lumbung 米仓

译者序 其一：关于中文版

本次翻译的米仓小册子于 2020 年 2 月出版，就在新冠疫情全球大流行开始之前。它以一个具印尼特色的事物“米仓”（lumbung）为主题，从印尼艺术团体 ruangrupa 自身的经历出发，展望通向 2022 年第十五届卡塞尔文献展的旅程。

米仓概念

米仓，字面意思即储存大米等粮食谷物的地方，其核心是在社群中共享资源：不是赢家通吃，而是互帮互助，共同分担；不是追求利润最大化，而是按需分配，反哺社群和大自然。这是一种农业社会所孕育出来的社会思想。在现代工业社会，风险管理已经被转嫁给了国家和公共基础设施，个体和个体之间也愈来愈成为一种竞争而非合作的关系；而在传统农业社会，风险则需要以地缘和亲缘为基础的小小共同体来共同抵御，个人唯有在集体中依靠集体资源才可以生存下来。米仓就是一种在农业社会中对冲风险、共同生活的方式。

作为农业社会的产物，米仓在当代社会是否过时了呢？在走向元宇宙、后人类的当代艺术界，米仓依然相关吗？对于第十五届卡塞尔文献展来说，答案是肯定的。米仓反而成为了当代人在面临社会困境时所寻找的古老的智慧，即重溯人与人之间的关系，重溯人与自然的关系。

本小册子谈到不少当代印尼语境，首当其冲的是资金和基础设施在艺术文化领域的匮乏。事实上，不仅是在艺术界，在 1998 年苏哈托政权结束之后，印尼全社会都经历了一段政府职能失灵、社会管制大幅倒退的日子。同样于 1998 年发生的亚洲金融危机，令很多印尼人不再信任银行这种抽象、遥远且高风险的机构，从而选择把钱财放在自己的社群小金库里。这种缺乏基础设施以及对于基础设施的不信任所产生的真空地带，就成了传统智慧发挥作用的场域，和人们守望相助的阵地，也就是米仓在当代印尼社会的映照。

进入 21 世纪，随着政治民主化和经济复苏，印尼开始接收来自欧美东亚等

发达地区的大量资金援助，艺术界也不例外。然而，在 2008 年全球经济危机之后，这些外国资金日渐枯竭，许多刚刚起步的印尼艺术实践又要回到资金匮乏的状态了。因此，他们迫切想要找到一种不依赖外资的可持续发展的方式。

印尼艺术界就是在这样的大背景下发展出来了丰富的集体实践，并产生了用“米仓”来搭建跨地网络的想法：艺术何以向前，唯有自助和互助。

不过在现实中，集体实践引用米仓的初衷并非要回到农业社会，或者一个平行世界的乌托邦，而是正如文中所说，“希望国家有一天能够认可这些想法，那这就会真正变成民主社会所向往的‘自下而上’的系统”[1]。 印尼集体实践既是突然勃发的公民社会的产物，又成为了发展公民社会的动员力量，并逐渐与行动主义联合。

图一，2019 年 8 月，在雅加达 Gudskul 所举办的巨蟹座集体庆生大会，刘药拍摄。

类似的集体实践不仅出现在印尼，还出现在小册子所列举的其他一些米仓精神丰富的地区，如非洲南部、马里、哥伦比亚、匈牙利和巴勒斯坦等。而这些地区恰恰是饱受“统治、审查、腐败、士绅化、官僚主义以及种族主义、

1　米仓小册子，第 9 页。

对少数民族的压迫，或者污染和气候变化”和“民粹主义、新自由主义和地区冲突的挑战”[2] 困扰的地区，也就是现代国家社会治理失灵甚至失败的地区。而回应这种失灵和失败的最好方法就是自助与互助，即米仓精神。这点相信过去两年在海内外经历了新冠疫情的朋友们都深有体会。

米仓建设的实际情况

无论设想有多么美好，现实却依然严峻。尽管有着开放的分享和友谊精神，米仓也难以化解在过去两年间由于国际形势的急剧变化所产生的物理上和精神上的阻隔。

米仓小册子甫出版之际，新冠疫情全球大流行开始了。一开始，没有人能预料到这场疫情会持续至少两年。米仓于 2020 年 6 月公布了首批 9 个成员，其中就包括小册子中所提到的马里、哥伦比亚、匈牙利和巴勒斯坦等地的成员。但是在一轮轮的新冠疫情所导致的大封锁之中，原定于 2020 年举办的米仓大会无法实现。米仓印尼分部 Gudskul 在疫情中也难以开展活动。米仓的发展进程自然就慢了下来，甚至连地区调研都无法成行。好在供友人聚会闲聊的著名的 ruangrupa 客厅——“ruruHaus”在卡塞尔市中心如期开放了。到了 2021 年 2 月，米仓又公布了来自孟加拉、古巴、肯尼亚等地的 5 名新成员，加起来一共 14 名成员——这并未达到 ruangrupa 之前所设想的米仓规模。而在此时，一个仅能在网上靠 Zoom 和多语言同声传译维系的米仓网络已经变得相当臃肿，再接纳更多成员有些力不从心。

因此，随着预定开展时间临近，米仓不再引入新的米仓成员，而是引入米仓艺术家——仅参加展览，而非马上建设米仓网络，这一名单最终于 2021 年 10 月才正式公布。虽然米仓艺术家亦可在文献展结束之后成为米仓成员，但是在紧迫的参展任务下，后加入的米仓艺术家自然也就没有太多时间去关注米仓的基础建设本身了，其参与方式和最初的成员也有所不同：网上大会依不同的参与程度和地区被划分成了大会（majelis akbar，即策展团队、米仓成员与艺术家共同参与的会议，一年至少两次），跨地会（inter-local majelis，即米仓成员会议），中会（medium majelis，即米仓艺术家会议），迷你会（mini majelis，即每组米仓艺术家会议，共 8 组），而横跨米仓的

2　米仓小册子，第 23 页。

至少 10 个工作小组还有额外的 Zoom 会议。由于旅行限制，多数参与者无法见面认识彼此，所有人还必须克服语言和时差的障碍在网上密集协同工作，尤其是米仓所设定的集体项目任务。

图二，2021 年 11 月 10 日第六组 mini majelis 的一次会议，闲聊晚饭食物。

这样的工作模式对所有的米仓参与者来说无疑是一次全新的挑战。同时，这还无形中揭示了米仓——一个建立在地缘和亲缘之上的“熟人社会”的理念，其理想和现实的两大矛盾：共享精神的无限与可分享资源的有限之间的矛盾，友谊精神的无限与个体认知能力的有限之间的矛盾。正如小册子所说，“由于信任和友谊是这种经济的核心，一个米仓是不可能无止境增长的。它的规模是有限的，因为人们需要相互了解。”[3]

鉴于可持续发展的经济建设是米仓的重点，米仓专门成立了米仓商店、米仓画廊、米仓经济、米仓土地等工作小组，并定期邀请不同领域的实践者举办网上学习小组。但由于参加者难以见面，参展任务又非常紧迫，这些工作小组的实际工作成果要在本届文献展开幕后的 100 天内甚至之后才能实现。第十五届文献展自身也向前一步，成为关于艺术经济和资源循环等讨论的合作方之一，积极参与到（目前以在德国为主）各类论坛和网络之中，而不仅仅

3　米仓小册子，第 26 页。

是一个展览。在临近开幕的筹备中，米仓也不再仅局限于文献展的参展主体，而是生发出了多个平行米仓，包括独立出版米仓，艺术教育米仓，ruruHaus 米仓等等。

此外，米仓把小册子中提到的米仓成员网络改称为米仓“inter-local”（地际），而不再使用“international”（国际），这意味着米仓更关注地理意义上的地区和时区作为锚点，而非政治建构的民族国家，从而把本次文献届同其他一些国际双年展区分开来。

尽管如此，一场以“全球南方”为主体的国际艺术盛事仍不能掩盖世界的等级秩序，这尤其反映在各国的签证和入境条例上。在 2021 年底，新冠大流行形势依然不明朗的时刻，以阿根廷的米仓艺术家为代表发起了向德国外交部的请愿书，请求豁免以全球南方地区为主的第十五届卡塞尔文献展参展人员的签证要求。事实是，即使大家在同一个米仓，参加的是同一场展览，但有些地区的艺术家只需要考虑如何着装去参加开幕式即可，而有些地区的艺术家却面临着无法接种被认可的疫苗，担心旅行限制带来的巨额金钱和时间花费等问题。这一请愿书获得了近两百个签名支持，并得到了文献展主办方的重视，但没有成功。

好在于开幕前夕，世界上绝大多数地区的旅行限制已经放宽，大多数米仓参与者至少能够去卡塞尔亲眼看一看这届一波三折的文献届最终所呈现的面貌，去亲自认识数月来在网上协同工作的同伴们，去庆祝米仓的“丰收”（harvest），去播下更多迈向未来的种子。

尽管现实总是和理想有差距，纵使集体实践道阻且长，作为有幸见证了第十五届文献展如何成型的参与者，我们依然想要呈现这个小册子，在其最初设想的状态，以回顾世界风云突变之前的想象，以及一种我们本来或许可以拥有的更好的可能。

刘药

2022 年 5 月

译者序 其二：米仓及中国语境

在本次 documenta 15 策展团队的诠释里，米仓既是有形的、储存共同资源的隐喻空间，又是无形的、行动机制的概念集合。在米仓，不同的集体和网络将自身在地缘实践中得到的启发和创作共享并储存起来。如此一来，资源以及创作的“盈余”就可以更平等的分享和流通，并在更大的社群网络里持续地滚动下去。

本小册子中多次提及“米仓”概念的来源，它根植于传统农业文化和许多地方性的生态系统，有着很强的社区联结以及共享原则。读到此处，难以避免地生出些被集体的艺术实践冲刷过的怪诞的亲切，像某种迫切的认同，却又始终找不到任何锚点。在中国的当代艺术场景里，我们能找到冠以“参与式艺术”之名的、强调集体联结又诉诸行动的艺术实践，同样也能数出不少自我组织，拥抱平等合作和互助精神的替代性空间和平台——我们还需要一个“米仓”吗？在疫情尚未结束却已进入“后疫情时代”的今天，米仓作为一种资源分配、社会互动和观念革新的机制，它的出现是否可以帮助我们想象一种新的共存模式？

打捞“共同”

如果说米仓是一种对于既有的公共资源和行动力的汇集，从 08 年至今的大陆的当代艺术集体实践仿佛更像是一种对“家家有粮，心中不慌”的追求。在中国当代艺术的叙事中，在地的集体实践从 2000 年后就渐渐地翻涌出来：一部分是艺术家在乡村和城市近郊进行的团体实践，比如渠岩的“许村计划”到欧宁和左靖的“碧山计划”，靳勒的“石节子村美术馆”、焦兴涛的“羊磴艺术合作社”；还有一部分是在城市中建立现场，以面对当代艺术的评价体系、每况愈下的政治气候和新自由主义下原子化个体的挣扎，比如诞生于北京的“家作坊”和“箭厂”，上海的“定海桥互助社”，广州的“观察社”、“上阳台”、“夹山改梁艺术小组”之类。事实上，这些参与地缘性的知识生产或者实验自我组织和空间政治的艺术实践，都在企图捕获当代中国激烈、复杂、撕裂的现实，并在迥异的现场里打捞各自的问题意识——某种“共同”。这种对“共同”的打捞无疑是举步维艰的。相较于米仓机制里不同艺术组织

和集体间由“独立”和“耐力”形成的信任和分享，对于中国的在地艺术实践来说，如何能先做到“自家有粮”就已经是一种持续性的拷问。马库斯·米森（Markus Miessen）在《参与的恶梦》中曾提到过“共识的陷阱”[1]，他认为艺术家主体无法在不放弃自我的身份之下参与到特定情景的创作。事实上对于很多国内的集体艺术实践而言，预兆性的共同想象以及在日常实践中社群间的摩擦和调和就是创作本身。但是这种基于空间政治的关系性社群往往生存于官方体制控制、商业资本裹挟以及当代艺术圈话语权的夹缝中。自组织的替代性框架以及对“独立”和“耐力”的憧憬不得不面对「系统 - 资本」一体两面的外部现实不断敲击。尽管身处于一个褪色的公民社会以及基础设施的匮乏的环境中，许多艺术行动者企图保持激进的集体面向。她们以日常、相处和劳动来克服身份政治或者单一的创作意图，以求在共生的社群环境中创造“歧见”（dissensus）。无奈的是，不断攀升的地租和不断加码的审查中，尽管实践者们晃荡着坚持，许多集体实践仍在数年挣扎之后不可避免的陷落……剩下的，或许只有沉重的、与彼此、与社群之间加速型的“激烈的友谊”。

图一，2019 年 9 月，广州的自组织创作平台“上阳台”，谢思堰拍摄。

米仓的思想价值总是强调“共享原则”，这是一种基于长时间的相处和纠葛带来的慷慨、信任和互相依赖。它不对立个人和整体，而是着眼于促进融合。

1 Miessen, Markus. *The nightmare of participation* (Sternberg Press, 2010).

而在中国的在地语境中，当共同行动还在不断从“公共”被挤压成“私人”，当共同体中的自由和占有没法在一个更具支持性的社会网络中考虑、建构和拓展，当创作实践的主体还在内部“激烈的友谊”中碰撞，那“共享原则”的基础将如同一头被冻僵在房间里的大象——它沉默地存在着，却也无法更进一步。

实际上，米仓中对于共享的构思是从 ruangrupa 在雅加达搭建的 Gudskul 艺术生态系统出发，逐渐丰富成为一种资源分配、社会互动的模式。在米仓的传统场景中，农夫丰收之后就会拿走自己认为需要的东西，并把剩余储存到米仓里。在本次 d15 的情境里，策展小组不仅要摸清资源，还要识别和了解各个团体的基本需求及上限，以辨认每个发起者 / 组织（有形和无形）资源的盈余，以分享给他人。在目前中国的当代艺术现场中，有别于米仓如同“资源银行”一样的构思，许多面对“共同”的实践十分强调“联结”作为一种自发的、去中心的 / 警惕权力过于集中的关系性网络。的确，不同地区的艺术集体实践都是根据自己特有的语境、文化场景，尤其是社会经济的资源上不同的情况来进行活动的。当根茎式的实践埋入质地不均的土壤中，根系仍然可以如暗流一般勾连。在一次次的互通有无中，艺术实践者的在地经验在具身的场景里形成了许许多多的共识，并在来回之间直接地滋养本地的社群。然而这种交往可能更多的是点于点之间的相互结识，还未在更广泛的文化层面结网。对于一个可以识别并收集盈余，为共同利益进行集中和管理的“容器”或许只能容纳进愿景之中。

在加速坍塌的社会现实面前，如果说能做到“家家有粮”或“邻里互助”已属不易，当集体创作和行动在艰巨的外部环境下一再被瓦解，我们如何谈论对创作资源的进一步的储存以及共享？

更多的机构行动主义

米仓的平台搭建中屡屡提及到一个不可或缺的“完善的网络”，因为一个有强大的本地根基和可持续的网络才是能够支持组织间合作和共享的根本。米仓的相当一部分重点放在这个新艺术经济组织网络的建设里，囊括了以实验、行动主义、空间的想象、经济、教育和生态等等领域。这种对更广泛的组织

和群体的招募也反映了米仓模式中对各种社会资源支持的重视。同时，米仓希望合作的伙伴并不局限于小型的本地组织，还包括世界各地的、愿意重新思考科层制和权力结构也愿意认真寻求集体福利的机构。这个层面上来看，米仓之所以能被称之为一种生产 - 分配的模式，不仅因为它开放了一个价值创造的网络并让互相关联的利益相关者维护这些共享的资源，还因为它企图利用目前的艺术资本循环体系，将资本的采掘市场变为基于互惠原则的米仓的协作储存式生产模式的一环。

在中国，无论是机构行动主义还是“自发的机构”，具有异质性的机构作为有意义的知识生产场所不断地被讨论。这些替代性艺术机构实践与米仓提倡的“自发的机构”有相似的革命性和跨越体制边界的行动力。姚嘉善（Pauline Yao）以空间属性将中国的可替代空间用三个维度展开，分别是“观念空间”、“非制度体系空间”和“替代性空间”，其意涵及范围可变，并且可以有多种解读方式[2]。她提及到在这些替代性的机构里，不仅有另类的实践，还包括另类的思考，其中蕴含和基于草根组织的理想，或者一种由艺术家经营、集体管理的组织思路。

这些替代性艺术机构以及非盈利空间仍然可以作为一种自我革命式的包容性存在，但在加速的现实和未来面前，一个能够集结更多诸众的艺术生态系统，一个横向的知识生产模式是需要被提前想象以及练习的，以一种实验的甚至是赤身肉搏的姿态。

正如迈克尔·哈特（Michael Hardt） 和安东尼奥·奈格里（ Antonio Negri）在《集群》里说的那句话，“夺取权力，但换种方式（Take power, but differently）” 。米仓的构想中充满了对当今艺术体制的反叛，伴随着对既有制度的背离和利用，企图将搭建系统和发明方法的权力分散到艺术家集体与组织之间。而理想中，艺术家的创作也不仅体现在最终的作品产出之上，而是以互相合作创造出的新的劳动形式和合作网络作为生产。对于中国的艺术行动者而言，或许这一切设想都带着点残酷的乐观主义精神（Cruel Optimism） ——刚逃出参与的噩梦，又走进合作的乐观。但在后疫情时期的阴影中，在艺术失效的这个时代，比起代价高昂的独自摸索，或许从“激烈的友谊”开始也不错。

2 Yao, Pauline J. "Towards a spatial history of contemporary art in China." *Journal of Contemporary Chinese Art 5*, no. 2-3 (2018): 117-129.

图二，2019 年 5 月，来自广州及其他地区的实践者与 ruangrupa 和 Serrum 成员在雅加达 Gudskul，Gudskul 拍摄。

谢思堰
2022 年 5 月

米仓

介绍

本小册子谈的是米仓，即一种关于共享资源的印尼传统农民和乡村实践。米仓是 ruangrupa 和文献展在未来数年合作的隐喻和原则。本小册子将介绍该隐喻及合作从何而来，以及我们设想它将如何启动。

把创造米仓作为我们在未来十年内的工作，并不意味着实行一个中心思想，或者展现某些理论，而是在对话中花时间去实践和建设米仓，从而在我们的实践中发展出一个新阶段，一种建设机构的新方式。

因为这个过程正在进入未知领域，本小册子也是一个进行中的项目。随着我们在未来数年积累经验，尤其是在第十五届文献展的框架下与来自全世界的米仓相关实践合作，本小册子日后也会成长。

本小册子以 ruangrupa 的故事为起点，讲述他们从哪里来，曾有过怎样的经历。我们认为，分享我们的故事，我们的实践如何与米仓思维和价值相关联，以及米仓如何在当代艺术中被看见，是一件很重要的事。从这点出发，也将引出为什么我们提议文献展在米仓中进行，我们会如何发展它，如何和全世界的相关实践在日后一起丰富它等内容。

ruangrupa

延展的客厅：时间，空间和对话

ruangrupa 始自 1990 年代中期雅加达和日惹的艺校学生友谊。彼时正处于苏哈托政权[1]末期，该政权由于限制言论和集会自由而被行动者、艺术家和学生所挑战。于 2000 年，ruangrupa 正式成为一个组织。

在这样的条件下，ruangrupa 的创始带着很简单的目标：赋予讨论、实践、实验等活动以空间，而这些活动在正式的建制空间（例如商业画廊或官方文化机构）中几乎不可能实现。

我们采用了 ruangrupa 这个名字——它的字面意义就是“视觉空间”。我们从零开始讨论和头脑风暴。这些活动多数在我们这群人的客厅或房子里发生。

有时我们甚至占据其他艺术空间去组织我们自己的活动。在举办了几个项目和集资活动之后，我们租了一个小房子，把它变成一个集会和共同工作的空间。我们利用这些空间来组织工作坊，小型展览，系列讨论，期刊出版等活动。

作为对逐渐消亡的公共空间的回应：ruangrupa 把公共空间设想为一个人们可以视自己为社会性动物，而不是被控制、被操纵的机器的地方。这样的公共空间至关重要，因为都市生活的一切业已被工商业导向的空间及掌权者手中的空间所主导。

简单来说，即使在新秩序政权[2]结束之后，这个社会对于空间的争夺依然激烈。我们已经忘了一起做事或者共同创造是怎样的了。我们已经无从忆起那些依靠彼此去创造属于自己的空间的方式。

对于空间的渴求，就是我们创建 ruangrupa 的一个主要原因。

1　苏哈托为 1967 年至 1998 年间印度尼西亚共和国总统。本文所有注释为译者所加。
2　即苏哈托政权。

ruangrupa 并非唯一。在后 98 时代[3]，印尼出现了众多的项目和集体。他们来自许多城市，包括班达亚齐，巴东，雅加达，万隆，井里汶，贾蒂旺宜，日惹，三宝垄，玛琅，泗水，望加锡，巴厘，巴厘巴板，万鸦老，查亚普拉，以及其他一些偏远地区（对于不熟悉我们的地理的人来说，印尼是一个有 1 万 7 千多个岛屿的大岛国）。今天，有些组织依然存在，而另一些不再活跃或者已经解散了。

在这些组织和团体中至少有两个共同趋势。第一，他们的艺术实践，不管是合作式的还是个人的，都是他们做为团体的艺术宣言。第二，通过面向广大群众举办提高公共意识的活动和项目，这些艺术组织和团体起到了一个艺术生态中的支持作用。这一作用通过展览、工作坊、节日、讨论、出版、电影放映、网站制作、档案和研究等活动实现。
两种实践的结合——作为艺术团体和作为艺术生态的支持系统，明确地把这一时期印尼出现的艺术团体和组织的角色与上一代艺术团体[4]区分开来。

几乎所有这些集体都是从他们生活和工作的住宅中开始。另一个特点是，对话总是活动的中心。以围坐形式展开的集会和分享小组变得至关重要。家居环境也为这些活动的发生提供了一个舒适的空间。

3　即苏哈托政权于 1998 年结束之后的时代。
4　印尼有着丰富的艺术团体实践的历史。本文所指的上一代艺术团体以 70 年代出现的 Gerakan Seni Rupa Baru (GSRB) （又称“印尼新艺术运动”）为代表，主要以万隆和日惹的艺术学校学生为主，反对印尼主流艺术界将“美术”局限在绘画和雕塑的做法，提倡装置、现成物、摄影等艺术实践。虽然这些艺术团体带有一定的社会和政治诉求，但其依然主要是在艺术领域中活动；此外，团体中涌现了一批艺术家，他们在日后通常仅以个体艺术家的身份展开活动。这两点便是 ruangrupa 所认为的他们与后 98 时代的印尼团体的不同之处。

这些集会通常在客厅进行，因为在大部分典型的印尼房屋中，客厅是最大的房间。这些团体以住宅为活动的起点和中心。他们不断地改变和改造室内环境，令其更具公共性。他们把客厅改造成集会和展览的场所，卧室改造成工作室、图书馆或档案室。通常来说，这种改造后的住宅是以中产阶级住宅区的出租房的形式出现的——一个世俗区域[5]，一个不同背景的人可以融合的地方（从白领到蓝领）。租房改造这样做的背后也有实际原因：它们很容易找到且房租可以接受。这是一种生存策略。房租通常以年计，由团体成员共同承担。租来的单位经常用来为团体中不同需要服务，既是生活空间，也是工作和聚会的空间。

5　印尼是世界上穆斯林人口最多的国家，但在宪法上为一个世俗国家。即使在首都雅加达，清真寺也随处可见，于一日中将数次祷告通过无数高音喇叭传遍全城。本文提及的世俗区域所指的是不以宗教活动为主的社区。

“与人民一起生活”的立场，想象了一种艺术机构与社会的关系：艺术机构存在于社会之中，并成为社会的一部分——这是一种建立在友谊和共同乐趣之上的策略。

能够在城市中特定街区租房的经济能力，反映了这些艺术家和这些街区的街坊来自几乎一样的社会和经济阶层。多数艺术家通常会花部分时间去创意或媒体行业工作，做自由职业者或者学生。多数团体会选择工人阶级社区，或者住宅和中小企业共存的街区。这些混合用途的街区尤其适合他们的需求，因为这里是不同种类的独立事业开展的地方。

作为一个从简单的客厅演变而来的的独立公民项目，一个团体通过成为艺术和社区的基础设施而获得活力。团体设想自已生活在人民之中。这样，团体的活动自然就伴随着周边社群的价值观开展，甚至可能去活用这些价值观。最后，周边居民的参与还可以作为一种艺术探索的策略，因为这种艺术直接受到居民的影响。

在资金和基础设施均缺乏政府支持的情况下，印尼的自发项目处在一个脆弱的处境之中。空间流失，人力流失，或者由于资金问题而无力继续项目或活动，他们永远过劳而所得甚少。可持续性和独立性是令前景蒙上阴影的两大关键词。当决策仅能依赖国外机构和私人赞助时，独立性是几乎不可能达成的，因为赞助人通常仅仅关注生产性的而不是可持续性的过程，以至于日后的一切都处在不确定和脆弱之中，甚至一切归零。

我们最大的挑战是如何创建一个能够持续这种艺术实践并将其转译到愈加高速变化的社会之中的平台。通过拓展的艺术实践概念，我们尝试搭建一个考虑到经济、社会、文化、政治、工作伦理和合作习惯的新模型，以作为我们的新前线。只有这样，这种艺术和生活的分隔才能被真正克服。这不仅要通过艺术作品的呈现，还有赖于社会中真实的每日实践。

反思生态系统：如果艺术生产被看作是一个链条，那我们所有的仅仅是一个破碎的部分

和我们一样，每个自发项目关注的是修补链条中一个特定的部分，具体情况取决于那些与他们的地缘有关的议题。很多自发项目在其生活空间中是作为问题解决者在运行，因此我们把这些项目看作是“情境回应”。有趣的是，这种类型的实践毫不依赖国家基础设施。大多数自发项目甚至和当地—无论是市政级别还是中央级别的——艺术委员会毫无关系。遗憾地是，独立艺术组织和国家机构之间并没有很多合作。这些境况真实反映了国家的中央计划没能有效激活在不同地区广泛生长的想法。我们通过在自己的地区进行不同的实验，尝试发展一种真正被我们的邻里和生计所需要的模式。

我们提出的新模式是一个生态系统。概念上，ruangrupa 和我们自诞生以来发展的网络伙伴，建立了一个协作式的、共同的、基于友谊的集体生活和工作的文化。我们在时间、精力、知识、资金及其他物质条件等方面有机共享资源。我们所拥有的最具价值的共同财富是我们的多元取向。我们已经共同工作了 17 年，已经超越了继续发展我们的网络，我们还在发展一个可复制的生态系统来确保这些网络的可持续性。

自建立我们的生态系统以来，我们引入了在印尼被称作为“lumbung”的事物——字面意义即米仓，一个在印尼乡村农业系统中农民通用的词语。米仓是一个集体资源池，每个集体 / 组织所拥有的资源都存放在这里。这些资源涵盖所有的有形和无形的事物，包括特定项目和人力资源。

正规的艺术基础设施并不存在（伴随着反思自身社会的实践），这意味着：朝向一个更好、更理想的、鲜活的生态系统的想法，总是被下层提出。当然，我们希望国家有一天能够认可这些想法，那这就会真正变成民主社会所向往的“自下而上”的系统。

过程 >>> 依赖 >>> 不依赖 >>> 互相依赖

转型成为 Gudskul 集体学习

自创始以来，交换和分配知识就是我们实践的核心。我们也有兴趣和来自不同学科和多元模式学校的学生共同工作。渐渐地，ruangrupa 成为了一个很多人聚集的非正式的学校。

我们认为艺术和艺术家不能仅为自身而存在，实践集体性和协同工作是在社会中立足的方法——无论是实践上还是理论上。我们建立了 Gudskul 来鼓励艺术和文化在社会中的初创精神。用这个方法，艺术家能同时有机地担任制作人、协调人、发行人和沟通者。

为实现上述目标，我们把 Gudskul 设计为一个学习空间，这个空间包括模拟集体实践，进行体验性的学习和分享，通过批判性和实验性对话提倡过程的重要性。

在 2018 年，我们想通过办学校进一步正规化这种工作方式，便和另外两个雅加达的集体——即 Serrum 和 Grafis Huru Hara，一起创办了 GUDSKUL 集体学习和当代艺术生态系统。

我们的出发点很明确：目前我们身边的教育系统主要针对个人发展；艺术学校令艺术家作为天才去工作。这种想法并不鼓励也不教授集体的工作方法。况且，我们所知的艺术史也没有把重点放在促进合作和自我组织的艺术实践上。

在这个背景下，我们创办了 Gudskul 做为一个集体学习空间暨当代艺术生态系统。一共有 11 门科目的协调人参与进来。我们的讨论紧密围绕着集体价值和协同方法展开，如平等，团结，友谊和共处。

在最初的两年里，许多 Gudskul 的成员来自印尼不同地域的不同社区及不同学科。只有一小部分人在艺术学校正式学习过。

在 Gudskul 学习的过程和一个正常运行的生态系统同步发生。在 Gudskul，有艺术家、策展人、经理人、研究者、音乐人、电影制作人、建筑师、厨师和时装设计师等等。在这样的成员构成下，我们希望为相关议题、话语以及不同的艺术媒介和实践创造空间。我们也希望 Gudskul 参与者能够和我们一起激活集体资源池（米仓）。通过扩大米仓的受众，我们希望连接我们已有的网络与其他网络。这样，我们的生态系统可以成为一个不断成长的实体。

米仓故事

为什么在今天重新评价米仓历史很重要？这对于在地方和洲际语境下的当代文化生产有什么意义？我们想以分享米仓如何与我们相关为开头。

如果我们重思印尼许多地区的农业传统，我们会发现他们都有很强的社区关系和社会互动。他们在共享的原则下运行。这些共享的原则可以在米仓概念中找到。

在收获的季节，盈余的收成不会用尽，而是会储存在米仓里。这些盈余不会做个人用途，而是在短缺的时候共同享用，如在自然灾害或者饥荒时。通过把盈余储存在米仓里再慢慢消费，农民可以有时间休整和复原。当再次耕种的时候，土壤也可以回复到最佳状态。

lumbung 是“米仓”的印尼语——一种世界上许多传统农业文化都有的实体。它有一个给农民储存收成盈余的建筑空间。它也作为一个聚会、庆祝及分享对上一次收成的感恩的空间。

这些地方项目一直在努力维系他们的实践。这令我们开始思考搭建网络关系和一个独立的支持系统以共享米仓的想法和价值的重要性。

在 2016 年，当 ruangrupa 有机会在雅加达租赁一个更大的空间时，我们决定向前推进。这个想法不仅关系到 ruangrupa 自身做为一个集体，我们还转型成了一个“集体的集体”，即和 Serrum 和 Grafis Huru Hara 一起运营新空间。我们带着创造生态系统的想法，把不同资源放进米仓（集体资源池）来支持和增强彼此。

在同一时期，我们开始发展 RURU 公司。这是一个商业实验单元，以一种可持续发展的方式运行，来超越对来自外部的、公共的，或私人、国外资金的依赖。我们在寻找产生更多收入的方式，以求在未来能够完全经济独立。

总结：
以我所有，尽力存活。

与此同时：
运行一个如此规模的空间，得以让我们实践一种机构行动主义，并训练我们关注和利用“自发的机构”，即持续地挪用，见缝插针地把“自发的机构”变成一个有意义的知识生产的场所。

空间也可以被想象为迈向更好的资源分配的一步。

我们空间的策略

与程序员和策展人一起工作，实验如何维持他们的项目

将空间租出去

创建各式各样的本地创意市集

进行商业创新活动，从设计网站、制作视频、活动制作到举办展览和节日等等

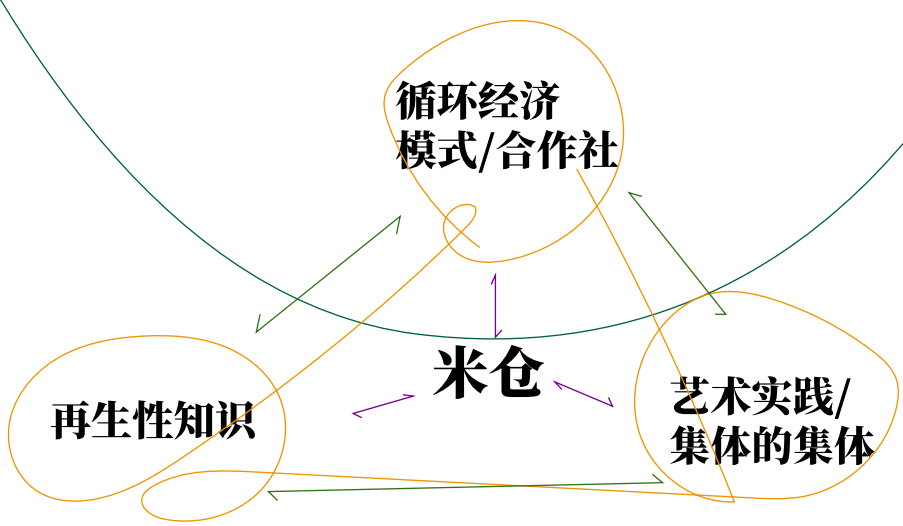
这个空间能够容纳来自不同社会、经济和文化背景的人的流动性经验，还应能囊括社群中不同的行为和多样性。

“一个聚会及制造噪音的空间——然后再把噪音转化为声音（通过将我们的资源分享到同一个小金库里，我们能为这声音提供各色各样的舞台、焦点和共鸣）。”

在这里，米仓也可以被看作是一个简单的客厅，各种知识、技能、网络都能在这里生产、流通和转移。它建立在有相同需求的人的主动性上——那些试图组织起来分享资源和拥有自己空间的人，这样他们就可以和周边社区一起成长。

从简单的客厅开始，一个团体将自己定位成支持艺术和社区的基础设施的重要部分，并成为了一个独立的公民行动。

GUDSKUL 生态系统



米仓如何维系这个生态系统?
如果我们把生态系统的居民想象成“米仓使用者”，那么如果他们持续索取，米仓将无法持续运作。作为一个架构，只有其使用者不断地更新和补充资源，米仓才能可持续地运作。

总结：

米仓是我们从已经实践了几千年的农业文化中借来的方法。我们正在使用其思想和价值以维持我们共同建立的倡议和空间。

作为一种机制，米仓是我们已经在自己的地方生态系统中不断试验的东西。它也是一个储存共同资源的隐喻空间。这些资源可以理解为
a) 有形的（金钱、时间、空间和设备）
和
b) 无形的（程序、知识、档案）。

在原则上：

这是一个为了自发的跨学科空间能够持续的提议。这是艺术与社会行动主义、管理策略和各种地方性网络的交汇点。首先，要有一个空间，以了解我们周围的环境正在发生什么，并作出回应。其次，在我们的语境和地域中一起采取行动。

这是我们为回答这个问题所做的努力：“我们如何建立一个艺术能够生存并为周边社区做出贡献的空间？”为了确保这个空间的可持续性，基于米仓的共享原则，我们应该共同发展一些策略。

“同伴跌到时接住，同伴淹没时拉住，与同伴支持共进，从不让同伴失望，同伴失常时相互提醒。”——布吉语谚语 [6]

6 布吉语为东南亚的一种语言，主要在印尼的南苏拉威西省使用。

艺术 & 经济

个人和机构都应该在视觉艺术领域体验到福利。这是一种经济实践。同时，艺术在社会中也影响着整个社会的经济。因此，艺术的支持系统应该为了整个生态系统的福利而创建。同时，它需要联结行动者、教育、生态和政治，而这些都深深地扎根于在地的环境中。

分享 & 过程

分享是过程的一部分。放到桌子上的东西就是能取回的东西。它是互惠的，也是乘法逆元的。它是无形的（时间、思想、网络等），也是有形的（金钱物品等）。思想不是私有财产，而必须是可共享的，这样才能使合作的窗口和门户都得以敞开。互相帮助，然后给予适当认可。这不是谁的大名是否被提及的问题，而是一种约束，一种平台的象征，这才是其中最重要的部分。

盈余识别

米仓的基本理念是收集盈余并为共同利益进行集中和管理。在农夫丰收之后，他们会拿走自己认为需要的东西，并把剩余储存到米仓里。在我们的情况里，我们不仅要摸清资源，还要识别和了解自己的基本需求及上限，以辨认每个发起者 / 组织（有形和无形）资源的盈余，以分享给他人。

什么是倒数 (互助) ?

分数的倒数是通过“翻转”找到的，所以分子和分母是对调的。
分数乘以它的倒数总能得到 1。

时间

可持续发展思维对于挑战界限是至关重要的。
尊重许多不同地方和文化中的时间概念。享受和拥抱不同文化中的时间的丰富性。

从多元文化中时间概念的丰富性出发，现代效率可以被忽略。不确定性和失败可被看为奢侈品，一种当代社会迫使我们放弃的奢侈品。

金钱不是一切，时间才是。

权力

我们需要考虑到权力不是绝对的，不是镶嵌于结构之中，而是风水轮流转。能在不同位置扮演不同角色，并带着良好的耐力去执行，这是非常必要的。对于风水轮流转的敏锐性也很重要，因为追随力和领导力同样强大。良好的表达和沉默寡言应受到同样尊重。

集会是一种方法。集会（Majlis）[7] 是一个空间，人们在这里并排坐着交谈，分享和讨论，解决问题，收获想象力和推断，分享食物和幽默感。这是一个与他人共享时光且无时间限制的空间。

对话

关于集体对话和决策，有几个想法为印尼当地所熟知。在雅加达俚语中，有一个词叫“nongkrong”，一个典型的印尼传统聚会的概念。它意味着在友好和舒适的气氛中，在由于空间和时间相近而形成的小群体中，与新老朋友一起共度时光。它意味着分享故事、想法、困难及偶尔的解决方法。它甚至可以意味着在一起什么都不做。这里面有一种在无目的性谈话中互相帮助、照顾彼此的意味。

另一个短语是 “musyawarah-mufakat”，即一种团体成员为了共同利益而解决问题或做出决定的集会。这种集会不是通过投票和少数服从多数，而是通过讨论来达成一致的——这可以在没有固定时间框架的情况下进行，性质非常开放。

还有一个短语“Gotong royong”，指的是一种为了社会生活的共同利益而开展的互助合作形式。在社会科学的领域中，互助合作被认为是一种共同工作、一种互相帮助不求直接回报的原则。“Gotong royong”也意味着个人对社区的积极参与。人们参与其中，并在周围的环境、议题和需求中发现积极的价值。这种积极参与可以以身体的、物质的、时间的、精神的或认知的形式。

通过考察对话和决策的模式，以及社会中已经存在的管控和权力的模式，这个项目是一种重新思考可能性的方式——一种将更适合集体实践的、更具对话性和更少权威性的过程结合在一起的方式。

对话蜿蜒之时，决定涌现之刻。我们减少个人控制和所有权。我们分享权力和权威，同时也尊重沉默和缺席。思想在无明确所有权的情况下有机地融合。它是一个拼贴画，成千上万的想法汇集在一起。这里有一种开放性可分享，给予和接受，失去和寻回。糟糕的想法经过对话和想象力的打磨，总能变更好。对话和持续地沟通打开了决策的领域，也让这些领域变得既广博又寻常，不受时间的束缚。

7 Majlis，又做 majelis，在阿拉伯语和波斯语中是“集会 / 议会”的意思。鉴于“majlis”做为一种文化和社会空间在中东及伊斯兰教地区对于社会事务及文化传承的重要性，联合国教科文组织于 2015 年认定“majlis”为世界非物质文化遗产。值得留意的是，在伊斯兰习俗中，majlis 是仅有男性参与的事务。

米仓地际（lumbung interlocal）在第十五届卡塞尔文献展

在 Gudskul 生态系统工作了两年之后，我们收到了为第十五届文献展递交提案的邀请。建基在 ruangrupa 的历史上，我们决定用一个以米仓（lumbung）为灵感和模型的合作计划为回应，向文献展发出反向邀请，让文献展成为我们生态系统的一部分。由于米仓是一种共同管理资源的组织形式，米仓实践就成为了 ruangrupa 和文献展之间合作的核心。如果文献展和 ruangrupa 被看作是某种资源的样本，那么问题就变成了：我们怎样才能共同管理这些资源?

一个答案是继续向其他人发出邀请。米仓，以及那些受益于它、同时贡献和照顾它的生态系统，将在这三年及之后的时间里，由世界各地不同的、愿意共享资源的集体和机构共同建立。

“用可持续的方式思考，我们打算创建一个比某一届文献展更持久的东西。”

一个发展米仓国际的邀请

我们把重点放在具有丰富的米仓相关实践传统的地方。这些地方面临着统治、审查、腐败、士绅化、官僚主义以及种族主义、对少数民族的压迫，或者污染和气候变化的挑战。除了印度尼西亚和德国，我们还设想成员来自非洲南部和马里等地，他们对于乌班图（Ubuntu）[8]或马雅（Maaya）[9]等具有分享精神的传统有深厚的经验，但这些传统和艺术实践的可持续性苦于缺乏支持、地区冲突和腐败。还有像哥伦比亚、匈牙利和巴勒斯坦这样的地方，他们受到民粹主义、新自由主义和地区冲突的挑战，但他们有丰富的抵抗和创造性实践的历史。西班牙和意大利、中欧和东欧的偏远农业地区也在我们的关注范围之内。在形成米仓的过程中，我们希望邀请世界各地的机构或资助方作为共同思考和创造的伙伴。这些伙伴或许正在认真地重新思考他们的科层制和权力结构，并愿意转变为一种更集体的思维来考虑他们的盈余分配，特别是在那些资源匮乏的地区。

一个由组织构成的米仓，不仅为艺术和生活的共存搭建平台，把艺术策略和公共项目结合起来，还具有完善的网络、强大的本地根基和可持续性。

你我篮子在一起，大家生活更美丽——毛利谚语[10]

8　乌班图在非洲南部一些语言中意为“人性精神”，后发展成一种泛非洲的社会思想，一种强调人与人的连结的非洲世界观，并在世界范围内引发了许多具乌班图精神的社会运动。
9　马雅来自非洲马里的班巴拉語，与乌班图含义相近，意为“人性精神”。以马雅精神为核心的机构“尼日尔河上的节庆基金会”（The Fondation Festival sur le Niger）已经成为米仓成员。
10　即新西兰原住民毛利族的语言。

我们如何想象米仓创作的过程

第十五届文献展的艺术团队与一些组织和集体进行了对话，一起开发了一个公用资源池。每个组织或集体都会把自己的资源盈余投入到资源池，比如时间、空间、金钱、知识、技能、关怀、艺术等等。

不同的集体和机构有时间互相拜访和交流知识，以建立信任和长久的关系。

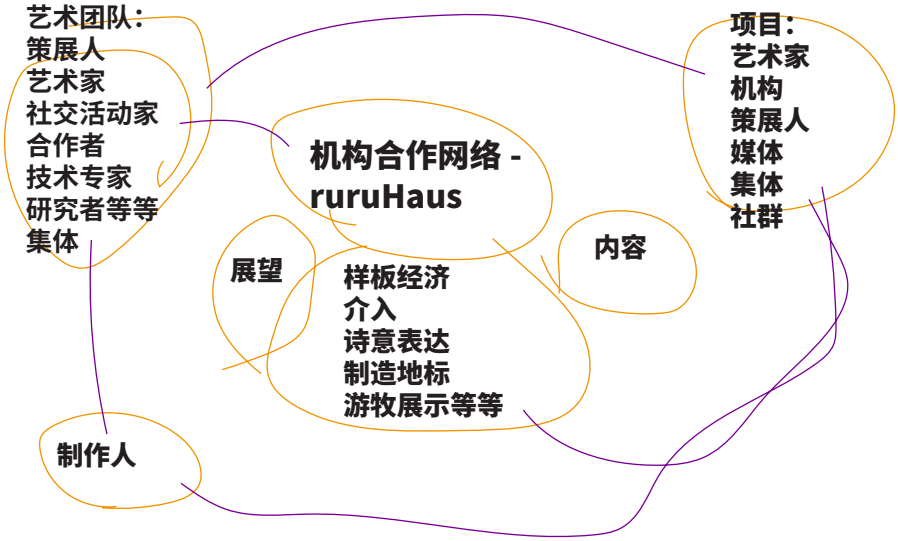
他们还将建立关于如何使用和分配资源的机制。

这些集体和机构将定期举行会议，在不同时间和不同国家组织集会 (Majlis)。

在这个实验过程中，这些组织还将邀请其他人加入。

米仓 （lumbung） 既是一种资源分配、社会互动的模式，也是一种观念模式。它需要人们有与他人维系关系和纠葛的愿望。这种观念不会把个人从整体分开，而是着眼于促进融合，并且珍惜未知与不确定。它还需要耐力，因为米仓的形成基于人与人之间的关系和信任，而这只能随时间发展。

“米仓国际” （lumbung International） 是一个更广泛的变革的孵化器。它质疑当下这种越来越多围绕着超大型展览和商业需求而流通、艺术与生活分离的全球艺术经济。



如上所述，建设米仓是一个长期的过程，将会远超 2022 年。这也意味着在 2022 年之前和之后，活动都将在卡塞尔之外的其他地方进行，这将与米仓成员和朋友的需求和生产方式息息相关。

谁会加入？

我们想要建立的那种新的艺术经济将使艺术回归其更有用的功能：想象并活出一种更公正、更人道和更全面的新生活和组织方式。因此，我们正在寻找那些将其艺术实践集中在实验、行动主义、对于（城市、农村、公共）空间的想象、经济、教育和生态领域的朋友。

参与建设这种新艺术经济的组织，珍视关系，慷慨大方，并追寻一种个人与集体需求的再平衡。为了开始赋活和创造这种经济，在第一阶段，我们邀请那些已经将这些要素作为核心的集体和组织。他们可以根据自身语境下的经验和活动，和自己的资源来丰富米仓经济。

除了在空间、经济、教育和生态等领域的项目性活动外，他们还发展出来了更多具备米仓思想特色的价值。

随着时间的推移，更多的组织和集体将被纳入，还可能有那些令集体资源受益并认真寻求转向集体福利的大机构加入，如 documenta gGMBH [11] 和一些教育机构，甚至资助方们。

11　即负责举办卡塞尔文献展的非盈利机构。

米仓在哪儿建立?

米仓把重点放在具有丰富米仓相关实践的传统的地方，而这些地方面临着审查、腐败、士绅化、官僚主义以及气候变化的挑战。除了印度尼西亚和德国，我们设想成员来自非洲南部和马里等地，他们对于乌班图（Ubuntu）或马雅 （Maaya） 等具有分享精神的传统有深厚的经验。还有像哥伦比亚、匈牙利和巴勒斯坦这样有着丰富的抵抗和创造性实践历史的地方，以及西班牙和意大利、中欧和东欧的偏远农业地区。

在柏林和阿姆斯特丹等地的机构和资助方，他们正在认真地重新思考官僚制和权力结构，并希望转变为更注重集体的观念模式，这样的机构我们也是欢迎的。

我们要做什么

所有活动的中心是对于集体米仓经济的想象和建设，以便在各地建立可持续思想和文化实践的新模式。为了能够共同想象和建设，我们将开启集体实验和建立信任和友谊的进程，这包括：

驻留
组织间建立一对一的驻留关系，以建立对分享和资源交换的深刻理解。

集会（majlis）
每年组织至少一次全体成员的集会，共同发展米仓的结构并共同管理。经济学家、土著实践专家等将被邀请参与这一实验过程。第一次大会将于 2020 年 6 月在卡塞尔举行。

客厅：公共活动
定期组织公共活动，将米仓与当地观众和成员们的空间联系起来。这是与公众和广大朋友们进行实验的地方。第一次活动将于 2020 年 9 月在印度尼西亚举行，是一个关于集体实践、主题为“修理人”（Fixer）的活动。[12] 另一个里程碑将是在卡塞尔举行的第十五届文献展。在这期间，其他活动将与米仓成员一同组织。

研究与工具开发
为了建立和哺育米仓经济， 米仓成员和 " 专家 / 艺术家”将在技术、媒体、通信、法律和经济领域开展合作，以建立和收获一套帮助赋活米仓经济的工具，比如同伴对同伴进行决策的数字平台，替代货币，以米仓精神做新闻的方法，加强关系和集体而非强调个人的增长和控制的法律合同等。

12 “Fixer”这一主题来自 ruangrupa 于 2010 年举办的关于印尼艺术空间的同名群展标题。

会有多少成员？

“米仓国际”（lumbung International）是在未来几年占据能量和注意力的第一个项目。这是对基于关系和集体性的艺术经济的想象和孵化。由于信任和友谊是这种经济的核心，一个米仓是不可能无止境增长的。它的规模是有限的，因为人们需要相互了解。增长可能意味着米仓数量的的增殖，就像印尼的传统米仓实践那样。

有可能并有希望的话，其他的米仓将由其他卡塞尔米仓成员以及在这个过程中被激发的人一起建立。我们将在这些过程中寻求联结，以建立米仓内部的合作，也可以和现有的米仓创建联系，比如印度尼西亚的 Salassae，或者像 Arts Collaboratory 和 Shared Campus 这样一直以米仓精神工作的网络。[13]

在文献展的框架内，我们已经设想了另外两个米仓。

1）一个在卡塞尔的米仓
2）一个在印度尼西亚的米仓

卡塞尔米仓是在卡塞尔的人们、空间和集体之间的合作，他们将于 2022 年举办展览并愿意在此之外继续合作。印尼米仓将会是 Gudskul 生态系统（Gudskul Ekosistem）的延伸。这也是 ruangrupa 早已积极参与的部分，它也将成为文献展在印尼本地的锚点和镜像。

作为开始，ruangrupa 和其他第十五届文献展的艺术团队成员已经制定了一套关于米仓组织的原则。

13　Salassae 为苏拉威西南部的一个社群；Arts Collaboratory 是位于荷兰的一个跨地域网络，和 ruangrupa 有十年以上的合作；Shared Campus 是一个由几所欧洲和亚洲大学发起的网络知识共享平台。

米仓价值

幽默
幽默是快乐的对付人类交流中的困难的基本机制。幽默有着实验和即兴创作新想法的空间。

独立
米仓的成员可以有大有小，有年轻的，也有有资深的。重要的是，他们于自身的存在感到自给自足。不管有没有资源，他们都能生存，而且他们知道为什么。他们不依赖外界或米仓而存在。他们知道需要什么来自足，又有什么是可以分享的盈余。

议程的制定不受外界压力的影响，比如不受商业、资金、政府、同行的影响。尽管我们意识到，彻头彻尾的独立也是不存在的。

慷慨
只有当其成员的心态是慷慨的，米仓才能茁壮成长。如果每个人都为分享和集体福祉而努力，而不是为获得即时回报而付出，米仓就能存活。

好奇
真正致力于了解他人以及倾听不同之处，享受与未知合作。

锚定在地
组织是建立在特定地区的需求和实践上，同时也能和该地区的各种人和社区持续合作。具体的经验和知识来自于扎根当地。

耐力
这里有一种耐力感，而不仅仅是新鲜感，且不一定存在特定的组织里，而是贯穿参与者的个人轨迹中，并总是与他们的年龄和背景相关。

透明
信任：建立信任会是米仓最基本的原则。而信任的创建不能没有一定程度的透明度。

再生
组织处于对其处境的不断反思中。它追求一种适应 / 重新发明 / 再生的方法，以回应其周围的环境（生态系统）。这涉及到人和非人的因素。

伦理 / 政治
内部组织上的政治，是对组织项目和米仓的伦理 / 政治的反映。

ruruHaus

米仓、空间和客厅

回到空间对于聚会、建立友谊、对话、共度时光的重要性——这是可持续发展的基础：在文献展的框架下，米仓也将寻求建立不同的“客厅”，无论大小，它都能在与不同地方的对话中建立和展示自己。

这将会于 2020 年 8 月从印度尼西亚开始。在那里，印尼米仓将与第一批米仓的国际伙伴相遇。在这几年里，其他的客厅也会被建立起来，比如可能会在卡兰迪亚国际展览期间（Qalandiya International）的巴勒斯坦或在“尼日尔河上的节庆”（Festival sur le Niger）期间的马里。

在 2022 年，卡塞尔将成为一个客厅，而米仓成员将在卡塞尔这个地方与彼此对话。卡塞尔的客厅将于 2020 年就开始，届时将开设一个“ruruHaus”，为卡塞尔本地感兴趣的人提供一个聚会和建立关系的场所。而且整个城市的空间都将被标亮，并与来自各地的艺术家和米仓同伴进行对话。观众将被邀请来一场卡塞尔体验，感受卡塞尔的居民、故事、建筑，以及世界上不同的实践如何映照、占领和反思这些元素。

未完待续……

Preface 01: About the Chinese Edition

This booklet on lumbung was originally published in February 2020, just before the onset of the COVID-19 pandemic. It takes on “lumbung”, traditionally a grain storage space in Indonesia, as its subject. It also depicts the experience of ruangrupa, an artist collective in Jakarta, Indonesia, and the journey leading to documenta 15 to be held in Kassel in 2022.

lumbung the Concept

lumbung in Bahasa Indonesian refers to communal rice barns in Indonesia. It denotes the core value of resource sharing in the community – not winners take all, but mutual help and burden sharing; not profit maximisation, but taking according to needs and acting responsibly towards the community and mother nature. It represents traditional social values in agrarian societies. Whilst in modern societies, risk management has often been transferred to the state and human relations have become more competitive than cooperative. In agrarian societies, risks are managed within local communities, and individuals survive with the support of collective resources. lumbung is a way of managing risks and living together in agrarian societies.

As a social value rooted in agrarian societies, is lumbung obsolete in contemporary times? Is lumbung relevant in the realm of contemporary art, even as it seeks to move into the post-human space and the metaverse? For documenta 15, the answer is definitely yes. lumbung, the

ancient wisdom, seems to be the answer we have been searching for when faced with societal adversities. This means a reconception of relationships, between human beings and between human and nature.

This booklet discusses mainly the contemporary Indonesian context, in which the lack of funding and infrastructure in arts and culture is a fundamental issue. In fact, the problem is longstanding and deeply rooted. After the Asian Financial Crisis in 1997 and the subsequent fall of the Suharto regime in 1998, Indonesian society experienced an extended period of government dysfunction and social disruption. Widespread failure of banks, currencies, and other government institutions caused many Indonesians to lose confidence in public institutions, which were viewed as abstract, distant, and risky. As Indonesians moved beyond the carnage, they put money in private vaults of different kinds in their immediate community. Emerging from the void of public institutions and public distrust in government infrastructure, traditional wisdom took over and people helped each other. We see this as an incarnation of lumbung in contemporary Indonesian society.

Moving into the 21st century amid political democratisation and economic recovery, Indonesia received significant funding from Europe, the US, and East Asia, including funds to support arts and culture. After the global financial crisis in 2008, however, foreign funding was much reduced. Many Indonesian art initiatives that commenced not too long ago were left in a precarious situation and they desperately needed to find a sustainable strategy to

survive without relying on foreign funding.

It was against this background that different players in Indonesia's art world developed a variety of collective practices and came up with the idea of using lumbung to create inter-local networks: art can move forward via self-help and mutual help.

The introduction of the concept of lumbung in collective practices was, of course, not to suggest a retreat towards agrarian society, or some kind of utopia in another world. The intention, as articulated in the booklet, is "always hoping that the state would at some point embrace them, so that it really becomes the 'bottom-up' system that any democracy is striving to achieve"[1]. Indonesian collective practices are both a social outcome of a burgeoning civil society and an impetus for further developments and expansion of activism in civil society.

Picture 1, a collective birthday party for Cancerians at Gudskul, Jakarta, August 2019, courtesy of Di Liu.

1 The booklet on lumbung, p. 9.

Similar collective practices are found not only in Indonesia, but also in other regions such as southern Africa, Mali, Colombia, Hungary, and Palestine. These are locations plagued by "domination, censorship, corruption, gentrification, bureaucracy as well as racism, oppression of minorities, or pollution and climate change" "populism, neo-liberalisation and conflict"[2], or places where modern state apparatus dysfunctions or fails. The best way to respond to such dysfunction or failure is self-help and mutual help - the lumbung spirit, which many have witnessed during the COVID-19 pandemic in the last two years.

lumbung Implementation

Attractive and alluring as the idea of lumbung may appear, the reality of implementation is difficult. In spite of the spirit of openness, sharing, and friendship, it is not easy to bridge physical and mental hurdles amid exacerbating international tensions.

The publication of the lumbung booklet coincided with the onset of the COVID-19 pandemic. At the beginning, no one foresaw this pandemic would continue for over two years. In June 2020, lumbung announced its first batch of nine members, including members from Mali, Columbia, Hungary, and Palestine (areas which were mentioned in the booklet). However, after rounds of COVID-19 lockdowns, the *majelis ackar* originally scheduled in 2020 could not materialise. The Indonesian lumbung at Gudskul could hardly host any activity. lumbung implementation was grounded to a halt. Even regional research trips could

2 The booklet on lumbung, p. 23.

not take place. Fortunately, the famous living room of ruangrupa for hangout – "ruruHaus" opened in Kassel as planned. In February 2021, lumbung announced another five new members from Bangladesh, Cuba, Kenya, New Zealand, and the UK. The total membership of 14 was less than what was originally conceived by ruangrupa. As lumbung could only be hosted online via Zoom, with simultaneous translation, it was difficult to accept additional new members.

With the exhibition opening in Kassel approaching fast, lumbung decided not to accept more new members, but to bring in lumbung artists who would only participate in exhibitions. The list of lumbung artists was officially announced in October 2021. Although lumbung artists could become lumbung members after documenta 15, given the urgency of exhibition preparation, these newly joined artists did not have much time to devote to lumbung infrastructure building. The way they participated in lumbung was also different from the first batch of members: the *majelis* have been classified into *majelis akbar* (major meetings at least twice a year, comprising the curatorial team, lumbung members, and artists), inter-local *majelis* (meetings of lumbung members), medium *majelis* (meetings of lumbung artists), mini *majelis* (meetings of each group of lumbung artists, 8 groups in total), as well as additional Zoom meetings for at least 10 working groups. Due to travel restrictions, most lumbung participants could not meet in person, and everyone had to overcome time differences and language barriers to work together online intensively, especially for the group tasks assigned by the curatorial team.

Picture 2, a group meeting of mini majelis 6, 10 November 2021, courtesy of Di Liu.

This modus operandi is indeed a completely new challenge for all lumbung participants, which reveals two major contradictions between ideals and reality of lumbung, which is rooted in local proximity and kinship: firstly, between the unlimited spirit of sharing and constraints in sharable resources; secondly, between seemingly inexhaustible friendship and limits in individual cognitive ability. As the booklet described, “since trust and friendship are at the core of the economy, one lumbung cannot endlessly grow. It has a limited scale because people need to know each other.”[3]

With the subject of sustainable development as key focus, lumbung has set up working groups such as lumbung kios, lumbung gallery, lumbung economy, and lumbung land, and invited practitioners from different backgrounds to lead online study sessions. However, since most

3 The booklet on lumbung, p. 26.

participants could not meet in person, and the task of exhibition preparation is pressing, the results of these working groups may only be available in or after the 100 days of documenta 15.

Meanwhile, as documenta 15 undertakes to become a collaborator of art economy and resource sharing and actively participates in various forums and networks (mainly in Germany at present), it has become much more than an exhibition. In its planning and preparation for exhibition opening, lumbung has developed several parallel lumbungs, including lumbung of publishers, lumbung of educators, and lumbung of ruruHaus.

In addition, lumbung renamed its lumbung network "inter-local", instead of "international", highlighting its emphasis on geographical areas and time zones, rather than political constructed nation states, thus differentiating documenta 15 from some other international biennales.

Nevertheless, a global art event celebrating the "global south" is perhaps only one small step towards addressing perceived unfairness and prejudice in the international order, manifested, for example, in visa and immigration rules. Towards the end of 2021, when COVID-19 was still raging, Argentina lumbung artists along with others petitioned the German foreign ministry for a waiver of visa entry requirements for participating artists, the majority of whom came from the "global south". Many artists faced the difficult situation of extra costs and logistics in meeting travel restrictions as well as vaccination, testing, and quarantine requirements. The petition received almost two

hundred signatures, and was supported by the organiser of documenta 15, but did not succeed.

Fortunately, shortly before exhibition opening, travel restrictions in many regions of the world have been relaxed, most lumbung participants are able to visit Kassel and see for themselves what documenta 15 is going to be like, meet in person friends with whom they have been collaborating online for months, celebrate the “harvest” of lumbung, and to sow more seeds for the future.

Despite the gap between ideals and reality, and the meandering journey of working through collective practices, as participants who are fortunate enough to witness how documenta 15 takes shape, we still want to present this booklet, in its originally conceived format, to reflect on imaginations borne in a world before COVID-19 and better alternatives that might have been possible.

Di Liu
May 2022

Preface 02: On lumbung and the Chinese Context

From the interpretation of the documenta 15 curatorial team, lumbung is both a tangible, metaphorical space for storing common resources and an intangible, conceptual collection of active mechanisms. In lumbung, different collectives and networks share and preserve their inspirations and creations from their local practices. By doing this, resources and creative “surplus” can be shared and circulated more equally and continue to roll over in a broader community network.

The origin of the concept “lumbung” is mentioned several times in this booklet. It is rooted in traditional agrarian culture and multiple local ecosystems, with strong community ties and a principle of sharing. When reading the etymology, it is hard for a Chinese reader like me to avoid the strange feeling of familiarity with the term that has been washed out by practices of collective art in China - one might wish to identify with the term but cannot find any anchor point. In the contemporary art scene of China, we can find practices that emphasize collective connection and action of resistance under the name of “socially engaged art”; and we can also name several alternative spaces and platforms that are self-organized, embracing the spirit of equal collaboration and mutual help. Do we still need a “lumbung” in China? As days of the pandemic have not yet ended but have already been recognized as “post-pandemic era”, can the emergence of lumbung- the mechanism for resource distribution, social interaction, and innovative concepts, help us imagine a new model of coexistence?

Salvaging the "Common"

If the lumbung can be seen as an assembly of existing public resources and agencies, the collective practice of contemporary art in mainland China from 2008 to the present seems like a pursuit of "grains in the house, peace in the heart".

In the narrative of Chinese contemporary art, local collective practices have gradually emerged since 2000: one part is artists' group practices in rural and suburban areas, such as "Xucun Project" by Qu Yan, "Bishan Project" by Ou Ning and Zuo Jing, Jin Le's "Shijiezi Village Musuem" project and "Yangdeng Art Cooperative" etc; the other part is on site in the urban area to confront the evaluation system of contemporary art, the deteriorating political climate and the struggle of atomized individuals in the shadow of neoliberalism, including the "Homeshop" and "Arrow Factory" in Beijing, the "Dinghaiqiao Mutual Aid Society" in Shanghai, the "Observation Society", the "Seong Yoeng Toi" and "Jasagala" in Guangzhou. In fact, these artistic practices that deeply involved in localized knowledge production, self-organized experiments and spatial politics, all attempt to capture the intense, complex, and lacerated reality of contemporary China. They try to salvage the problematique of their own - a certain kind of the "common" - within the very different daily scenes.

The salvaging of the "common" is undoubtedly a difficult task. Compared with the trust and sharing created by spirits of "independence" and "endurance" among

organizations and collectives in lumbung mechanism, the question of how to “have grains in the house” is already a continuous torture for local practices in China. In *The Nightmare of Participation*, Markus Miessen[1] mentions the trap of consensus in which he argues that the artist as a subject, is hard to participate without giving up his own identity in a given situation.

Picture 1, “Proprietors” sitting in the self-organized art platform Seong Yoeng Toi, September 2019, courtesy of Siyan Xie.

From my observation, for many Chinese collective practices, a shared prefigurative imagination and practices in daily life can be the artistic production itself. However, such relational communities based on spatial politics often strive to survive in the crevice between the control of official institutions, the coercion of commercial capital, and the struggle of discourse in the contemporary art scene.

1 Miessen, Markus. *The nightmare of participation* (Sternberg Press, 2010).

The alternative framework of self-organization and the search for “independence” and “endurance” must face the external reality of “system-capital”. Despite being situated in a fading civil society that lacks supportive infrastructure, many “artivists” attempt to maintain the radicalness toward working in collectives. They overcome identity politics and monolithic creative intentions by valuing daily interactions and labor, to preserve “dissensus" in a co-living community. Unfortunately, although some practitioners try to persist in spite of rising rents and increasingly oppressive censorship, many collective practices still inevitably foundered after years of struggle... What remains is perhaps only a heavy, accelerated “fierce friendship" with each other and with the community.

lumbung values have always emphasized the “principle of sharing”, a certain generosity, trust and interdependence based on long periods of gathering and entanglement. It does not focus on separating the individual from the group but aims to promote integration. In the local context of China, where public action is still being driven out from the “public” to the “private”, where the common cannot be considered, constructed, or expanded from a more supportive social network, and where the subjects of creative practices are still locked and collided in an internal “fierce friendship”, the foundation of the “principle of sharing” is the frozen elephant in the room - it always exists in silence, but cannot go anywhere.

In fact, the idea of sharing in lumbung is inseparable from Gudskul, the art ecosystem built by ruangrupa in Jakarta. The embodied practice of the art ecosystem is gradually

accumulated into a model of resource distribution and social interaction. In the traditional scenario of the lumbung, the farmer takes what he needs after the harvest and stores the surplus in a lumbung. In the scenario of documenta 15, the curatorial team not only has to map out the resources, but also identifics and understands the basic needs and the upper limits of each participating artist, in order to figure out the amount of surplus of each initiator/organization's (tangible and intangible) resources to share with others.

In the current art scene in China, unlike lumbung's concept of “resource bank”, many practices of building a common emphasize the idea of “tying” (*lianjie*, 连结 in Chinese), as a spontaneous and decentralized relational action that is wary of the danger of over-centralization. Indeed, collective practices in different regions operate according to their own specific contexts, cultural scenarios and, above all, socio-economic resources. When rhizomatic practices are buried in unevenly textured soil, the roots can still be connected and tied as undercurrents. In the process, the local experience of art practitioners forms a consensus in the embodied scene, and directly nourishes the local communities back and forth. However, this interaction may be more of a mutual understanding from point to point and has not yet become a network at a broader cultural level. As for the idea of forming a “container” where the surplus can be identified and collected, and where common interests can be managed centrally, it may only be achieved in the future.

In front of the accelerating collapse of social reality, when

collective creation and action are repeatedly disintegrated under the formidable external circumstance, it is already too hard to “have grains in the house” and turn it into a mutual-aid process, then how can we talk about storing and sharing of resources?

More Institutional Activism

The construction of the lumbung platform repeatedly mentions a well-run network that is indispensable, since a strong locally anchored root and a sustainable network are essential to supporting any collaboration and sharing among organizations. A significant part of lumbung's focus is on building a network of innovative art economy that encompasses fields such as experimentation, activism, spatial imagination, economy, education, and ecology. This recruitment of a broader range of organizations and groups also reflects the importance of various social resources supporting the lumbung model.

At the same time, the partners that lumbung hopes to work with are not limited to small and local collectives, but also bigger institutions around the world that are willing to rethink hierarchies and power structures, and are in a serious quest for collective wellbeing. From this perspective, lumbung can be called a production-distribution model, not only because it opens up a network of value creation and allows interconnected stakeholders to maintain these shared resources, but also because it attempts to leverage the current circulation system of art capital by turning the extractive external market into part of lumbung’s collaborative model of production based on

the principle of reciprocity.

In China, whether it is institutional activism or “self-initiated institutions”, these heterogeneous institutions are being regarded as meaningful sites of knowledge production. Some alternative institutional practices are like the “self-initiated institutions” advocated by lumbung in terms of the radical nature and the ability to act across institutional boundaries. Pauline Yao distinguished alternative spaces in China in three dimensions in terms of spatial characteristics: “conceptual space”, “non-institutional space”, and
“alternative space” [2]. The definitions are variable in meaning and scope and can be interpreted in many ways. She mentioned that in these alternative institutions, there are not only alternative practices, but also alternative thoughts, including a strong preference for self-organization and an idealistic vision from grassroots organizations, or a collective managing mindset by artists.

These alternative art institutions and non-profit spaces can still exist as self-revolutionary and inclusive entities, but in front of the accelerating reality, an art ecosystem that can gather multitudes as well as a horizontal mode of knowledge production can be imagined and practiced in advance, in an experimental manner or even in a bare-bones posture.

As Michael Hardt and Antonio Negri put it in *Assembly*, “take power, but differently” [3], the vision of lumbung incorporates a sense of rebellion against the present art world, accompanied by a departure from and utilization of

2 Yao, Pauline J. "Towards a spatial history of contemporary art in China." *Journal of Contemporary Chinese Art 5*, no. 2-3 (2018): 117-129.
3 Hardt, Michael, and Antonio Negri. *Assembly* (Oxford University Press: 2017).

the established system. lumbung attempts to decentralize the power, giving it to artists' collectives and organizations to build new mechanisms and methods.Ideally, artists' creations are not only embodied in the final output of works but manifest through building new forms of labour structure and collaborative networks. For Chinese artivists, perhaps all of this is envisioned with a bit of Cruel Optimism[4] - escaping from the nightmare of participation yet suddenly entering the optimism of collaboration. However, in the shadow of the post-pandemic period, in a time when the aura of art is fading, instead of stumbling alone, it might be better to start with a "fierce friendship".

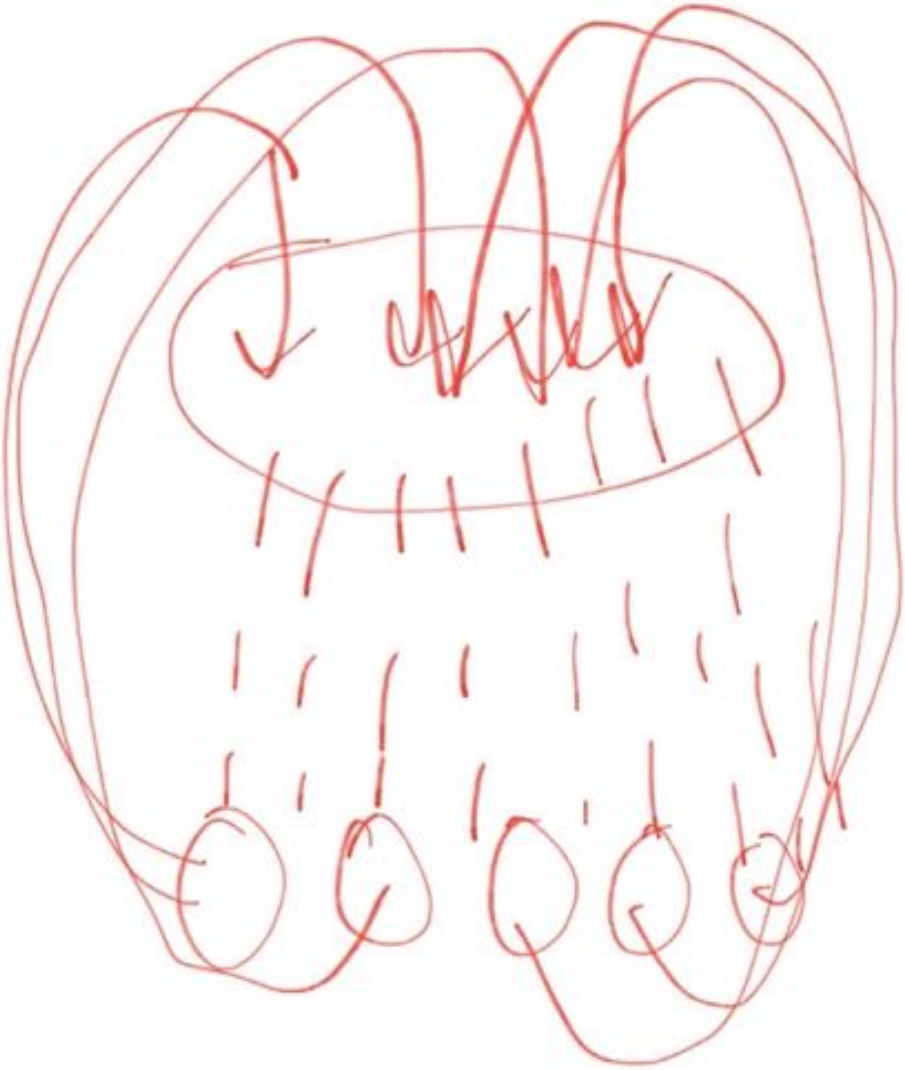
Picture 2, Participants of The Travel Agency visiting Gudskul, Jakarta in 2019, courtesy of Gudskul.

Siyan Xie
May 2022

4 Berlant, Lauren. "Cruel optimism." In *Cruel Optimism* (Duke University Press: 2011).

FEBRUARY 2020 | ISSUE NO. 1

lumbung



Intro

This booklet talks about Lumbung, a traditional farmer's and village practice in Indonesia around shared resources. It is taken as the metaphor and principle for the collaboration between ruangrupa and documenta in the coming years. The book gives a background of how this metaphor and collaboration came about, and how we envision it will start.

Taking Lumbung-making as our work in the coming decade, means not carrying out a centered theme, or representing and illustrating theories, but means doing and building these Lumbung in conversation, with time. To develop a next level in our practice, a new way of institution building.

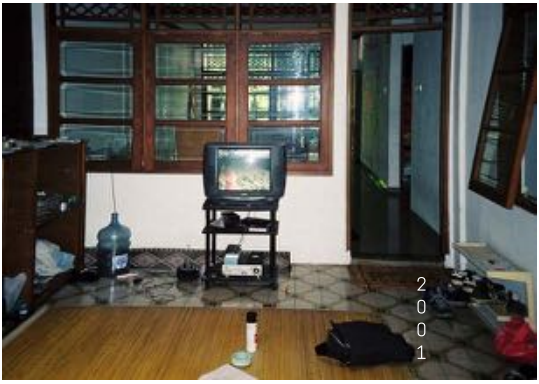
Since this process is entering the unknown, this booklet is also meant to be a work in progress. Over time it will grow with the experiences we will gather over the years and most importantly enriched with the Lumbung related practices from all over the world that we intend to work with in the frame of documenta fifteen and beyond.

The booklet starts with a story of ruangrupa, why it came about and the processes it went through. We thought it was important to share our stories and how our practice relates to the thinking and values in Lumbung. And how Lumbung can be seen in relation to contemporary art. From this it will follow why we have proposed to documenta to work in lumbung and how we will start to develop it, enriching it over time with many other related practices throughout the world.

RUANGRUPA


MENYEWAKAN
ALAT PESTA
4204768
RUANG RUPA
8294238

EXTENDED LIVING ROOM: time, Space, and Conversation



ruangrupa started from a friendship among students of art schools, in Jakarta and Jogjakarta, during the mid 1990s. It then became an official formal organisation in 2000. At the end of the Soeharto regime, the legacy of the regime on the restriction against the freedom of expression and freedom of assembly were challenged by activists, artists, and students.

Under these conditions, ruangrupa was founded with simple goals: to give space for discussion, practices, experimentation, and so on. These aforementioned things were almost impossible to have in more formalized and established spaces (such as commercial galleries or official institutions for arts and culture).

We took the name ruangrupa, which literally means "visual space", and started it from scratch by discussing and brainstorming. These activities took place mostly in our fellows' living rooms or houses.

2005

2007

As a reaction to vanishing public spaces: ruangrupa would like to think of public spaces as those where people can identify themselves as social beings, instead of controlled and operated machines. They are vital as all aspects of urban living have been dominated by industrial and commercial oriented spaces; plus those which are within the grip of the power holders.

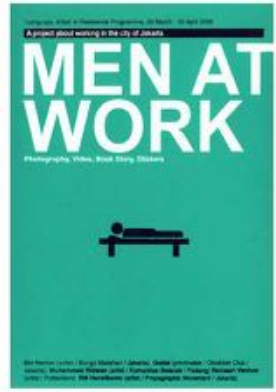
In short, even after the New Order regime, the competition for space within society was fierce. We had forgotten what it was like to do things and to create something together. We had failed to remember the ways to make our own spaces by relying on each other.

Space was one of the main reasons for the establishment of ruangrupa.

Sometimes, we even took over other art spaces to organize our own programs. Only after several projects and fundraising, we could rent a small house and turned it to a space to assemble and work together. We utilized the spaces within for organizing workshops, small scale exhibitions, a series of discussions, and journal publishing activities.

ruangrupa is not alone. Post-1998, there have been numerous initiatives and collectives in Indonesia. They also come from many cities, including Banda Aceh, Padang, Jakarta, Bandung, Cirebon, Jatiwangi, Yogyakarta, Semarang, Malang, Surabaya, Makassar, Bali, Balikpapan, Manado, Jayapura and some other remote places (for those who are not familiar with our geography, Indonesia is a sizeable archipelagic country with more than 17.000 islands). Today, some of those groups still exist, while others have become dormant, or even disbanded.

At least two common tendencies could be observed among these organizations and groups. First, their artistic practices, whether collaborative or individual, constituted their artistic statement as a group. Secondly, these artists' groups and organizations played the role of a support system within the art ecosystem, through activities or programs that raised public awareness, aimed at a broader public.



This function could be reached through activities like exhibitions, workshops, festivals, discussions, publications, film and video screenings, website development, archiving, and research. The combination of these two practices, as artist collectives and as support systems in the art ecosystem, clearly distinguishes the role and type of these artists' groups and organizations emerging at this time from those of previous generations of artists group in Indonesia.

Almost all of these collectives started in residential houses where they lived and worked. Another characteristic was how conversations always act as a centerpoint. Meetings and sharing sessions, done in a circle formation, had become vital, and the domestic residential settings provided a very comfortable space for allowing these things to happen.

Such meetings most often took place in the living room, since it is the largest room in most spatial designs of a typical Indonesian home. These groups used a residential building as their starting point and center of their activities. They continuously altered and adapted their domestic spaces to become more public. They converted living rooms into meeting and exhibition spaces. Bedrooms into working spaces or studios, libraries, and spaces for archives. Typically, this converted residential buildings came in the form of rented houses in a middle-class residential area—a secular area, a melting pot of people from various backgrounds (from white collar types to factory workers). There were practical reasons behind the choice of renting a house and converting it into a working place: they were easy to find and the rents were affordable. It was a survival strategy. The lease usually came annually, and the rent was settled with funds collected from members of the group. The rental unit was often used also to serve various combined interests of the group, as a living, as well as a working-gathering space.

The financial ability to rent in a certain neighborhood of a city reflected the fact that these artists came from more or less the same social and economic class with their neighbors. Most artists usually also divided their time, to work in the creative or media industries, freelancers, or students. Most groups chose a working-class residential area, or a mixed-use neighborhood where residences and small-to-medium businesses coexisted. This mixed-used neighborhood was particularly fitting as it was also a place for different kinds of independent enterprises.

By acting as a stand-alone citizen's initiative from a simple living room, a group rendered its vitality by becoming the supporting infrastructure for both art and community. It, envisioned itself living among the people. With this, its activities were naturally carried out with an awareness of, and alongside the values of the surrounding communities, and might even utilize these values directly. Lastly, the involvement of the surrounding residents could act as an artistic exploration strategy, with unmediated influences from the residents themselves.

In the midst of lack of support from the government, both in funding and infrastructure, all initiatives in Indonesia are in a vulnerable situation. Loss of space, loss of human resources, inability to continue programs, or events due to funding problems, always working too much and paid too little. Overworked and underpaid. Sustainability and independence are the two words that most often only cast a shadow. Independence is almost impossible to achieve when the choice depends only on foreign donor agencies and private sponsors, which often only focus on the production process and not the sustainability process. All always return to zero and in a condition of uncertainty and vulnerability for the next step.

Our biggest challenge is how to create a platform that is able to sustain this artistic practice and translate it within the increasingly rapid changes in the society. Through our expanded notion of artistic practices, we are attempting to build a new model, which takes into account the economy, social, culture, politics, working ethics and collaborative habits, to be our next frontier. Only then, the separation between art and life could be truly overcome. Not only through representations of artwork, but through real everyday practice working amidst in society.

The position of "living together with the people" imagines an art institution's relationship within a society: it exists within the society and becomes a part of it—a strategy built on friendship and common enjoyment

Serrum_Jakarta

Lifepatch-Yogyakarta

Jatiwangi Art Factory-Jatiwangi

Mes56 - Yogyakarta

Hysteria-Semarang

Thinking of an ecosystem:
If arts production can be seen as chain, what we had was a broken one

Like us, each initiative focused in fixing a particular side of the chain, depending on any relevant issue in their own localities. Many of them function as problem-solvers within their own living spaces, and therefore we look at these initiatives as "contextual responses". It is interesting that these types of practices are not relying on the state's infrastructure at all. Most of them are not even connected to their local arts committee, be it on town levels, let alone the central one. Unfortunately, there are not so many partnerships or co-operations between the independent art organizations and state institutions. What these circumstances really reflect is the failure of the state's central planning in facilitating the vast growing ideas in different localities. As by doing various experiments within our own localities: we the initiatives are trying to develop a model that is really needed by our neighborhood, by our livelihood.

The fact that formal arts infrastructure is non-existent (alongside the kind of practices that are thinking of their own societies) actually means:

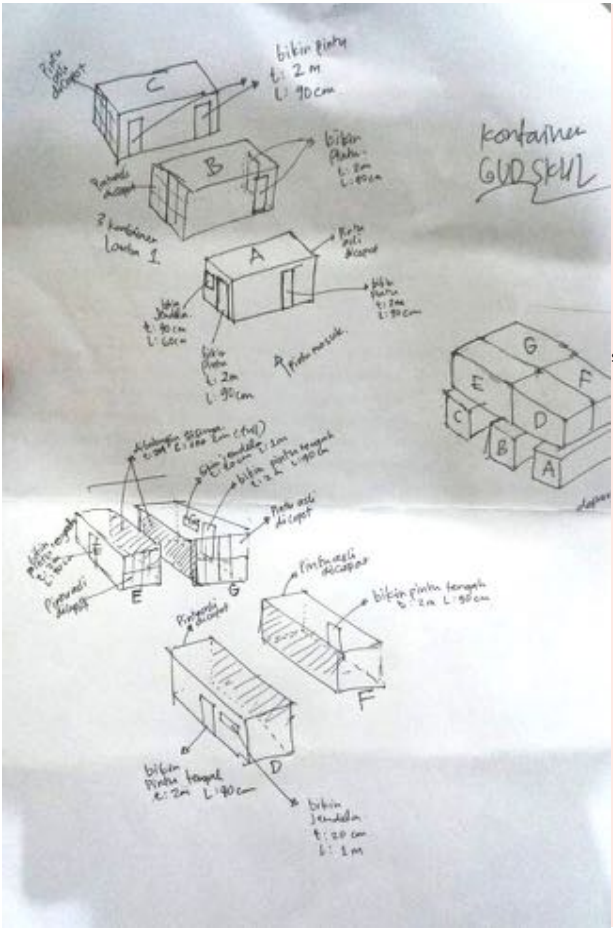
That the thinking towards the better or even ideal living ecosystem—has always been conducted by the bottom, that is of course, always hoping that the state would at some point embrace them, so that it really becomes the "bottom up" system that any democracy is striving to.

The new model we propose is a form of an ecosystem. Conceptually, ruangrupa and together with the networks we have developed throughout our existence, has established a collective living-working culture that is collaborative, mutual and based on friendships. Organically, we have been sharing resources in the forms of human, time, energy, knowledge, besides financial and other tangible materials. The most valuable common wealth we possess are our diverse approaches. We have been working together for the past 17 years, beyond just developing further our web of networks, but also developing a replicable ecosystem in order to guarantee the sustainability of these webs.

Since the establishment of our ecosystem, we have introduced what in Indonesia is referred to as a lumbung—literally, a rice barn, a term commonly used by farmers in Indonesia's village-based agricultural system. A lumbung is a collective pot, where all resources owned by each collective/group are deposited and stored. These resources include all tangible and intangible matters, including our specific programs and human resource.

Process >>> Dependent > independent > interdependent

TRANSFORMATION INTO Gudskul Collective Studies



Exchanging and distribution of knowledge has always been the core in our practice since the beginning. We are also interested and working together with students from many disciplines and diverse models of school. Slowly informally ruangrupa has become a school form with many people.

Believing that art and artists can no longer exist for their own sake, practicing collectivity and working collaboratively are methods to take a stand in society—practically and discursively. We established Gudskul to encourage the initiating spirit in artistic and cultural initiatives in society. Using this approach, artists then simultaneously and organically act as producers, mediators, distributors and networkers.

To achieve the aforementioned goals, we designed Gudskul as a space for study, achieved through collective practice simulations, advocating the importance of process by means of critical and experimental dialogues, achieved through experience-based learning and sharing.

In 2018, we were thinking to formalize this way of working further by making an informal school together with other Jakarta-based initiatives—namely Serrum and Grafis Huru Hara—with whom we co-founded GUDSKUL Collective Studies and Contemporary Art Ecosystem.

Our starting point was clear: the current education system around us catered mainly for individual developments. Art schools pushed artists to work as genius beings. This belief does not encourage, let alone teach, collaborative works. And, art history as we know it, has not put its focus on art practices that promote collaboration and self-organization.

With this background, we established Gudskul as a collective learning space, as well as a contemporary art ecosystem. Eleven subject coordinators were involved; the discussions held were closely related with collective values and collaborative approaches, such as equality, solidarity, friendship and togetherness.

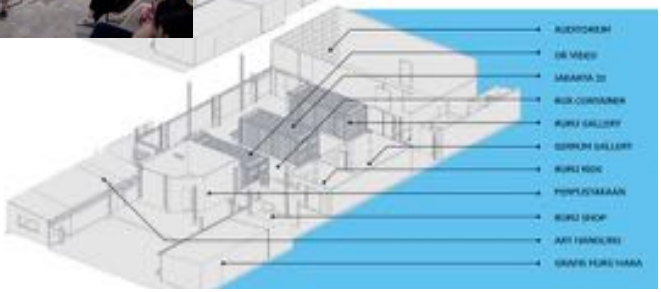
During this initial first two years, many Gudskul participants came from different kinds of communities, from many regions in Indonesia. They also came from various disciplines. Only a handful of them had studied in art schools formally.

y.

The learning process happened parallel with a full-on running ecosystem. In Gudskul, there were artists, curators, managers, researchers, musicians, filmmakers, architects, chefs, fashion-designers, the list went on and on. With this composition, we were hoping to create openings for other relevant issues, discourses, as well as various artistic media and practices. It was also in our hope for Gudskul participants, to be able to activate collective pot (lumbung) together with us. By widening the access to our lumbung: we were hoping to connect our existing networks to other existing ones, courtesy of each of the participants. This way, our ecosystem should be an ever-growing entit

GUDSKUL

STUDI KOLEKTIF DAN EKOSISTEM SENI RUPA KONTEMPORER



Lumbung Stories

Why is it important to re-evaluate the historical aspects of lumbung today? What does it mean to the contemporary cultural production on the local and intercontinental context? As a starting point, we want to share how it relates to our story.

If we reflect on agrarian tradition in many regions of Indonesia, they all have strong communal relations and social interactions. They are operating with the principles of sharing. These principles of sharing can be found, for example, in the concept of lumbung.

When it is time to harvest, surplus products will not be exhausted. They are collected and stored in a lumbung instead. They have become something intended not for personal use, but to be used together in times of scarcity: if there is a disaster caused by weather changes, or famine when food supplies are threatened. By keeping the surplus in the lumbung and slowly consuming the resources available within, farmers also give time for rest and recover to happen. When it is time to plant again, the soil has recovered and returned to its best condition.

Lumbung is the Indonesian word for "rice barn"—an entity which many traditional agrarian cultures in the world have. It has an architecture with space for farmers to store surplus from their crops.

It also functions as a space to meet, celebrate and share appreciation for the previous harvest.

The fact that these local initiatives had been striving to sustain their practice, made us think about the importance of networking and building an independent support system—that share ideas and values of lumbung.

In 2016, when ruangrupa had a chance to rent a bigger space in Jakarta: we decided to evolve. So the idea is not merely about us, ruangrupa as a collective. Instead, we have transformed into a collective of collectives together with Serrum and Grafis Huru-Hara, who run a new space together, working with the idea of an ecosystem by putting various resources into a lumbung (collective pot) as a way to support and strengthen each other.

It was in the same period of time when we started to develop RURU Corps. It was an experimental unit business, functioning as a way to strive for sustainability, beyond the dependence of external public, private and foreign funding. We were looking for ways to generate more income, in order to be more financially independent in the future.

In short:
to survive with what we already have.
In the same time:

To run a space in this scale had also allowed us to practice a form of institutional activism. It had trained us to tend to this "self-initiated institution" while using it: to continuously appropriate and opportunistically turn it into a meaningful place of knowledge production.

Space also be imagined as a recurring step towards a better dissemination of resources

several strategies with our space

working together with programmers /curators to experiment on how to sustain their programs,

the creation of various forms of local creative markets,

renting out the space

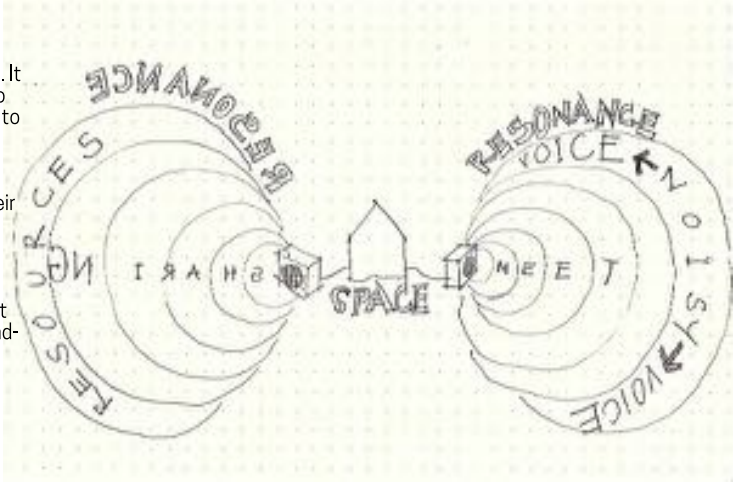
commercial creative services, ranging from design, website development, video making, event programming, exhibition and festival organising and so forth.

THE SPACE THAT ABLE TO ACCOMMODATE THE EXPERIENCES OF PEOPLE'S MOBILITY THAT COME FROM DIFFERENT SOCIAL, ECONOMIC, AND CULTURAL BACKGROUNDS. IT SHOULD BE ABLE TO CONTAIN DIFFERENT BEHAVIOURS AND DIVERSITIES IN GROUPS OF COMMUNITIES.

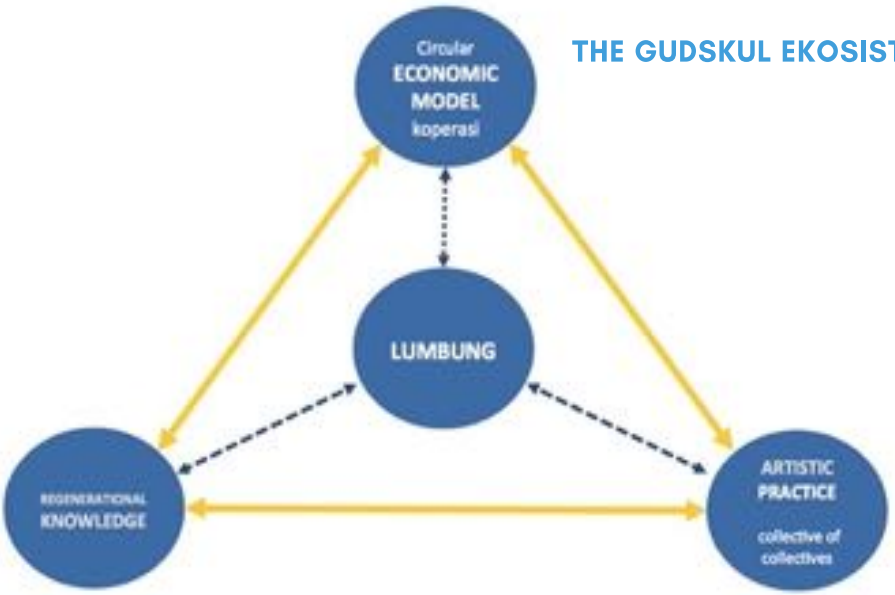
“A SPACE TO MEET AND TO GET NOISY—TO THEN TRANSFORM THIS NOISE TO VOICE (BY SHARING OUR RESOURCES INTO ONE POT, WE COULD SHARE MANY AND DIVERSE STAGES, SPOTLIGHTS AND RESONANCES TO THE VOICE)”.

Here, lumbung can also be seen as a simple living room where various knowledge, skills, networks, that come, circulate and shift, are hosted. It is built on the initiative of people who have the same needs: those who try to organize themselves to share resources and have their own space, so that they can grow together—along with the community around their living space.

From this simple living room, a group positions itself as a vital part of the supporting infrastructure for both art and the community, becoming a stand-alone citizen’s initiative.



THE GUDSKUL EKOSISTEM



HOW CAN LUMBUNG SUSTAIN THE ECOSYSTEM?

If we imagine the inhabitants of an ecosystem to be the “lumbung users”, then lumbung will not be able to continue if they keep on taking . As an architecture, it can only be relevant and sustainable if its users continuously renew and refill its resources.

In Conclusion:

lumbung is a way, or a method that we have borrowed from the agrarian culture that has been practiced for thousands of years. We are using its ideas and values: to sustain the initiative and the space that we build together.

As a mechanism, it is something we have been and continuously experimenting within our own local ecosystem. It also is a metaphorical space to store our common resources. These resources could be understood as both a/. tangible (money, time, space and equipment) and b/. intangible (program, knowledge, archive) materials.

In Principle:

This is a proposal for self-initiated interdisciplinary spaces to sustain. It is where art meets social activism, management and also various local networks. Firstly, to have a space, to understand about what is happening in our surrounding environment, and responding to it. Secondly, to act to initiate something together within our context and localities.

This is our effort to answer a question: “how could we build a space where art can live and contribute contextually to the surrounding communities?". To ensure sustainability for this space, strategies should be developed and cultivated together; inspired by the lumbung sharing principle.

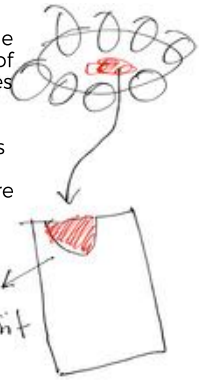
REBBA SIPATOKKONGMALI' SIPARAPPE'SIRUI' MENRE' TESSIRUI'NO'MALILU SIPAKAINGE', MAINGE'PI MUPAJA

CATCHING EACH OTHER WHEN FALLING, GIVING EACH OTHER A HAND WHEN DROWNING, SUPPORTING EACH OTHER TO RISE AND NEVER LETTING EACH OTHER DOWN, REMINDING EACH OTHER WHEN OUT OF MIND.

BUGIS PROVERB

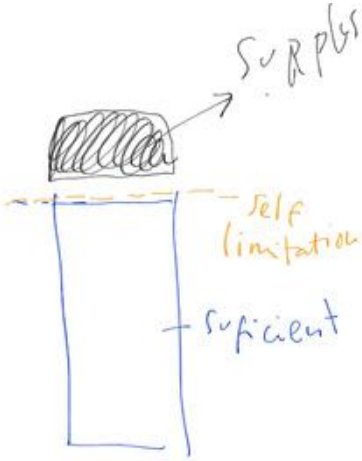
Art & Economy

Both individuals and institutions should experience well-being in the visual arts arena. This is a practice of economy. At the same time art lives in society and with that influences also the economy in society at large. Thus, the supporting systems for art are supposed to be created focussed on wellbeing for the entire ecosystem. At the same time it needs to, relate and engage with activist, education, ecology and politics, which are strongly rooted in local context.



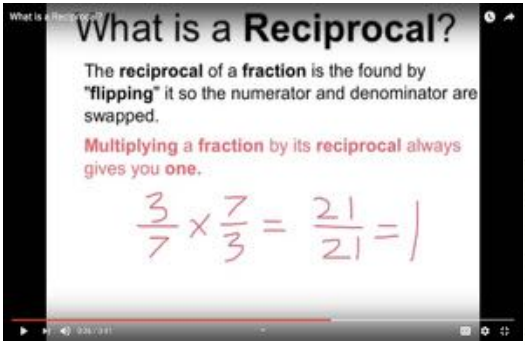
Surplus Identification

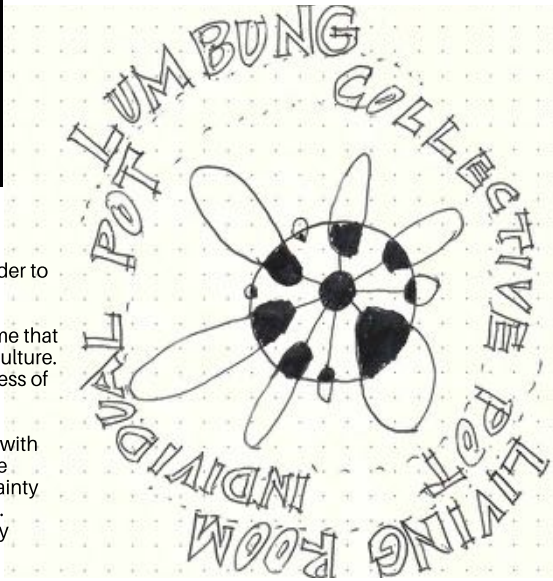
Basic idea of lumbung is collecting surpluses to be gathered and managed collectively for common benefits. After the farmers have their harvest, they will take or keep for their own what they think, estimate and need for themself and they will store the surplus to lumbung.In our context not only mapping the resources but also Identifying and understanding the basic needs and self limitation, to define the surplus from resources (tangible and intangible) of each initiatives/organization to be shared to others.



Sharing & Process

Sharing is a part of the process. What to put on the table is what to grab back. It is a reciprocal, multiplicative inverse. Both intangible (time, ideas, networks, etc.) and tangible (money, objects, etc.). Ideas are not private properties. They must be shareable, in order to render the windows and doors of collaborations widely open. Giving hands to each other, and then being properly credited. It's not about being mentioned or not, but the bound, the symbol of the platform, holds the most importance.





Time

Sustainability thinking is vital in order to challenge the bound.

Respecting different concept of time that exist in many different locals and culture. Enjoying and embracing the richness of different culture of time.

Modern efficiency can be ignored with this envisioned the richness of time concept in diverse culture. Uncertainty and failure can be seen as luxuries. Luxuries that contemporary society compels us to do without.

money is not everything time is...

We need to consider power to be not absolute. It is not embodied in the structure. It is in rotation and interchangeable. The ability to play a role in a different position with a good endurance to perform it is superneeded. Sensibility towards the rotation is important to move around leadership and followership which are equally powerful. Good articulation and silent or unspoken are equally respected.

Power

Assembly is one of the methods. Majlis is a space where people are sitting side by side to converse, to share and discuss, to solve problems, harvesting imagination and speculation, to share food and humor. Spending and enjoying time together with others without any time limits.

There are a number of ideas about collective conversation and decision-making that are familiar to the local Indonesian context. In Jakartan slang, there is the word nongkrong, a concept of getting together so typical of Indonesian tradition. It means spending time together in a friendly and comfortable atmosphere with old and new friends, in a small group brought together by space and time due to proximity of locations or a common background. It means sharing stories, ideas, problems, and sometimes solutions. It could even mean doing nothing, collectively. There is a sense of mutuality and taking care of each other in the aimless conversations involved.

Another phrase is musyawarah-mufakat, an assembly in which a group's members humbly gather to solve problems or make decisions for the sake of the common interest. Not through casting votes and going with the majority, but talking things over to create an agreement instead—this can be held without a set timeframe and is very open in nature. Another phrase, gotong royong, could mean a form of mutual cooperation among a number of people to carry out a task deemed useful for the common good as part of social life. In social sciences, mutual cooperation is seen as a principle of working together, of helping one another without direct rewards, for the common or public good. Gotong royong also means the active participation of an individual in a community. They get involved and find positive values in the surroundings, issues and needs of those around them. Such active participation can take the form of physical, material, temporal, spiritual, or cognitive contributions.

Conversation

By looking at models of dialogue and decision making, as well as models of managing control and power that already exist in society, this project is a way to rethink possible ways of bringing together a more conversational and less authoritative process suited to collective practice.

Conversations meander, decisions spring. We reduce individual control and ownership. We share power and authority, as well as respecting silence and absence. Ideas merge organically without clear ownerships. It is a collage; thousands of pieces of ideas coming together. There's an openness to share, give and take, lost and found. Bad ideas are polished up with some imagination through conversations, forever making them better.
Conversations and continuous communications open up the territory of decision making. Open them wide and make them common without a timeframe.

Lumbung International IN DOCUMENTA FIFTEEN

After two years of experience working in Gudskul ecosystem, the invitation to deliver a proposal for documenta fifteen came to us. Building on ruangrupa's history we decided to respond this invitation by a counter invitation for documenta to become part of our ecosystem, through a collaboration inspired by and modeled after lumbung. As lumbung is a form of organisation for a common governance of resources, the practice of lumbung is central to the collaboration between ruangrupa and documenta. If documenta—as well as ruangrupa—is seen as a proof of resources, then the question becomes: how can we govern these resources together?

One answer is to keep extending the invitation to others. The lumbung, and ecosystem benefiting, contributing and caring for it, will be collectively built over the span of three years and beyond, by different collectives and institutions around the world—who also are willing to share their resources together.

Thinking sustainably, we intend to build something that lasts longer than a mere edition of documenta.

INVITATION TO DEVELOP LUMBUNG INTERNATIONAL

Our lumbung puts its focus on places with a rich tradition in lumbung related practices, which are challenged with domination, censorship, corruption, gentrification, bureaucracy as well as racism, oppression of minorities, or pollution and climate change.

Next to Indonesia and Germany, we imagine members from places such as Southern Africa and Mali, that have deep experience in Ubuntu or Maaya traditions of sharing, but these traditions and sustainability of artistic practice are challenged by lack of support, conflict and corruption. Also places like Colombia, Hungary, and Palestine that are challenged by populism, neo-liberalisation and conflict, but have rich histories of resistance and creative practices. Also in our radar are remote or rural areas in Spain and Italy, Central and Eastern-Europe.

n the process of lumbung making, we hope to invite institutions or grants and funding agencies from all around the world as our associates in thinking and making. Those who are seriously reconsidering their bureaucracy and power structures, and willing to transform into a more collective mindset when thinking about their surplus distribution, especially in areas where resources are scarce.

A lumbung of organizations that develop platforms where art lives with life. One's that could integrate artistic strategies, with public oriented programs. Well-networked, strongly locally anchored and sustainable.

NAKU TE ROUROU NAU
TE ROUROU KA ORA AI
TE IWI.

WITH YOUR BASKET
AND MY BASKET, THE
PEOPLE WILL LIVE.

MAORI PROVERB

how we imagine process of lumbung making

01 The artistic team of documenta fifteen in conversation with a group of organizations and collectives to develop a common pot together. Each of them will contribute to this lumbung with their resource surpluses; such as time, space, money, knowledge, skill, care, art, etc.

02 The different collectives and institutions have time to visit each other and exchange knowledge in order to build trust and lasting relationships.

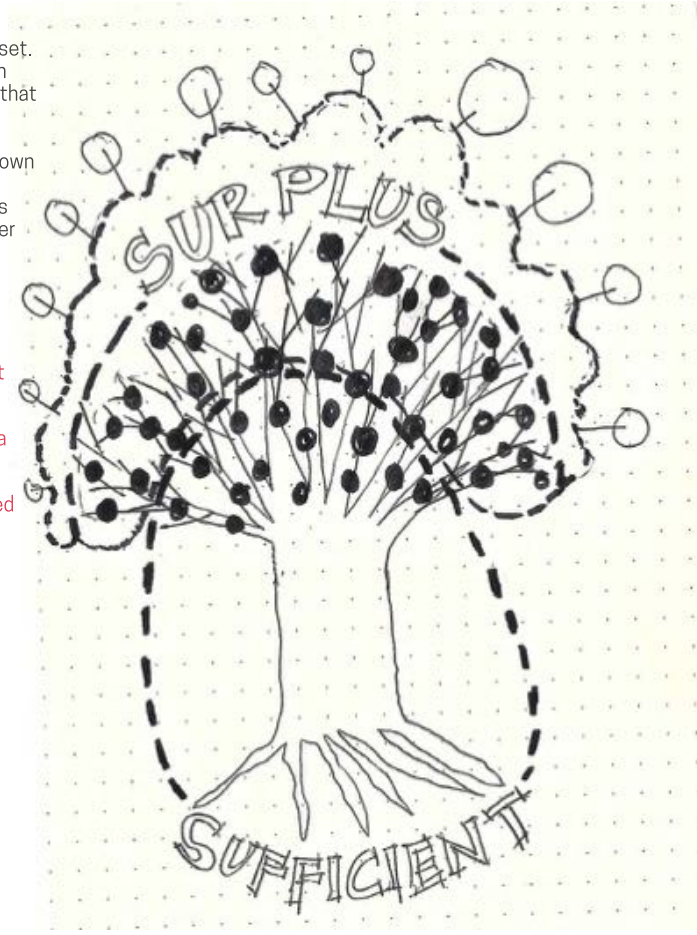
03 They will also build mechanisms on how to use and distribute the resources.

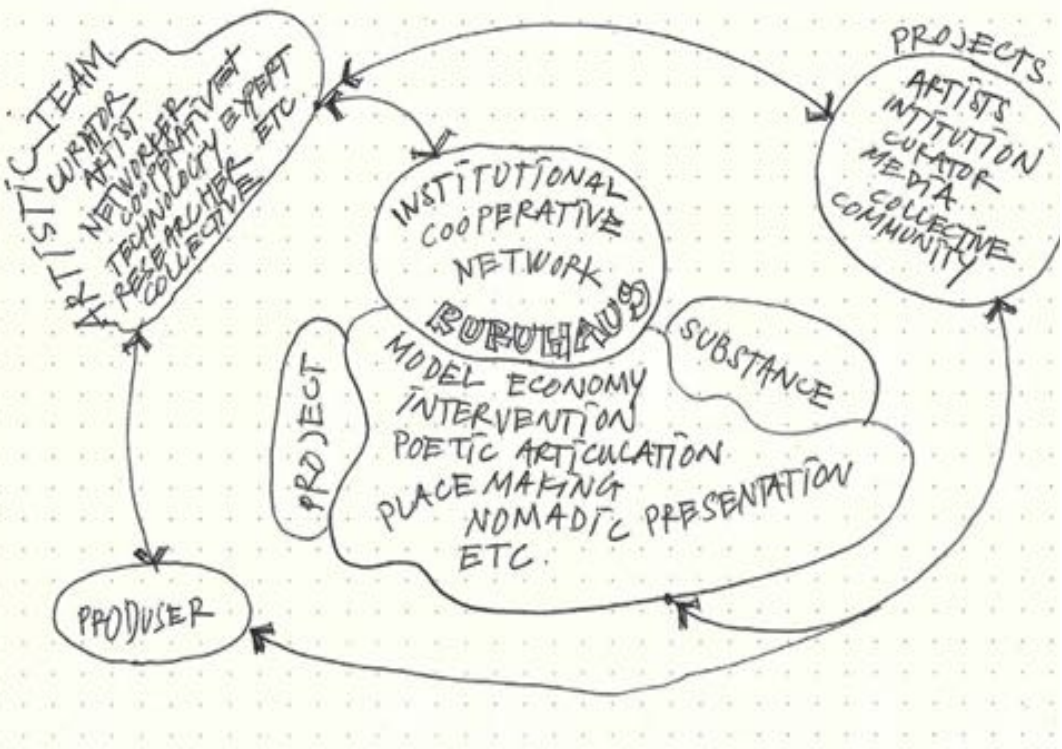
04 The group of collectives and institutions will meet regularly, forming majlis (assemblies) at different time intervals and hosted in different countries.

05 During this experimental process, the organisations will invite others to join.

Lumbung is both a model for resource distribution, social interaction, and a mindset. It requires a wish to be in constant relation and entanglement with others. A mindset that does not separate the individual from the whole, but looks towards increased dissolvement. And that cherises the unknown and uncertain. It also requires endurance, since lumbung is based on human relations and trust, which can only be developed over time.

This "Lumbung International" is the incubator of a wider transformation that questions the current global arts economy circulating more and more around big mega exhibitions and commercial needs. Where art is separated from life.





As said, the building of lumbung is a long term process, way beyond 2022.

This also means that before and after 2022, events will take place in other localities than Kassel, linked to the needs and ways of production of lumbung members and friends.

The new arts economy we are aiming to build brings back art to its more useful function: the imagination and living of new (and memorised) ways of living and organising that are more just, humane and holistic. We therefore are looking for friends that focus their artistic practice on experimentation, activism and/or imagination in the fields of (urban, rural, public) space, economics, education and ecology.

Organisations that get involved in the building of this new arts economy cherish relations, generosity, and the search for a rebalancing of individual to collective needs. To start living and crafting this economy, in the first phase collectives and organisations are invited that already have this at the core of their organisation and that can enrich this lumbung economy from their own experiences and activities in their context and with their own resources.

Besides programmatic activities in this fields of space, economics, education and ecology, some values are developed that characterise the lumbung mindset.

Over time, more organisations and collectives will be included, and possibly also bigger institutions are joining that can benefit the collective resources, and are in a serious quest for transformation towards the collective wellbeing. Institutions like the Documenta gGMBH, educational institutes and even funders.

WHO WILL JOIN?

Lumbung puts it focus on places that have a rich tradition in lumbung related practices. And/or that are challenged by issues such as censorship, corruption, gentrification, bureaucracy and climate change. Next to Indonesia and Germany, we imagine members from places such as Southern Africa and Mali, that have deep experience in Ubuntu or Maaya traditions of sharing. Or places such as Colombia and Palestine that are challenged, but have rich histories of resistance and creative practices. But also remote or urban areas in Spain and Italy, and in Central and Eastern-Europe.

WHERE WILL IT BE LOCATED?

Institutions and funders in places such as Berlin and Amsterdam that are seriously reconsidering their bureaucracy and power structures and want to transform into a more collective mindset are also possible.

THE CENTRE OF ALL ACTIVITIES IS THE IMAGINATION AND BUILDING OF THIS COLLECTIVE LUMBUNG ECONOMY, IN ORDER TO BUILD NEW MODELS OF SUSTAINABLE IDEAS AND CULTURAL PRACTICES IN EACH LOCALITY. TO BE ABLE TO IMAGINE AND BUILD THIS TOGETHER, A PROCESS OF COLLECTIVE EXPERIMENTATIONS AND THE BUILDING OF TRUST AND FRIENDSHIP IS PUT TO WORKIT CONSISTS OF:

WHAT WILL WE DO

RESIDENCIES

One to one residencies of one organisation to the other, to build deep understanding and ideas on sharing and resources exchange

MAJLIS (ASSEMBLIES)

Each year at least one assembly of all members is organised, where the structure of lumbung is developed collectively and collective governance is performed. Experts like economists, indigenous and holistic practices will be invited to feed into this process of experimentation. The first assembly will take place in June 2020 in Kassel.

LIVING ROOM: THE PUBLIC ACTIVITIES

Regularly public activities are organised that link lumbung to the local audiences and spaces of its members. This is where the experimentation process is exercised with public and friends at large. The first one will be in Indonesia in September 2020, during an event around collective practice, entitled “Fixer”. Another milestone would be documenta fifteen in Kassel. In between, other moments are organised alongside lumbung member’s activities.

RESEARCH AND DEVELOPMENT OF TOOLS

To build and feed into the lumbung economy, collaborations between lumbung members, ‘’experts/artists” in the fields of technology, media, communication, legal and economy are developed to build and harvest tools to help living the lumbung economy. Tools like digital platforms for peer-to-peer decision making and alternative currencies. The development of ways to do journalism in lumbung spirit. Legal contracts that enhance relations and collectivity instead of individual growth and control.

The “lumbung international” is the first one that will take our energy and attention in the upcoming years. This is the imagination and incubation of what an art economy could look like based on relations and collectivity. Since trust and friendship are at the core of this economy, one lumbung cannot endlessly grow. It has a limited scale because people need to know each other. Growth probably rather means a multiplication of lumbungs, like is the case in traditional lumbung practice in Indonesia.

how many there will be?

Possibly, and hopefully, other lumbungs will be built by other documenta lumbung members, and others inspired in this process. We will seek links within these processes to create intra-lumbung collaborations, also connecting with existing lumbungs, like Salassae in Indonesia, or networks like Arts Collaboratory and Shared Campus who have beenworking in lumbung spirit.

In the frame of documenta, two other lumbungs are already envisioned:

1/ a local lumbung in Kassel and

2/ a lumbung in Indonesia.

The Kassel lumbung will be the collaboration between people, spaces and collectives in Kassel that will host the exhibition in 2022 and are willing to collaborate beyond this given timeframe.

The Lumbung Indonesia is the extension of Gudskul Ekosistem. This is the lumbung ruangrupa is already actively involved in, and will be the mirror and local anchor of the documenta lumbung in Indonesia.

As a starting point, a set of principles for lumbung organisations has been developed by ruangrupa and the other documenta fifteen artistic team members based

Lumbung Values

Humor as an essential mechanism for joy and bringing up the difficult in human communication. Humor also as a space for experimentation and improvisation with new ideas.

Lumbung can only thrive if the mindset of its members is generous. Lumbung lives if everyone works towards sharing and collective well being, as opposed to giving for wanting direct return.

HUMOR

Generous

Endurance

Members of Lumbung can be small or big, young or old. What is important is that they feel sufficient in their core-existence. With or without resources they will exist, and they know why. They do not depend on outsiders or lumbung for their being, they know what they need to be sufficient and what is surplus they could share.

Agendas are developed apart from outside pressures: commercial, funding, governmental, peer. Although we realise that real independence is fictional.

independent

Curious

ENDURANCE

A real commitment to get to know the other and listen to what is different, to enjoy working with the unknown.

There is a sense of endurance, not just of the new and fresh. Not necessarily in the specific organization, but in the trajectory of the individuals involved, always related to their age and context.

SUFFICIENCY

REGENERATION

locality and context

The organization is built on needs and practices in a specific locality and in constant collaboration with a variety of people and communities in that locality. It can bring in specific experiences and knowledge from this anchoring.

transparency

Trust: building trust will be the most essential principle of Lumbung. Trust cannot go without a certain degree of transparency

The organisation is in a constant reflection process in relation to its context. It seeks for ways to adapt/re-invent/regenerate itself in response to and in relation to others in its surroundings (ecosystem). This concerns both the human as well as the non-human elements.

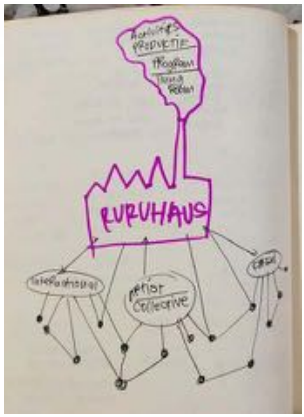
Ethics/Politics

Internal organizational politics are a reflection of or in line with the ethics/politics of the organisation's programme and lumbung.

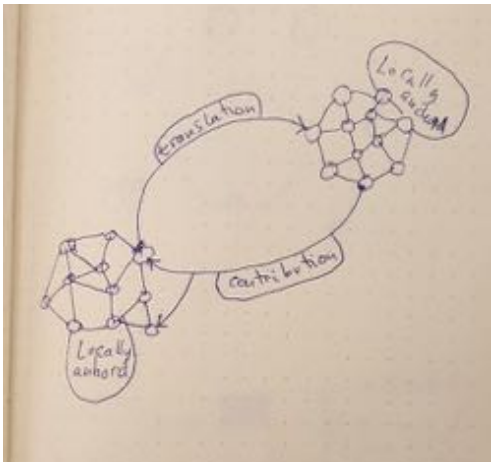
lumbung, space and living rooms

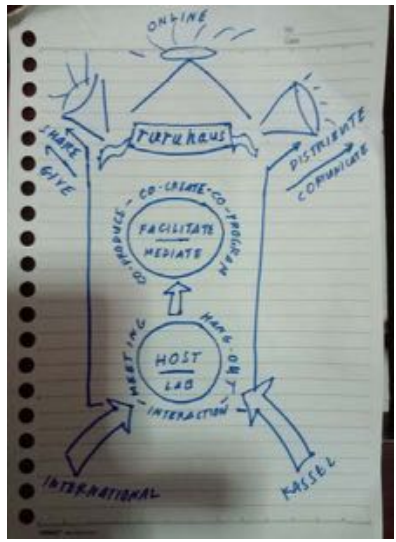
Returning to the importance of space for acts of gathering, building friendship and conversation, have time—as bases for sustainability: also lumbung in the frame of Documenta will seek for different ''living rooms'', small and big to build and manifestate itself in conversation with different localities.

This starts in Indonesia in August 2020, where the Indonesia lumbung will have an encounter with the first group of international lumbung partners. During the years other living rooms will be created, like possibly in Palestine during Qalandiya International or in Mali during the Festival sur le Niger.

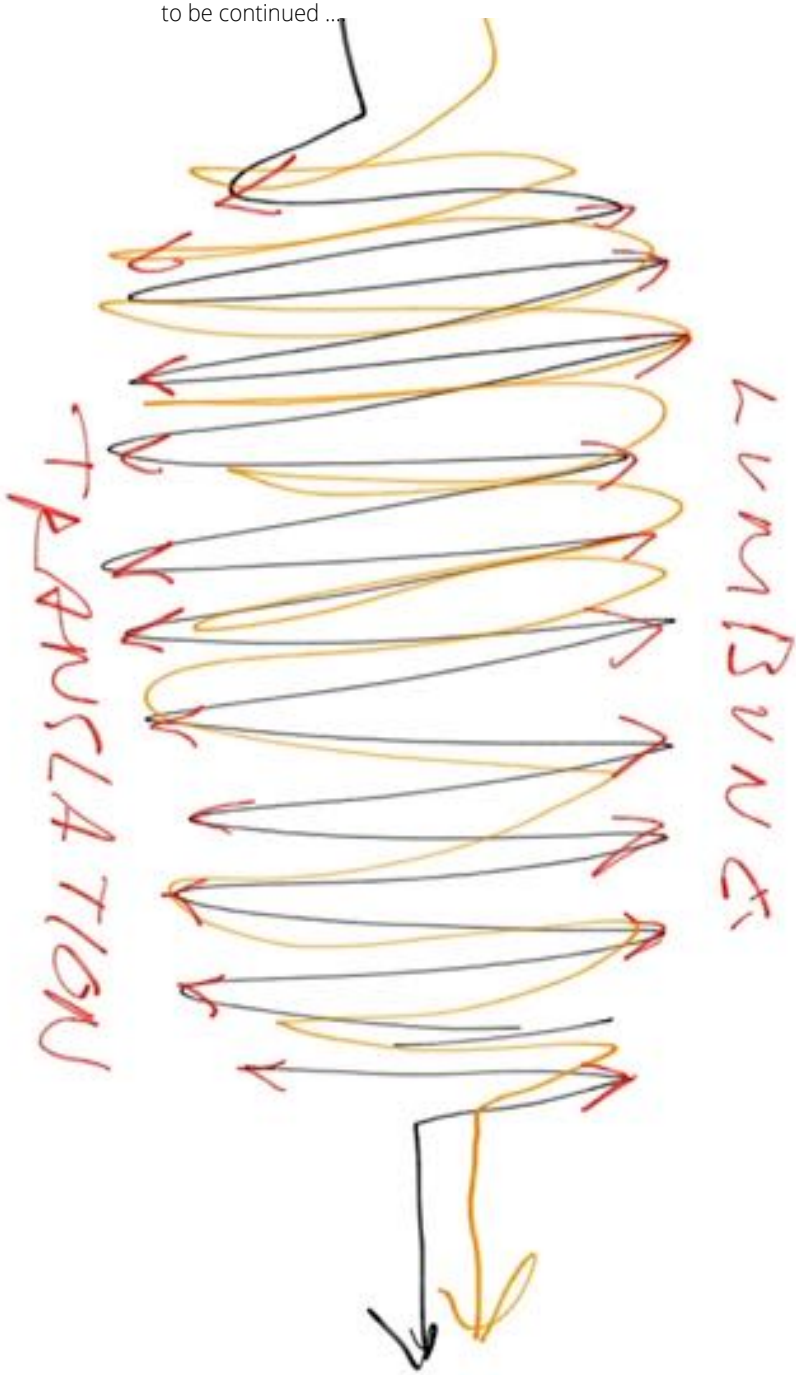


In 2022 Kassel will be the living room where the Lumbung's will enter in conversation with each other starting from Kassel as a locality. The living room in Kassel will start in 2020 with the opening of a ruru haus, that will be a place for gathering for anyone in Kassel interested, that wants to hangout and build a relation. But also spaces throughout the city will be highlighted and enter conversation with artists and Lumbung companions coming from all over. Audiences will be invited to an experiential encounter with Kassel, its habitants, stories, architecture, as well as how different practices in the world mirror this, occupy, reflect.





to be continued ...



译者简介

燕子（谢思堰）是一名艺术研究者，写作者与实践者。她是米仓艺术家 BOLOHO 的参展项目成员及出版米仓成员 Reading Room 的创始人之一。目前，她也是香港中文大学中国艺术史博士候选人，研究中国大陆的参与式艺术社群。自 2017 年起她活跃在香港、广州与上海的艺术自组织现场，在 2018 年前往雅加达参加 NO LIMIT Jarkata 东亚诸众自组织聚会，并于 2019 年与广州实践者一起前往雅加达造访 Gudskul。她日常关注艺术劳工及性别议题，也以木刻版画和手工书创作作为联结的方法，并在成为艺术行动者的路上持续探索。

刘药，研究者，写作者，译者，现居香港与英国。她自 2017 年以来与印尼艺术团体 ruangrupa 在不同场合相处及共事，包括于 2018 年邀请 ruangrupa 首次访问中国与广州实践者连结，于 2019 年两次访问雅加达 Gudskul，以及于 2020 年受邀主持第八期 Walkie Talkie 节目作为第十五届卡塞尔文献展筹备期间的网上公共活动。自 2021 年起，她持续关注第十五届卡塞尔文献展主题——米仓的建设过程，同时亦为米仓艺术家 BOLOHO 的参展项目成员及出版米仓成员 Reading Room 的创始人之一。她的研究兴趣包括亚洲的集体实践，艺术生产中的亚洲话语，欧亚之间的物质文化流变等。目前她为剑桥大学亚洲与中东学院的博士候选人。

编者简介

李筱天，独立策展人、艺术家、写作者、研究者，现多流连于广州、阳江。她于 2012 年作为研究员加入黄边站，2014-2016 年供职于博尔赫斯书店艺术机构及录像局，2016-2021 年供职于黄边站当代艺术研究中心。2019 年，在她策划的项目“旅行社第二回”中，曾组织文化实践者们前往雅加达 Gudskul 参观交流，并于 2020 年受邀主持第八期 Walkie Talkie 节目作为第十五届卡塞尔文献展筹备期间的网上公共活动。她也是米仓艺术家 BOLOHO 的参展项目成员及出版米仓成员 Reading Room 的创始人之一。

Translators' Biographies

Yanzi (Siyan Xie) is an art researcher, writer, and practitioner. She is a team member of lumbung artist BOLOHO's exhibiting program and a co-founder of lumbung publisher Reading Room. Currently, she is a Ph.D candidate in Art History at The Chinese University of Hong Kong, researching socially engaged art communities in mainland China. She has been active in the art scenes of the self-organized art community in Hong Kong, Guangzhou and Shanghai since 2017. In 2018, she traveled to Jarkata for the NO LIMIT East Asia Multitude gathering and visited Gudskul in Jarkata in 2019 with practitioners from Guangzhou. Siyan cares about art labor and gender issues in the Chinese context. She also uses woodcut as a method to continue to practice as an artivist.

Di Liu is a researcher, writer and translator based in Hong Kong and the UK. She has worked with Indonesian artist collective ruangrupa in various capacities since 2017, including organizing ruangrupa's first trip to China in 2018 to connect with practitioners in Guangzhou, visiting Gudskul twice in 2019, and co-hosting the eighth Walkie Talkie session in 2020 as part of ruangrupa's online public programmes for documenta 15. Since 2021, she has been following the lumbung building process for documenta 15, as a member of lumbung artist BOLOHO's project team as well as a co-founder of lumbung publisher Reading Room. Her research interests include collective practice in Asia, the discourse of Asia in artistic production, and the exchange of material culture between Europe and Asia. Currently she is a PhD candidate at the Faculty of Asian and Middle Eastern Studies, University of Cambridge.

Chinese Editor' Biography

Li Xiaotian is an independent curator, artist, writer and researcher, who works and lives in Guangzhou and Yangjiang. She joined Huangbian Station Contemporary Art Research Center (HB Station) as a researcher in 2012, worked at CANTONBON and Video Bureau from 2014 to 2016, and worked at HB Station as a curator from 2016 to 2021. She organized an art project "Travel Agency Round 2", in which cultural practitioners from China went to visit Gudskul in Jarkata in 2019, and co-hosted the eighth Walkie Talkie session in 2020 as part of ruangrupa's online public programmes for documenta 15. She is a member of lumbung artist BOLOHO's project team and a co-founder of lumbung publisher Reading Room.

译者： 刘　药、谢思堰
编辑： 李筱天
校对： 刘　药、谢思堰、李筱天、David Kwan、Josh Jiang
设计： 菠萝核

关于阅览室

阅览室是一个独立出版项目，由现居广州、香港和深圳的写作者及研究者李筱天、刘药和谢思堰发起。成立于 2019 年，阅览室旨在用多种语言向更多的朋友介绍出版物和想法。从一个活跃的艺术集体和文化共同体网络出发，我们主要的出版兴趣是替代性经济实践、社会实践、家庭和儿童生活、漫画和各种性别友好的阅读材料。

readingroom2191
readingroom2191@gmail.com

关于菠萝核

BOLOHO 由 BUBU 刘嘉雯与 CAT 黄婉珊于 2019 年在广州发起，朱建林、李致恿、冯伟敬陆续加入成为正式成员。BOLOHO 最初是 BUBU 与 CAT 两位家庭职业女性的创业计划，也是在家之外的一处透气的地方，以整理生活与工作的头绪。经过三年多的时间，创业计划逐渐形成了一个以自律、平等、互助为原则的“公司”平台，在给像她们一样无法只靠艺术谋生的伙伴们提供工作的同时，让大家在一起更好地理解如何共处和共同劳作，也能有机会去思考、辨析和解决大家共同面对的现实议题。

boloho_lol
bolohostudio@gmail.com

Translators: Di Liu, Siyan Xie
Chinese Editor: Xiaotian Li
Proofreaders: Di Liu, Siyan Xie, Xiaotian Li, David Kwan, Josh Jiang
Design: BOLOHO

About Reading Room

Reading Room is an independent publishing project initiated by writers and researchers Xiaotian Li, Di Liu and Siyan Xie, who are based in Guangzhou, Shenzhen and Hong Kong. Founded in 2019, Reading Room aims to introduce publications and ideas to a wider community of friends in multiple languages. Setting out from an active network of art collectives and cultural commons, our main interests are in alternative economy, social practices, family and children's life, comics and a variety of gender-friendly reading materials.

readingroom2191
readingroom2191@gmail.com

About BOLOHO

BOLOHO was initiated by CAT and BUBU in 2019, with Zhu Jianlin, Li Zhiyong and Fong Waiking joining later as full members. At the beginning, BOLOHO was more like a business venture between BUBU and CAT, two family women working away from home, and a place to get some fresh air where we could sort out our lives and work. After more than three years, the project has gradually developed into a "company" platform based on the principles of self-discipline, equality and mutual-aid, providing work for collaborators as well as friends like us who cannot make a living from art alone. BOLOHO also allows us to better understand how to live and work communally when taking jobs together, and provides the opportunity to think about, discern and solve some of the real issues that we are all faced with.

boloho_lol
bolohostudio@gmail.com

DOCUMENTA FIFTEEN

BOLO HOPE

閱 Reading Room

BOOK HOLE