

Winning proposals at CRAWL

The World as Seen from the Kibera the Slum

– From Being Spoken For to Speaking for Myself –

2026.4.25 (SAT) – 5.31 (SUN)

Greeting

CRAWL is a program for art workers (planners) organized by Art Center BUG, operated by Recruit Holdings Co., Ltd. By approaching project proposals as communication tools, participants engage in discussions with mentors and take part in peer reviews. The program connects artworkers with opportunities and spaces through avenues such as network building, and aims to form connections that lead to future professional opportunities.

Young people living in the large slums of Kibera, in Kenya's capital city of Nairobi, use videos and photographs taken with their own hands to challenge the notion of slums as places that must be spoken for, and instead assert their agency as subjects who speak for themselves.

When asked about their dreams for the future, many young people answer "journalist," reflecting the sense that their existence has been ignored and marginalized by society. With cameras gathered through donations, and technical guidance from professional photographers and filmmakers, these young people began documenting their own lives: their joys, struggles, work, and hopes. This is not merely an act of documentation; it is a process of reclaiming the power to speak. It is also an act of redefining the image of the Kibera slums, which have historically been shaped and consumed through external perspectives and are now rearticulated by their own hands.

This exhibition presents more than 100 works, accompanied by video explanations narrated by the artists themselves. Throughout the exhibition period, we will create opportunities for dialogue—for example, inviting visitors to submit questions to young people living in Kibera and sharing their responses at a later date—thereby fostering a space where a reciprocal exchange of storytelling can emerge between creators and viewers. By bringing perspectives from Kenya's slums—long perceived as distant from central Tokyo's white-cube galleries—into BUG, the exhibition seeks to reexamine the fundamental power of expression and the joy it can generate.

We welcome your feedback on the exhibition.

BUG SNS

@bugart_tokyo

Post on your SNS



Survey

CRAWL **BUG**

A note from organizer Miggy Sakata

This exhibition arose from approximately 13 years of involvement in educational support and creative activities in the Kibera area of Nairobi, Kenya, and reflects on the idea that there are experiences and landscapes that can only be conveyed by the people who live there. It was devised and developed with the objective of documenting and communicating daily life and society as seen from the perspectives of young people and artists living in Kibera.

One specific initiative related to this exhibition is the KIBERACTION project, led by film maker Tsunehey Ikeya and photographer Ryo Masachika, which collects and donates no-longer-used cameras from Japan and conducts video and photography training in Kibera. As part of the larger exhibition project, workshops were held in April 2025 and January 2026 featuring lectures on the technical basics of filmmaking and still photography, as well as the development of proposals by participants and hands-on photography practice.

The donated cameras are currently being used for sustained creative activities, with local residents managing them collectively through a rental system. Among the workshop participants, some young people took the initiative to write their own scripts, recruit performers, and produce short films using the donated equipment. Witnessing this firsthand, I have come to realize that the residents of Kibera are beginning to create works that tell the story of their community based on their own experiences and perspectives.

Building on these initiatives, we sought to realize an exhibition in which artists living in Kibera could speak about their community from their own perspectives. This opportunity was made possible when the project was selected for CRAWL, a program for art workers (curators) organized by Art Center BUG, leading to an exhibition opportunity in Tokyo.

In response, we issued a broad call for submissions not only to workshop participants but also to creators already active as photographers and filmmakers in Kibera, inviting applications from those who wished to share their work and perspectives through an exhibition in Japan. As a result, we received 32 applications, from which we ultimately selected 12 participating artists after conducting an application review and in-person auditions.

Through the photographs and video works selected through this process and presented in this exhibition, visitors will encounter expressions rooted in the experiences and perspectives of young people living in Kibera.

Miggy SAKATA

After working at Sler, an advertising production company, and Hakuodo Kettle, SAKATA founded cotatsu, inc. She is also the founder and Representative Director of SHIFT80, an ethical creative collective supporting African orphans, impoverished children, and women she encountered during her travels.

In addition to writing essays and delivering lectures on travel and career development, SAKATA practices a location-independent lifestyle, working while traveling across Japan in a camper van that serves as both her mobile office and home.

Books: The round-the-world travelogue Tabi ga nakereba shindeita [I Would Have Died Without Travel] (KK Bestsellers), selected for Best Travel Books 2020, and Kawaii ware niwa tabi wo ase yo, Solo tabi no susume [Let My Cute Self Travel: The Case for Solo Travel] (Sangyo Henshu Center), among others.

Awards: Forbes JAPAN 2025 "NEXT100: 100 Ways to Save the World" ; Value Design Contest Grand Prix and Minister of Economy, Trade and Industry Award; 11th Women CEO J300 Award; Cannes Lions; New York Festivals International Advertising Awards; Spikes Asia; Ad Fest; Dentsu Advertising Awards, and more. ACC 2022 Judge.



INTERVIEW

Venue map

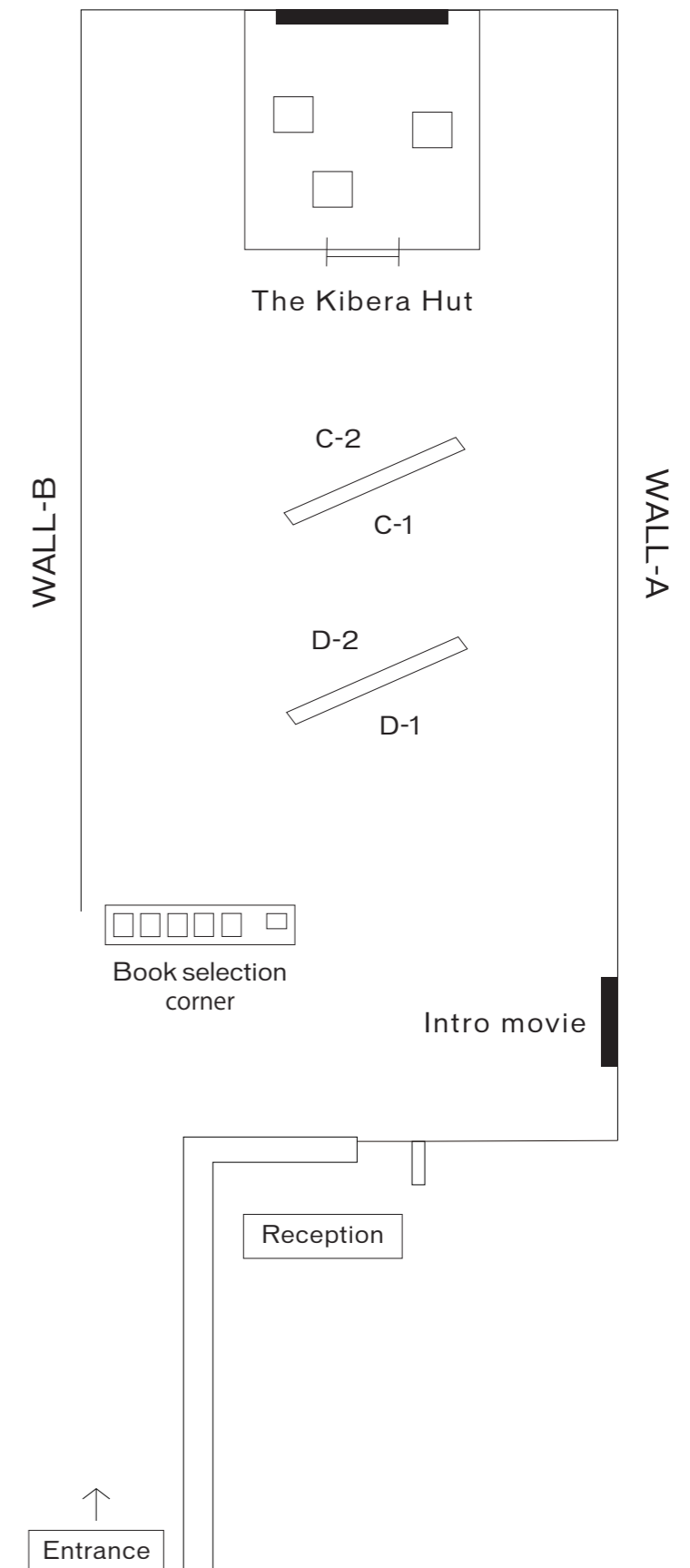
Book Selection Corner

Within the venue, we have a book selection corner featuring a collection of books written about slums, Kenya, and Africa. Many of these books are written from an external perspective. You are free to browse them as reference materials to reflect on the theme of this exhibition, "The External Perspective." The selection of 20 books was curated by "Daily Practice Books," a book community based in Hiroo, Shibuya.

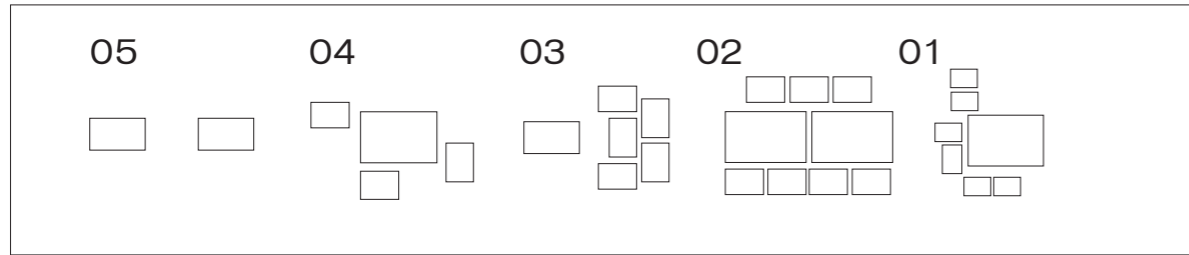
Artwork Sales

The artworks exhibited in this exhibition are available for purchase. For artists working in Kibera, opportunities to sell their work are rare, and the environment makes it difficult to secure funds for their next production or project.

One piece of each exhibited work is available for sale. All proceeds will be given directly to the artists to support their future creative endeavors and projects. Please feel free to ask the reception staff for details regarding pricing and other information.



WALL-A



01.8KTV KIBRATV

「Unbroken Voices – Life, Art, and Hope in Kibra」

A 13-piece photography work delivered from the heart of Kibera, titled "Unbroken Voices." It took a long time from when Kibera TV first thought "I want to try photography" until they could actually have a camera at hand. He says, "I started shooting simply because I felt a 'responsibility to document' the strong life, suffering, and talent right in front of me." Reflected in this work are people working with playfulness and pride, the recurring fires in Kibera, and families caring for their loved ones. He captures and conveys Kibera not as a "place of despair," but as a community where strength, creativity, and hope continue to flow.



02.Sir.jeree

「SASA WAKATI ULE」

A title meaning "Now / That time" in Swahili. For the past six years, Jeree has continued to document the land where he lives. This work focuses on the elderly living in Kibera. For three years, he volunteered at an elderly daycare center, listening to the untold stories of "growing old." The women and men in his photographs live by going back and forth between the "that time" of the past and the "now" that has changed. Jeree calls himself a "translator." He replaces the words and memories exchanged inside Kibera into a form that can be conveyed to us on the outside. This work is also one of those translations.



03.Vin sekani

「The pulse of Kibera / Objects on the Mirror May Look Closer Than They Are (Movie : 13'32")」

When he was a high school student, he had the experience of participating as a model in a shoot by the planner of this exhibition. Through encountering the work of a Japanese photographer and videographer for the first time, his dream changed to becoming a cameraman from that day on. The feeling of "wanting to know the side that shoots, not the side that is shot" also led to his participation in the camera skills lecture & workshop KIBERACTION held in April 2025. This work was produced using a camera donated from Japan. Please watch the video work he completed by forming a team in just 8 months after getting a full-fledged camera in his hands for the first time.



04.Big_davido

「Faces of Kibra」

"I want to capture honest moments." Davido's words are simple, but it is actually a very difficult thing to do. Children, women, and drug addicts. The life in Kibera is expressed on each of their faces. Through "expressions," his photographs attempt to bundle the multiple times flowing in Kibera. He uses a camera donated from Japan. It is the first authentic camera he has ever held. Because he faces it under the conditions of not owning it and having limited free time, his gaze is straightforwardly focused on composition and story. The very way he maintains a distance between the tool and the person supports the purity of his work.



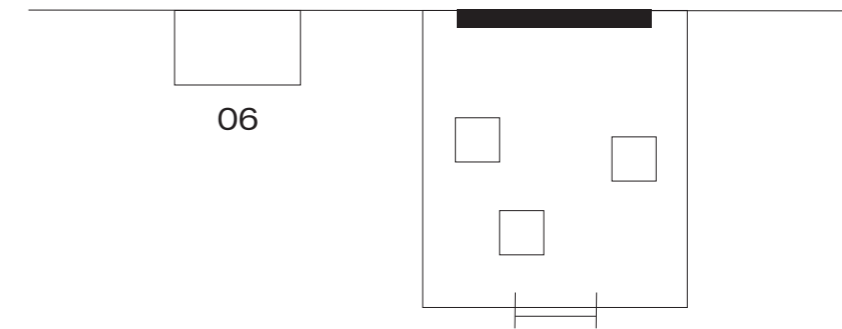
05.Frankline Olando

「BOI (Movie : 05'54") / UKO POA (Movie : 03'01")」

*This work contains depictions that may evoke thoughts of violence or suicide.

"BOI" is a short film whose theme is femicide (the killing of women) that is also occurring in Kibera. "UKO POA" is a story starting from Kibera, where the "suffering of not having a job" lies in daily life. Frankline says, "Femicide is not just a women's issue. It is a problem that casts a shadow over the children left behind and the future of the next generation. What I want the Japanese audience to know is the reality that unfair treatment of women exists in Kibera as well, and that we must protect women for the sake of the future." He continues, "Art by the people of Kibera themselves has great power. That is why I will continue to create." That conviction can be felt from his works as well.

The Kibera Hut



The Kibera Hut

The Kibera Hut

It is a hut decorated with various daily necessities brought back from life in Kibera. The walls of this hut are made of Japanese corrugated iron that has been processed to look old and dirty. However, the corrugated iron actually used in Kibera is different from the Japanese ones; because it is a highly flammable material, fires that quickly spread from a single hut to dozens of households continue to occur to this day. The black plastic sheet signboard hanging in front was given by a young man's shop. That shop no longer exists in this world due to the forced eviction that took place in January 2026. Outside the hut, tea and sugar bought in small bags for 10 Kenyan shillings (about 12 yen) each at a small shop in Kibera are also lined up. Buying the amount that can be used up at once on that day. Life in Kibera revolves around such small units. Usable items are innovated to the limit and reused. The piggy bank is an empty can thrown away as garbage. Both the cooking utensils and the watering can are one-of-a-kind items made by craftsmen beating metal one by one. Worn-out vests and work clothes do not end their role there, but are passed into the hands of the next person who needs them. Many houses in Kibera have no windows, and with only a single small light for electricity, life is carried out in the dim light even during the day. This hut, too, is quietly placed in the dark, receiving only the light of a projector. Instead of lamenting what is lacking, circulating, connecting, and fully utilizing what is available. This hut is a place for a small experience assembled with things brought from Kibera. It is neither a house nor a shop. However, the things that certainly breathed in Kibera are gathered here.



The Kibera Hut | Frankline Olando

「ANGRY HUNGER (Movie : 04'57")」

In 2019, Frankline entered the world of film as an actor. Because the director of the group he belonged to was busy and couldn't move, he wrote the script himself, gathered the actors, and shot it. That was his starting point as a filmmaker. He usually works as a plumber and has continued to produce by renting equipment with his salary. He does not have his own computer, and most of his production has been done with limited equipment, including works shot with a smartphone. "Not having equipment" is not a "reason not to tell." What Frankline shows is a simple fact that seems obvious but needs to be confirmed repeatedly.

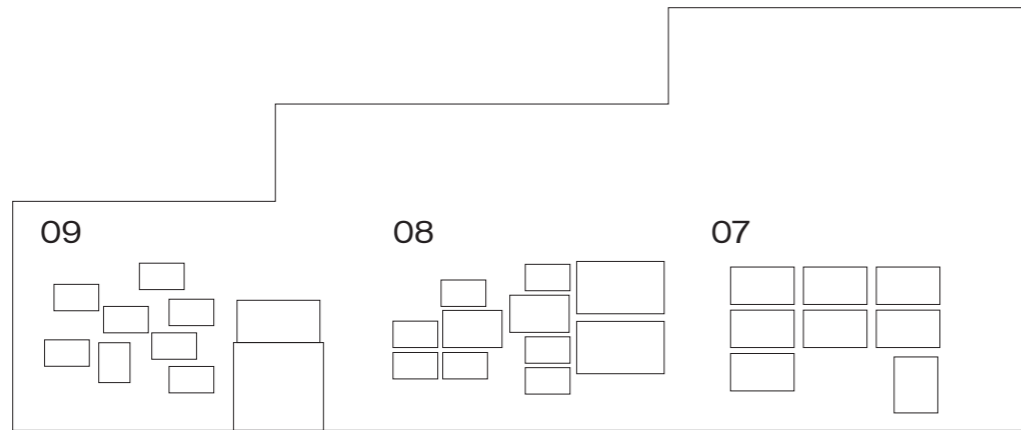



06.Ramkalino KE

「CHOREA (Movie : 06'11")」


It was in 2024 that Ramkalino began making films. He says, "I wanted to leave the emotions I couldn't voice somewhere." The equipment he uses is entirely a smartphone, for both filming and editing. The short film CHOREA is a story of a young man who falls in love and transforms from a world of crime to a life with hope and purpose. To the labeling that "Kibera is a place that only breeds violent people," he quietly returns a question through the power of storytelling. Video expression starts not with "equipment" but with "what you want to say." This work succinctly proves that fact.

WALL-B




 07.Asinina Ibrahim
「Nubian roots」

This is a work by a young female photographer raised within the Nubian community. "Focusing on Nubians is because I think I can clearly convey the culture, identity, and love of my community." All of this work is contained in Asinina's short sentence. The name "Kibra" originally meant "forest." The Nubians were the first people to settle on this land that was a forest. Her lens is directed towards the culture, food, and the sense of solidarity that continues to flow there since the time of the forest.

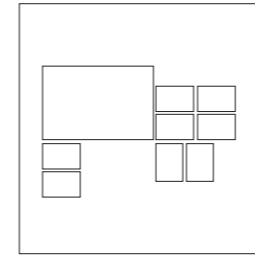
 08.Ramadhan Said Ali
「Belonging in Kibera – Nubian Life and Identity」


Before Kibera was called a "slum," it was Nubian land. It is the land allocated as a military garrison during the British colonial period to people with roots in the Nubian region of Sudan—that is present-day Kibera. What Ramadhan photographs are the celebrations, prayers, and family times of the Nubian community that still continue on that land. Even amidst uncertainty over land ownership and recognition, their daily activities continue. Please take your time to view each piece, carrying his own words that appeal for "dignity instead of pity, complexity instead of stereotypes, and human figures instead of statistics."

 09.Mc Popo
「COMMUNITY IN MOTION / NEVER WISHED(Movie : 01'00)」 *This work contains depictions that may evoke violence.

It was in 2010 that Popo decided to "convey the positive stories of Kibera to the world." While the youth of Kibera have often been photographed as an expression of "poverty," what his lens captures are the figures of people acquiring creativity and skills to make a living. Creating options within the community that do not lead to crime or drugs. What Popo, who continues to run dance classes for children, portrays is the "safe space and community" that art and sports bring to the youth. In contrast to that brightness, the despair that is right there as the reality of Kibera approaches in the video work NEVER WISHED.

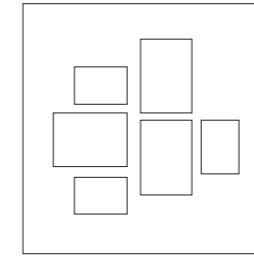
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 10.Dizze Dizze
「Kibera's Unseen」

"Kibera is a beautiful canvas," says Dizze. He has always felt uncomfortable with the gaze that covers this city where he was born and raised with a single sheet of paper called "poverty." He is also involved in activities to teach photography to primary school students (equivalent to elementary school students in Japan). What is captured in this work are the efforts of people who have not been talked about until now, and the beauty, energy, and pride that exist there. In his camera classes, Dizze conveys to children the gaze to discover the beauty of their own community. Every single photograph lined up in this work is a piece he himself has continued to shoot towards Kibera with that gaze.

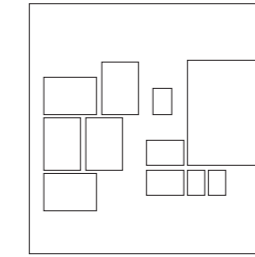
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 11.Steve Banner
「The Kibera Story」

It was the post-election violence in 2007 that prompted Steve to pick up a camera. His starting point was the feeling that "our community is being misrepresented by the mainstream media." International media often visits Kibera only when an "incident" occurs, broadcasting mere fragments of it to the world. However, what continues thereafter is everyday life—mornings heading to work, time spent with family, and the comings and goings of people. Steve usually works as a barber in Kibera. For 19 years, he has continued to capture the daily life of the same town on camera while listening to the voices of the people sitting in his chair. Behind each photograph lined up in this work, the depth of that time and the distance of a gaze that only someone living on the same ground can notice are directly reflected.

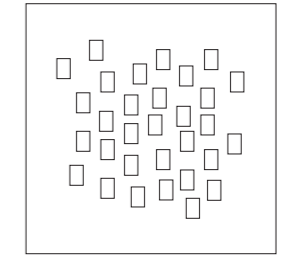
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 12.Ismael Photography
「Resilience」

Ismael has been drawing and crafting since he was a child. For him, photography was a medium that "turns moments into memories to which you can return." Lined up in this work, "Resilience," are people living the days in Kibera—working, creating, supporting their families, and helping each other. Please take your time to look at each piece, along with his wish: "I want you to see each person as an existence with a valuable story, not as a statistic."

D-2 ★



★Please take one home

These photographs were taken with simple film cameras by the people living in Kibera. They offer the perspective not of professional artists, but of ordinary people going about their daily lives. Moments they wanted to preserve. Places they cherish. Life as it is. Each photograph captures a fragment of everyday life—a moment that someone observed, chose, and preserved. Please take one home with you to share in your own life. What you take home is not just a photograph; it is also a window connecting you to Kibera.

Please join the "Exchange of Narratives"

In this exhibition, we have prepared a mechanism for visitors to send questions and impressions to the youth living in Kibera. From you to them. And again, from them to you. We hope to gradually accumulate this small exchange during the exhibition period, so that the "side being spoken about" and the "side speaking" are no longer a one-way street. Please submit your questions using the designated form in the venue. Later, we will deliver the replies from the youth of Kibera via SNS (Instagram @shift80official).

Credit

Curated by Miggy SAKATA (SHIFT80)

Design / Book Selection : Mai KATADA

Management : Kanae KATANO, Yuki KOBAYASHI, Maaru HIYAMA (BUG)

Signage production : Yuka HOTTA, Fumie YOSHIZAWA (BUG)

PR : Akiko NOSE (BUG), Ikuyo TAKAMOTO (Ubuntu)

Translation : Yume MORIMOTO, Keith SPENCER (Art Translators Collective)

Venue photography : Ryo MASACHIKA (SHIFT80 / KIBERACTION)

Venue video shooting, Interview movie production : Tsunehey IKEYA (SHIFT80 / KIBERACTION)

Venue Installation : HIGURE 17-15cas