

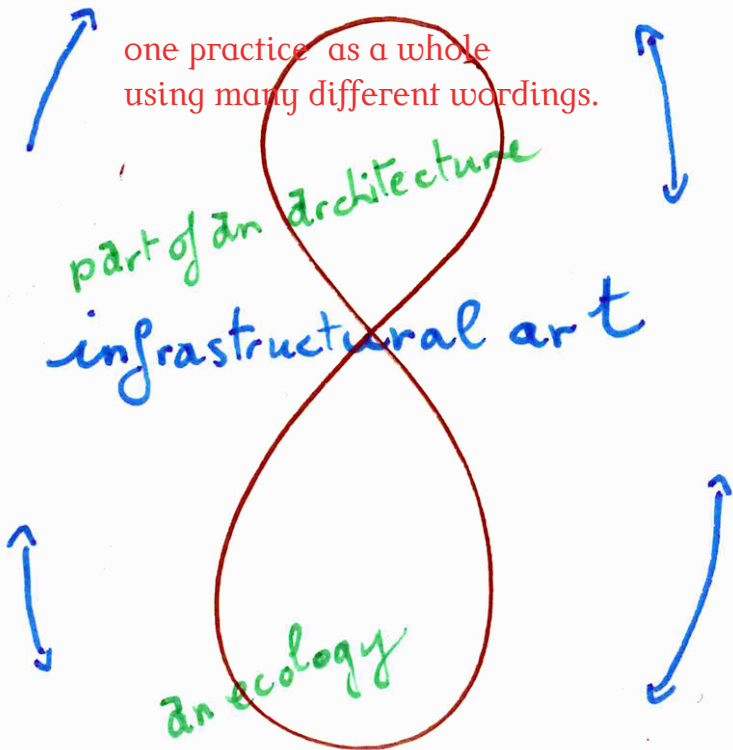
public space
compromise art

one practice as a whole
using many different wordings.

part of an architecture
infrastructural art

an ecology

Lumbung practice



The term 'compromise art' provokes the classical idea that an art practice stands for freedom, can be provocative and imaginative without limitations. Though the (Western informed) contemporary art I grew up with feels surrounded by compromises to a 'regime' artists are part of and contribute to. (Modernism, Capitalism, ...)

'Infrastructural art' urges to rephrase, what some people name, 'social art'. I propose to look at the practices as societal sculptures, as proposals for public infrastructure.

'Lumbung practice' is derived from the collection of art-practices shared during documenta fifteen 2022. Art understood in different formulations and contexts which shy's away from the idea of a universal art.

Universal art, being a niche practice, that despite many beautiful works promote individual rights and values through exclusion (nation - education - class -...), hierarchy, extraction and monoculture.

moving from abstractions towards
PRACTICING:

fear • trust (fear as part of Trust)

debt • support

divide • whole

my rights • responsibility

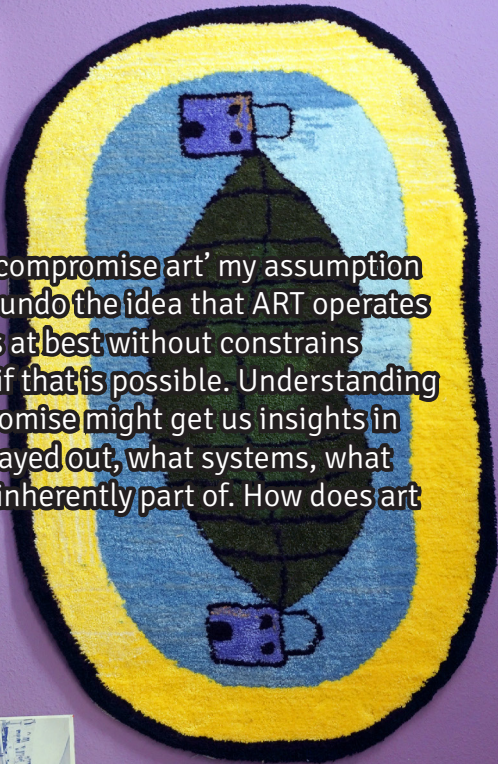
universal • different languages

exceptional • common sense

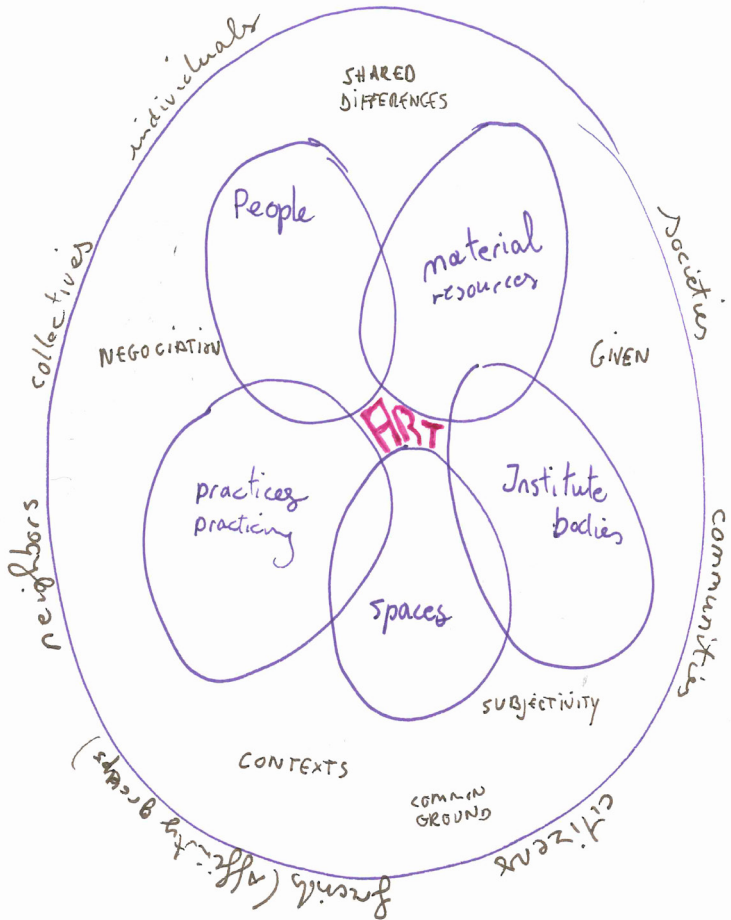
binary • (non-existent)

higher education • knowledge exchange

By proposing 'compromise art' my assumption is that we can undo the idea that ART operates on itself and is at best without constraints whatsoever, as if that is possible. Understanding art as a compromise might get us insights in where art is played out, what systems, what language is it inherently part of. How does art contribute?



compromise art





My hypothesis is that public infrastructures are structured around a specific individu with it's specific interests. In doing so it ignores interdependency, although in essence 'being public' can be understood as collective by nature. Social art doesn't merely engages, it proposes, show infrastructural delusions.

'infrastructural art'

ART as

- Infrastructural change

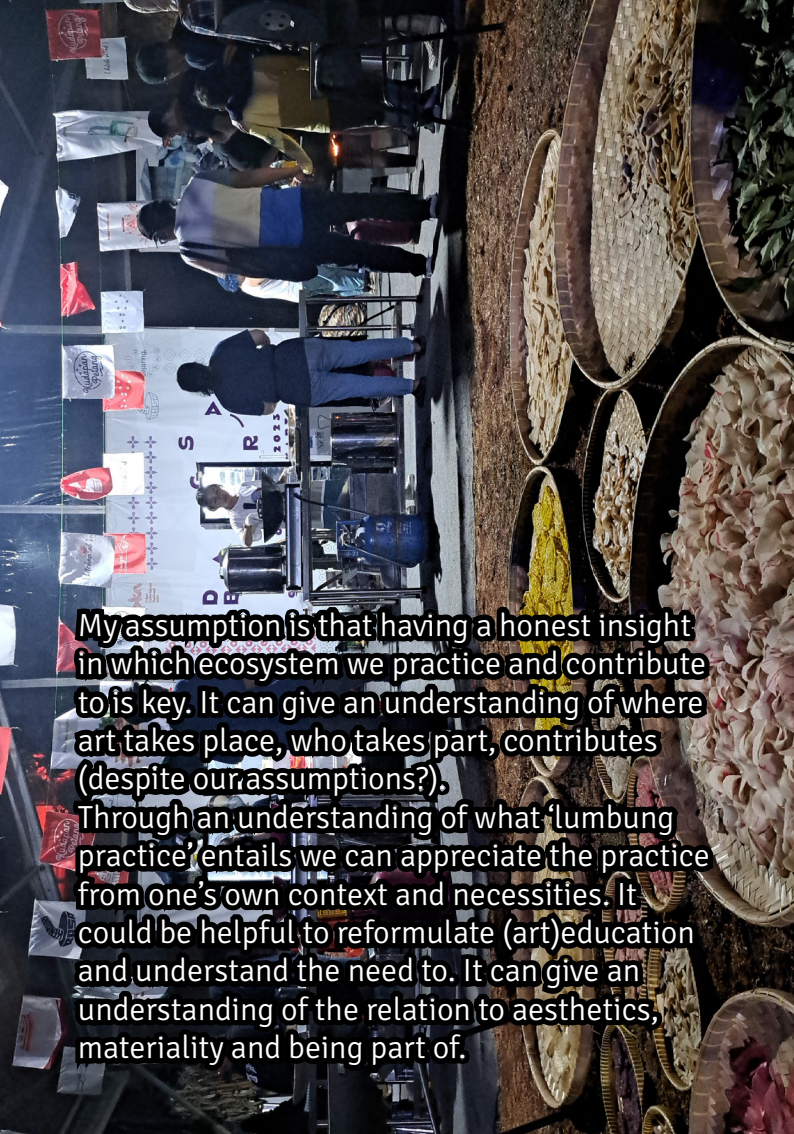
↳ language, ethics, instituting
value systems, anarchism
indigenious

- material relation

- ecological relation
(ancestral)

- consensus art

•



My assumption is that having a honest insight in which ecosystem we practice and contribute to is key. It can give an understanding of where art takes place, who takes part, contributes (despite our assumptions?).

Through an understanding of what 'lumbung practice' entails we can appreciate the practice from one's own context and necessities. It could be helpful to reformulate (art) education and understand the need to. It can give an understanding of the relation to aesthetics, materiality and being part of.

lumbung practice

• if not objects → residues
commodities →

• if understood from practicing,
collectively
→ what about the underside
my own thing

• if ~~not~~ critical
independent → what is supportive,
→ , non oppositional

• if not universal → first audience,
situated

Lives cannot be objects of
competition or calculation
by definition life
is open ended
(Achille Mbembe)



WHAT ELSE? :)
Art as part

↓
Learning to understand
to speak together
act
be

↓
to understand
being in public

↓
undoing understanding build }
vocabulary
consumerism
seeking related new
lived experiences

‘practicing collectivity’

This research originates from documenta fifteen and a longtime friendship. For many of my Indonesian friends thinking collectively is nothing but a given (Gotong Royong, mutual aid) to operate from while for West-European art practices it looks more as one of the alternative methods to choose from. Do we lack tools to understand the meaning of ‘operating collectively’ as it is supposed to be a given?

Is there a lack of vocabulary that makes collective work visible. Does ‘western informed’ vocabulary prioritize the focus on individual productivity? Does it deludes and takes a way complexity and negligence? Speaking collectively isn’t a straight forward practice.

collective

The word 'collective' sparks both interest and distrust.

- Some artists organise around collective art spaces and studio-space though working collectively is believed to bring mostly average works, so everyone has their own individual studio and art career as a main focus.

- It's ok if a collective funding (broodfonds, tax, disaster funding) can help people for their personal needs but regulations hinder owning a bank-account with multiple individuals.

- Co-living comes in handy for students and when real-estate becomes exorbitant high but in architecture studies the benefits and possibilities of collective living is not a substantial subject and squatting is perceived as just but a subversive act.

EXHIBITING

The exhibition is already

TIMESPANS

not fixed

everyone is a curator for themselves

we to add

ANY PLACE IS A PLACE ^(RT)

EXHIBITION
as home-ing
as partaking
as inhabited space

amongst us.

packages of events

wel-com

A production is already being shared

Compromise (consequences) ?

- Time
- professionalism
- ego
- to spend time and space
- distrust productional methods
refuse certain
- networking
- certain business idea
- being part of, less represent yourself
(pragmatic, true, ...)
- layered practicing, loosing time

BARGAINING (WITH) ART

Compromise
ART

- Ambition
- people
- language
- Application
- productivity
- politics
- economics

- which spaces, language and production
to practice in

- ends boundaries btw life & work^{art}

• APPLYING ETHICS

* NEGLIGENCE

* Pragmatic

USE OF :

SPACES

LANGUAGES

PRODUCTION MODELS

NETWORKS

TOOLS

GETTING RELATED * ALLOWING RELATEDNESS

if Western art
than

it's part of the larger
force the west imposed to
the world at large



TO NOT EXCLUDE

TO NOT PUT CATEGORIES OF
QUALITY

TO NOT IMPOSE A TRUTH

TO NOT NARRATE
ACKNOWLEDGE ^{ONE WAY TO} ~~ST~~ ^{storytelling}

TO NOT CIVILIZE OTHERS
MODERNIST

TO ALLOW TRANSITION



Part of a whole

(centered around many centers)

Dignity and humbleness

understanding horizontality

integrity ←

anti racist

anti Nature / culture

anti hierarchies

Negligence ←

• understanding it still
in act

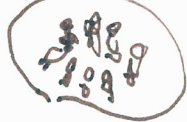
Art

AUTHENTIC



Art as an attitude
enrichism as attitude
distributed production

AUTHENTIC



vision
materialisation
quality

Art as a profession
the call of art
(hyper) production