moving there, we always bring along our bit with us while we consciously caress the new other in order to be accepted by them.

Paradoxically, even as the world might seem to shrink in distance and time, the chasms of divisiveness can be seen steadily deepening. Polarities, once unimaginable in certain streams, now loom large from perspectives we never considered before. Hence, even within a smaller area, which may be under one political flag, has religious and ethnic divisions, multiple languages, varied cultural practices, economic stratification, gender biases, and the list can go on.

Exhibition Transfer Station-The Missing Shadow happened in Gemeinde Köln in April to May, 2024 including the main show in the space of Gemeinde Köln and 2 screenings in Ebertplatz. Developing around the theme of move on the border, refugee issue and the reasons for the formation of boundary such as religions conflict and gender stereotypes. The Taiwan-based background of curators TSAI Ping ju and LI Kuei-Pi helps them understand it in deep. For TSAI Ping Ju, a series of social movement in between 2012-2014 in Taiwan and a large number of social practice in Contemporary Art cases from that time inspired his idea of border. LI Kuei-Pi have been do her research in India many times and also followed the route of refugee community from South Asia to Europe in 2022 and their archive in cold war in Taiwan. She thinks the importance of border and its influence in art is its productive forces.

Born in Bangladesh and lives in India , **Tapas Roy**'s abstract graphics show his sound memory in the moment he and his family crossed the border on the river which lies between India and Bangladesh in the Bangladesh Liberation War.

Behind their aesthetics, the Delhi, India-based **Rajnish Channesh**'s colorful landscapes inspired by his daily life in a neighborhood in Okhla which was one of the places religious conflict occurred in Delhi. They are loaded with subtle symbolic references bordering their immediate past with their hidden fate in the approaching future.

**Manmeet Sandhu** from Delhi, India, represents Project Mahila Zine here. As suggested by its name, 'Vichar\_k\_achaar' can be understood at many levels in Hindi, ranging from a spicy essential concoction to an utter mess. These visuals use the strength of playful directness and simple messaging of a comic characterization. *Mahila* has to cross on a daily basis the self-formulated borders created by the topographies of the society they are a part of.

**Tsering Motup Siddho**, from Ladakh, India, hits hard with the journey of a once fine handcrafted porcelain bowl becoming a cheap mass-produced factory object, losing its precious individuality and uniqueness in this crossover. His work also shows the exchange on the bordary.

The show also successfully screened films around this theme organized by **Tenzin Tsetan Choklay** and **Drung Tibetan Filmmaker's Collective**. One screening from their film education program from 2022 which opens for Tibetan youths from the Himalayas and supports them to produce their first film. Another screening show works from members of Drung. It also reminds viewers to focus on another 2 videos in Gemeinde Köln which were made by TSAI Yung Ching and her students in 2012. At that time, she tried to give a video and puppet show to Tibetan students in exile and help them face the problem and trauma. Because of this exhibition, two generations were able to meet each other with their own problems and images.

I see that, as much as borders are inherent to any system, at least as many or even more opportunities are available to cross them. I wish good luck to the curators and the team of artists.