

Press release

Julian Abraham 'Togar' *REXONCILIATION* at Nottingham Contemporary

Sat 25 May – Sun 8 September 2024



Installation view, *Julian Abraham 'Togar': Too good to be OK*, SculptureCenter, New York, 2023. Photo: Charles Benton. Courtesy the artist.

Nottingham Contemporary is delighted to present ***REXONCILIATION***, a solo exhibition by multidisciplinary artist, musician and social researcher Julian Abraham 'Togar' (b.1987, Indonesia). The exhibition has been co-devised with the artist in collaboration with Nottingham Contemporary's Exhibitions, Learning and Live Programmes teams to directly engage local communities of young people across Nottingham, inviting them to participate in the artist's exploratory sonic world.

Togar's artworks often move between installation, sound, music, programming, automation, and science; cultivating social engagement through participatory workshops, active listening, performances and programmed events. His practice focuses on the organic formation of relationships, with sound as a central instrument in the construction of this through his collaborative projects. His works act as a series of encounters, in which an ensemble of sounds, rhythms and voices organically come together in harmony and dialogue – in so doing attempting to unsilence, re-interpret and re-consider the socio-political role exhibitions can play.

Togar's ongoing *OK Studio* (2020 – present) is the catalyst for **REXONCILIATION**, his UK and European debut at Nottingham Contemporary. Initiated during global pandemic in 2020, OK Studio is an ongoing project/research dedicated to have a space to co-exercise, co-experiment, co-instigate, co-investigate, co-practice, co-produce, co-distribute various ways and forms of listening as an active position to navigate different sources of sounds within its proximate position and in the everyday lives.

Comprised of new commissions, musical instruments, audio works, kinetic sculptures, video, painting, and live events, **REXONCILIATION** builds upon Togar's long term work with sound, ranging from percussive signals in public and urban spaces to shared communication through music, bands, and jamming. The exhibition is a participatory environment centred around a chorus of automated instruments, re-imagined synthesisers, keyboards, ocean drums and live percussive jamming sessions, offering audiences the chance to 'co-experiment, co-explore, co-imagine, co-produce' what can be learned through active listening whilst simultaneously breathing life into the gallery.

During the course of the exhibition Togar will work with youth communities and collectives in Nottingham as well as artists, musicians and writers, tapping into the city's own history of music, DIY sound, and creative practice to create a space for collective learning and co-creation. As such the exhibition will evolve through the participation of audiences, guest composers, musicians and contributors, who are invited to shape and activate it, continuously adding layers to its evolving nature. Unfolding the work in tandem, visitors are invited to pause, play and move with it, and to listen and learn together.

For more information about Julian Abraham 'Togar' and other exhibitions at Nottingham Contemporary, please [visit our website](#).

Notes to Editors:

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Exhibition Credits:

Curators

The exhibition is co-devised by Canan Batur, Niall Farrelly, Ali Roche, Amanda Spruyt, Salma Tuqan and Julian Abraham 'Togar'

About Julian Abraham 'Togar'

Julian Abraham 'Togar' (b. 1987, Indonesia) is a multidisciplinary artist, musician, social researcher. His artworks often combine installation, sound, music, programming, automation, and science, and regularly foster social engagement through community participation in workshops, active listening, performances and programmed events.

His practice can be defined by a concern with the relationships and connections between art, the environment, science and technology, with sound as a central medium of his socially-directed and collaborative projects. Togar often activates spaces through collective performances and jamming sessions. His works act as a series of encounters, in which an ensemble of sounds, rhythms and voices organically come together – in so doing attempting to unsilence, re-interpret and re-consider the socio-political role exhibitions can play.

Togar was resident at Rijksakademie, Amsterdam in 2020. He has participated in the 58th Carnegie International (2022-23), documenta fifteen (2022), the 17th Istanbul Biennial (2022), Triennale di Milano (2022), and the Sydney Biennale (2018), alongside group exhibitions like Love Songs For The Savages, De Appel, Amsterdam (2021); Unorganized Response, Auto Italia, London (2019); and Pressing Matters, Framer Framed, Amsterdam (2018). Recent solo presentations include Sculpture Centre, New York (2023), Ulah Tanah at RUCI Artspace, Jakarta, Indonesia (2019) and ~IIINNNGGG~ at Cemeti Institute of Art and Society, Indonesia (2018).