

Guide

The Ultimate Guide to Devassy Jose & Sons

About nine works and exhibitions fill this Mattancherry warehouse and KMB venue. They include a Sri Lankan print collective, an Indonesian media art platform, Palestinian histories, Brazilian mining echoes, and a Cameroonian water plant.

Before you go

WhereBazaar Road, Mattancherry

Pulled from the place record. Nothing in this panel is written on the guide.

In this page

A dot matrix printer prints noisily in a corner of a Mattancherry warehouse. It slowly produces a long scroll of paper containing observations, thoughts, and fragments of conversation between artists who may never meet. Visitors tear off pieces and take them home. The art leaves the building in their pockets, one torn piece at a time.

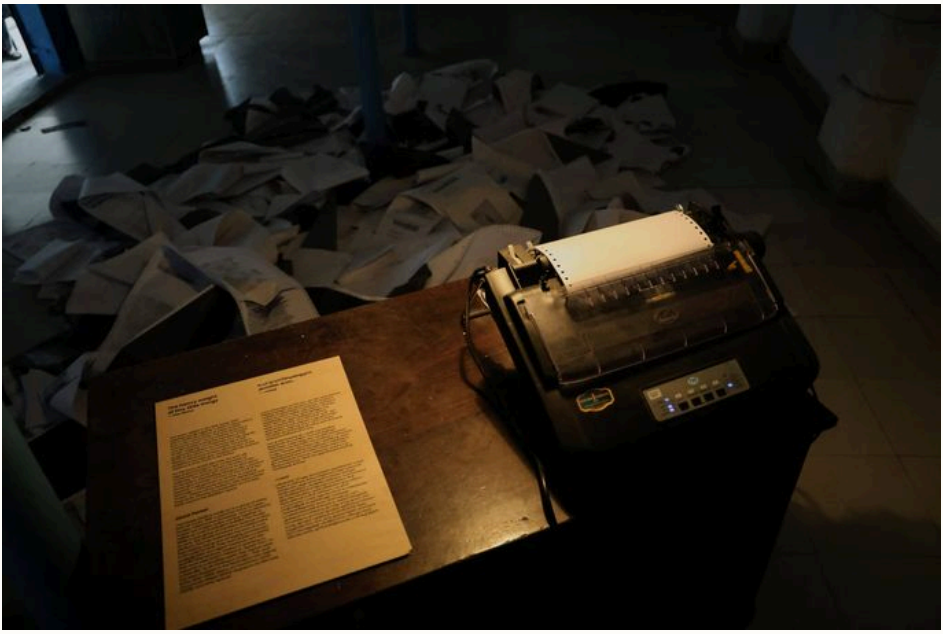
This is what Devassy Jose & Sons feels like now. It is not a gallery. It is more like a port where things arrive, are exchanged, and move on. A Sri Lankan collective, a Jakarta-based art movement, Palestinian histories, Brazilian mining echoes, Cameroonian water plants, and Kerala's own Communist Pacha share the same building. The old commercial building on Bazaar Road in Mattancherry is one of the venues for the Kochi-Muziris Biennale (KMB).

What I found inside

I covered roughly nine works or exhibitions at Devassy Jose & Sons. Here is what stood out for me.

The Packet: a printed stream of small fragments

The Packet is a group of artists from Sri Lanka. It formed in 2019 with eight people making a publication together. It has grown into a platform for over twenty young artists working across print, digital, and site-specific projects.



Devassy Jose & Sons, the Mattancherry Biennale venue where migration, memory and art meet.

Their work at the Biennale is simple. A dot matrix printer of the kind used in old offices continuously prints a stream of text. These are conversations between members of the collective. The paper piles up into what the artists call a “mound of traces.”

Visitors can tear off printed fragments and take them home. The publication circulates beyond the exhibition walls. The Packet has shown at documenta fifteen (2022), Serendipity Arts Festival, and the Singapore Art Biennale (2025).

ruangrupa: “OK.Video”

ruangrupa is the Jakarta-based collective that directed documenta fifteen in Kassel, Germany, one of the most important and controversial exhibitions in the world. Founded in 2000, they have spent over two decades building alternatives to how art gets made, shared, and funded.

At KMB, they present “OK.Video,” their media arts platform running since 2003. It started as the Jakarta International Video Festival and evolved into a living archive of Indonesia’s experimental art and activist movements.

The presentation unfolds in three parts. The first is an archive of works from 2003 to 2017. The second is a replication of a 2025 web platform shaped like a parliament building. The third is workshops connecting Gudskul (their educational platform in Jakarta) with Kochi through live streaming.

This art refuses to stay in one place. The work does not display objects. It organises, communicates, and builds networks across countries.

Dar Jacir: “So We Could Come Back”

Dar Yusuf Nasri Jacir for Art and Research is an artist-run space in Bethlehem, Palestine. Emily Jacir founded it. She is a Golden Lion winner at the Venice Biennale. The centre operates from her family’s 1890 home, just 600 feet from the Separation Wall.

Their KMB exhibition, “So We Could Come Back,” brings together Emily Jacir, Ahmed Alaqra, Andrés and Francisca Khamis Giacoman, and Reem Khatib. The exhibition looks at migration not as exile but as a circular movement in which people gather, disperse, and return in new forms.

One striking piece is “Si tú te vas” by Andrés and Francisca Khamis Giacoman. It is a three-channel video installation tracing how Palestinian communities from Bethlehem built the textile industry in Chile. Cotton from India fed the factories. The connections are invisible but deep, linking Bethlehem to Santiago to India across continents. In My Beloved Fort Kochi, a port city shaped by centuries of trade, tides, and migration, these stories of displacement find a natural home.

Flo Maak: “The Red Green”

Keralites will recognise this story immediately. “Communist Pacha” arrived in Kerala in the 1940s. The plant Chromolaena odorata appeared when the communist movement was rising. “Pacha” means green in Malayalam, so people called it “The Red Green.”

Artist Flo Maak traces how this one plant means different things where it grows. In Ivory Coast, people call it “Indépendance” because it arrived when the country became free from France. In Australia, it is “Devil’s Weed.” In the Caribbean, people use it in spiritual rituals. The same plant carries different stories.

The work connects botanical migration to human migration and asks who gets to belong and who gets called “invasive.”

Juliane Tübke: “Weathering With Me”

Juliane Tübke created this installation during a residency in Kochi. It uses copper pipes, backwater soil, and sound. She conducted conversations with Kochi residents across generations, translated from Malayalam to English, about how weather and water shape daily life.

The voices flow through copper pipes containing mud and “ekkal” (silt) from the Kochi Backwaters. The soil hardens in the sun, a traditional construction technique, turning soft sediment into stone-like material. The story emerges from human voices, water, and weather.

More at Devassy Jose & Sons

The venue also hosts “Shivay La Multiple,” an installation using metal, glass beads, seeds, and textile printing. It traces the spread of the water hyacinth from Cameroon to India. The artist noticed the same violet carpet of flowers on the Koo River in Cameroon and in the waters around Fort Kochi. The artist asks what the appearance of these species is trying to tell us.



Armando Queiroz from Belém, Brazil, brings work about Serra Pelada, once the largest open-pit gold mine on Earth. In one video, ants move sugar letters spelling OURO (gold in Portuguese). It is a quiet, devastating image of extraction.

The “One Thousand Seas” project by the Kochi Biennale Foundation explores oceanic histories that challenge colonial narratives. It finds meaning in songs, legends, and the stories of people who crossed seas voluntarily or by force.

Unexplored tunnels of Fort Kochi exist. In the 16th century, the Portuguese constructed a network of tunnels. It is an extraordinary work of underground architecture. Wherever the Portuguese erected fortresses, they bored tunnels so they could escape in the event of an attack by enemies.

Why I loved this venue

Devassy Jose & Sons is not on most Biennale visitors' must-see lists. Aspinwall House and Pepper House in Fort Kochi get the crowds. But this Mattancherry warehouse does something the main venues do not: it puts Global South discussions in direct dialogue with each other.

A Sri Lankan print collective sits next to an Indonesian media arts movement. Palestinian displacement stories sit beside Kerala's own migrant plant histories. Brazilian mining echoes sit alongside oceanic trade routes.

Mattancherry's Bazaar Road has been a meeting point for communities arriving by sea for centuries. Jewish, Arab, Gujarati, and Konkani traders all passed through here. The art inside this venue continues that tradition of exchange.

The Kochi-Muziris Biennale 2025 runs until March 31, 2026. Devassy Jose & Sons is on Bazaar Road, Mattancherry, a short walk from Jew Town and the Paradesi Synagogue.

Getting there: see the map. Take the Water Metro from High Court to Mattancherry or an auto from Fort Kochi (about 15 minutes). The venue is open during regular Biennale hours. Combine it with a Mattancherry food walk because if migration shaped the art here, it also shaped the food on the same street.

The place

Devassy Jose & Sons