

Kassel, June 18, 2020

**Press announcement:****documenta fifteen and lumbung practice. Announcement of the first lumbung-members**

*lumbung* is the Indonesian word for a collectively governed rice-barn, where the gathered harvest is stored for the common good of the community. ruangrupa has built the foundation of documenta fifteen on its core values and ideas. *lumbung*, as a concept, is the starting point for documenta fifteen. Over the coming years, *lumbung* will be operational in the lead up to documenta fifteen in 2022, and beyond. At this stage, ruangrupa gives an insight into how they understand and implement *lumbung* in their curatorial practice. In the spirit of *lumbung*, ruangrupa has invited the first *lumbung*-members and the Artistic Team to individually introduce themselves by sharing stories of their respective practices and how they connect to the wider project.

**ruangrupa on their lumbung concept for documenta fifteen****The concept**

*lumbung* as a collectively-governed architecture for the storage of food serves a community's long-term well-being through communal resources and mutual care, and it is organized around a set of shared values, collective rituals, and organizational principles. ruangrupa translates and continues this tradition of sharing within our own practice.

We do not consider *lumbung* merely as a chosen "theme" for documenta fifteen. Instead, it is deeply imbued in ruangrupa's everyday practice and is a summary of our methods and values thus far. As a collective, we share resources, time, energy, funds, ideas, and knowledge among ourselves and others. We first developed the concept of *lumbung* five years ago, when we formed a collective of collectives with Serrum and Grafis Huru Hara, an initiative that through ongoing trial and error finds its latest iteration in Gudskul, our collective-run space and school in South Jakarta.

## Values

lumbung as an artistic and economic model will be practiced alongside its values of collectivity, generosity, humor, trust, independence, curiosity, endurance, regeneration, transparency, sufficiency, and connectivity between a multiplicity of locales, rendering them planetary as a result.

Through the framework of documenta fifteen, the Artistic Team approaches collectives, organizations, and institutions from around the world to gather and develop lumbung together. Each of the lumbung-members will contribute to and receive diverse resources, such as time, space, money, knowledge, care, and art. We are extremely eager to work with and learn from other concepts and models of regeneration, education, and economy—other lumbungs practiced in different parts of the world.

## **lumbung with regard to the current situation**

Due to the critical situation that has unfolded over the last few months, we shifted the use of our collective space Gudskul into a mini factory manufacturing much-needed face masks and hazmat suits to be distributed directly to medical workers in hospitals and clinics on different islands in Indonesia. We partnered up with various local initiatives and sourced donations in the process.

Through our collective experience under COVID-19, we reflected again on the value of solidarity. We need to go even further in fostering new networking models and questioning how to make small to medium art's initiatives models sustainable. Consequently, we need to rethink further what artistic practice and event making is, what they could and should be.

If operating on a large scale means losing relevance in respect to our own practices, should we degrow? What does it mean to be locally and globally rooted today, and what potential does locality currently hold? What does materiality mean in contemporary art today for art and artists? How should we use space to redefine our relationship with the public? In considering regenerative economies, we should examine and develop new strategies, parallel to well-tested practices.

When ruangrupa initially proposed the idea of lumbung as a collectively governed pot of surplus resources, it was speculating artistically on how to build such a common structure over time. Under the current conditions, the concept of lumbung, and its values of solidarity and collectivity, has never been more vital and relevant. In moments when so many are experiencing the inequality and injustice of the current systems, lumbung can act as an effort (alongside so many others) to show that things can be done differently. We are therefore not suspending lumbung, but accelerating it.

## **Introducing the first lumbung-members**

Against the background of today's challenging times, in which numerous initiatives and groups of people in many places are struggling, the starting point of this lumbung has been built by Fondation Festival Sur Le Niger (Ségou, Mali), Gudskul (Jakarta, Indonesia), INLAND (various locations, Spain), Jatiwangi art Factory (Jatiwangi, Indonesia), Khalil Sakakini Cultural Center (Ramallah, Palestine), Más Arte Más Acción (MAMA) (Nuqui, Choco, Columbia), OFF-

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Biennale (Budapest, Hungary), Trampoline House (Copenhagen, Denmark), and ZK/U – Zentrum für Kunst und Urbanistik (Berlin, Germany).

ruangrupa chose to work with these initiatives based on their inspirational models, their deep artistic practices rooted in local social structures, and their organizational and economic experimentations that go hand-in-hand with lumbung values.

Together, these lumbung-members will develop long-term conversations in which the sharing of knowledge, solidarity, and resources will increase the wellbeing of each of their local practices and ecosystems. Over the next two years, these initial lumbung-members will invite new members to join and share their tried-and-tested practices with each other, making the initiatives visible in various forms and modes of expression within the framework of documenta fifteen in Kassel and its relations to other locales.

#### Fondation Festival sur le Niger, Centre Culturel Kôrè

Der Name des 2011 von der Fondation Festival sur le Niger gegründeten Centre Culturel Kôrè bezeichnet in der Kultur der Bambara die höchst mögliche Ebene des Wissens (Kôrè). Kôrèdugaw ist ein Ritus, der Humor, Scharfsinnigkeit und Weisheit verbindet. Kinder werden hier auf ihr späteres Leben und ihr gesellschaftliches Umfeld vorbereitet, indem ihnen die im Kôrèdugaw zentralen Werte wie Respekt für andere, gegenseitige Hilfe, Selbsterkenntnis in guten und in schlechten Zeiten sowie die absolute Ablehnung von Gewalt vermittelt werden. „Diese Werte bilden die Grundlage aller künstlerischen, pädagogischen und ökonomischen Aktivitäten, die wir im Centre Culturel Kôrè und IKAM, dem Bildungszentrum, veranstalten. Indem wir junge Künstler\*innen und Kulturunternehmer\*innen aus ganz Afrika ausbilden, sie bei der Produktion künstlerischer Arbeiten und dem Aufbau von Vertriebswegen intensiv betreuen und unterstützen, stärken wir das gesamte Spektrum aus Kultur und Kunst in Mali und ganz Afrika. Es ist von größter Bedeutung für uns, dass dies unter der ethischen Maßgabe von Zusammenarbeit geschieht. Unsere Arbeitsweise folgt dem unternehmerischen Geist im Sinne der Maaya (Menschlichkeit) und ist eng mit der auf den Menschen bezogenen Maaya-Philosophie verknüpft, die wir auf die Gesellschaft und Kultur der Gegenwart anwenden. Auf diese Weise konnten wir zahlreiche künstlerische und solidarische Netzwerke in Mali und darüber hinaus aufbauen, Antworten auf die Krise, die unser Land seit 2012 heimsucht, finden und die Wettbewerbskultur überwinden, die durch die Herausforderungen unserer Zeit entstanden ist.“

#### Gudskul: Collective and Contemporary Art Ecosystem Studies, Jakarta, Indonesia

Gudskul is an educational knowledge-sharing platform formed in 2018 by three Jakarta-based collectives: ruangrupa, Serrum, and Grafis Huru Hara. Gudskul sincerely believes in sharing and working together as two vital elements in developing Indonesian contemporary art and culture. Their intent is to disseminate initiative spirit through artistic and cultural endeavors in a society committed to collectivism, and to promote initiators who make local needs their highest priority, while at the same time contributing to and holding crucial roles internationally. Gudskul is building an ecosystem in which many participants are co-operating, including artists, curators, art writers, managers, researchers,

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musicians, filmmakers, architects, cooks, designers, fashionistas, and street artists. The Gudskul members focus on different (artistic) practices and media, such as installation, video, sound, performance, media art, citizen participation, graphic arts, design, and pedagogy, etc. This multiplicity contributes to diversifying the issues and actors involved in every collaborative project that happens within a social, political, cultural, economical, environmental, and pedagogical context. Gudskul is open to anyone who is interested in co-learning, developing collective-based artistic practices, and art-making with a focus on collaboration.

INLAND, various locations, Spain

INLAND is a collaborative agency started in 2009 by Fernando Garcia Dory. The project is a platform for diverse actors engaged in agricultural, social, and cultural production.

During its first stage (2010–2013) and taking Spain as an initial case study, INLAND was engaged with artistic production in twenty-two villages across the country, nationwide exhibitions and presentations, and an international conference. This was followed by a period of reflection and evaluation, launching study groups on art and ecology, and a series of publications. Today INLAND functions as a collective focused on land-based collaborations and economies, and communities-of-practice as a substrate for post-contemporary art and cultural forms.

Inland has a radio station, an academy, produces shows, and makes cheese. It is also a consultant for the European Union Commission on the use of art for rural development policies, while promoting a European Shepherds’ Network, a social movement to question those same policies. The two-tiered strategy of this para-institution develops a locally embedded process at its venues, such as its Centre for the Approach of the Rural in the city and recovering an abandoned village.

INLAND is currently coordinating the Confederacy of Villages network and has exhibited and worked with institutions such as the Istanbul Biennial; the Casco Art Institute, Netherlands; the Maebashi Museum, Japan; the Serpentine Gallery, London; the Casa do Povo, São Paulo; the Centre Pompidou, Paris; and SAVVY Contemporary, Berlin.

Jatiwangi art Factory (JaF), Jatiwangi, Indonesia

Established in 2005, Jatiwangi art Factory (JaF) is a community that embraces contemporary arts and cultural practices as parts of the local life discourse in a rural area. A century ago, Jatiwangi began its clay industry, becoming the biggest roof-tile producing region in Southeast Asia. A hundred years later, in 2005, using the same clay, JaF encouraged the people of Jatiwangi to create a collective awareness and identity for their region through arts and cultural activity. JaF tries to cultivate clay with more dignity, to raise collective happiness through many programs involving the participation of the community.

Kota Terakota is the name given to the idea of developing Jatiwangi from its traditional background of roof-tile industry towards a new cultural identity for the future. Kota Terakota is point zero for Jatiwangi as the beginning of a new clay culture, a city based on the people’s desire and their collective agreement.

Jatiwangi has the opportunity to transform its region through multiple perspectives, which is why Kota Terakota speaks not only about “terra” as a material, but also as land, territory, or idea.

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Khalil Sakakini Cultural Center, Ramallah, Palestine

“This is a mind map. We have been trying to figure out how collectives that are formed organically can extend their collectivity to the community, how to scale up horizontally while keeping a skeletal body that takes the task of accumulating knowledge produced and shared through the collectives. Ideology is in the structures that ideas and bodies work and move through, and we see our structure in the landscape we live in, which is not flat like a coastal landscape, nor steep like a mountain, but with many hills and valleys, tops and bases, which one can move between while simultaneously being on the top of a hill and in the bottom of a valley. In this collective, we begin from the question of funding as a way to engage culturally with politics and economy, rethinking funding and re-proposing it as a value that grows through community engagement and collective movement.”

Más Arte Más Acción (MAMA), Colombia

Más Arte Más Acción has been a platform for interdisciplinary projects since 2008. It evolved following years of community engagement, mainly on Colombia’s Pacific Coast, that led to the construction of the Chocó Base. Since 2011 this “space to reflect” has enabled artists, scientists, activists, and writers to consider the construction of other possible worlds. MAMA builds networks with funders, universities, festivals, art institutions, and local communities to sustain the ideas and processes of critical thinking in the framework of territorial struggles. MAMA on its present situation: “MAMA is currently on a journey to evaluate its processes, narratives, and ways of organizing in the coming years. The journey is uncertain, and this uncertainty encourages us to resist results-oriented productivity. As we look around, we see shared interests, we engage, we relate, we find empathy, we embrace differences, we act through more art, we gather others to join our fight to activate artistic processes and connect. We imagine art through action and action through art. What do we do with uncertainty? How do we confront new realities that demand new positions and other possibilities? There are storm clouds that break. And there is light.”

OFF-Biennale Budapest, Hungary

The OFF-Biennale started in 2015 as a grassroots statement project that was to testify to the independence, resilience, and capability of the local art scene. Started and sustained by a handful of art professionals, the one-time event has since turned into an independent platform where art engages with pressing issues, and the underlying dialogues and collaborations of artists, curators, researchers, students, and various civil groups and organizations can be nurtured and promoted on a local as well as international level. OFF has never applied for Hungarian public funding and steered clear of state-run art institutions—a policy that, while it counters the project’s principles of cooperation, sharing, and serving the common good, is still deemed necessary in order to preserve freedom of expression and professional integrity. The third OFF-Biennale will take place in May 2021.

Trampoline House, Copenhagen, Denmark

On June 8, 2019, the Copenhagen refugee community center, Trampoline House, celebrated its ninth birthday with a gala for all its members and supporters. Long-time member Eden Girma suggested putting on a fashion show where all the House members would walk down a catwalk wearing their favorite outfit. Some people dressed in traditional garments from the country they had fled, like Eden in the photo. Others created new outfits or borrowed folk costumes from friends in the

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House. More than 300 adults and children from all over the world took part in the festivities.

There was a lot to celebrate. For nearly ten years, Trampoline House has been a space where people who have escaped war, poverty, or human rights abuse can find ways to participate in their host country and feel a sense of belonging again. Every week, hundreds of refugees, migrants, and asylum seekers, as well as Danish citizens and residents of Denmark visit the House to become part of its unique community, participate in its activities, contribute to its running, and campaign for refugee rights. The House offers legal counseling, language classes, cooking and cleaning internships, job counseling, programs for women and children, workshops, debate events, art exhibitions, and weekly House meetings, where members and staff share news and discuss urgent issues related to the House and refugee conditions. Trampoline House was formed in 2010 by a group of artists, refugee rights advocates, and asylum seekers as an antidote to Denmark's asylum and immigration policies.

#### ZK/U – Center for Arts and Urbanistics

The artist collective KUNSTrePUBLIK has been working in the public sphere for more than fifteen years. Through tangible projects they have been exploring the potentials and limitations of art for citizens to freely express or to be represented by the action and physical outcome of KUNSTrePUBLIK's work.

KUNSTrePUBLIK's approach is driven by the site and crosses architectural, artistic, and political means of creating projects. KUNSTrePUBLIK is the organization behind ZK/U–Center for Arts and Urbanistics.

ZK/U is located in a neighborhood in Berlin with various conflicts between established “middle-class” citizens, precarious first and second generation migrants, and newly arriving groups. Therefore ZK/U aims at (re) activating the social and spatial relationship between individuals and groups that are divided by differences of education, income, gender, and cultural background.

ZK/U is an artist and research residency, that has hosted more than 500 artists since its opening in 2012. It is interested in bringing together global discourses and local practices. More specifically, it looks at how art can be a catalyst for transformation in the urban sphere. In this context ZK/U faces various challenges: How can we facilitate collaborations between cultural, public, and private sectors to achieve sustainable, inclusive urban development that allows local culture and voices to participate in the decision-making processes? How can knowledge be transferred between stakeholders with different educational backgrounds, and skills and (professional) languages be best employed, ideally resulting in tangible projects, which can be grasped by practical experience? Through its work, ZK/U tries to demonstrate the feasibility of these participatory, urban, artistic practices.

#### **Introducing the Artistic Team**

It was our intention to begin by sharing roles, authorship, work, and ideas. We deem this diversity as abundance, a surplus we can start with. With this in mind, we dived deep into our past processes and reflected on our experience over the last twenty years.

In line with our paramount belief in friendship, we extended early invitations to our close allies. In time, they formed the Artistic Team of documenta fifteen. Some of them, like Gertrude Flentge, we have known as long as we have existed (even

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before ruangrupa was called ruangrupa) through school, residencies, network building, and artistic and curatorial projects. Through her vision, values, and compassion, Gertrude has played a vital role in the formation and relations between various initiatives in areas formerly known as the Global South. ruangrupa has worked previously with Gertrude on the programs RAIN and ArtsCollaboratory, and thus our collaboration with her for documenta fifteen came naturally.

Others, like Frederikke Hansen and Lara Khaldi, we have collaborated with on various occasions in different contexts. We have known Fred, one-half of the curatorial collective Kuratorisk Aktion, since the early 2000s through various exchanges between South and North, an uncommon connection in the contemporary visual art world that we successfully sustained throughout the years. On the other hand, Lara is a more recent collaborator, who came through our door in 2015 when she was visiting Jakarta with other young curators from the De Appel Curatorial Programme. Because Lara is based in Jerusalem, collaboration up until now was largely impossible, however while her previous works were far away geographically, they were close to ruangrupa in sensibility.

One of our ways of working is to spend time together with people and engage in continuous conversations, listening to and developing an intimacy with people and their particular context. The fact that only one member of ruangrupa had experienced a previous documenta exhibition and Kassel as a city, rendered us in need of connection points. It was crucial for us to learn from past experiences by collaborating with our newfound Kassel-based friends. Ayşe Güleç, through her involvement in previous editions of documenta, and her long commitment to activism work in Kassel communities, is a perfect fit. We saw Andrea Linnenkohl, with her long experience working with several documenta related institutions as well as past documenta exhibitions, as a necessary bridge between us and institutions within the city of Kassel and beyond. The involvement of these people as our Artistic Team makes it possible for us to engage, imagine, work hard, hang-out, and enjoy the journey of documenta fifteen.

#### Story Andrea Linnenkohl, Kassel

On February 22, 2019, I attended the announcement of the Artistic Direction for the upcoming documenta in Kassel with quite some excitement. There had already been rumors circulating, and I wondered whether the selection committee would have a creative response to the exhibition's long history of leading positions being awarded to individuals. The answer took some time, and the tension was quite palpable. And then the announcement: ruangrupa, an artist collective of nine people or more (nobody was certain about the exact number) from Jakarta, Indonesia.

"Bravo! Well done...", I thought. I was aware of ruangrupa, and I knew they had curated Sonsbeek in 2016, which I had unfortunately been unable to visit. I also knew, of course, that ruruRadio was part of documenta 14's radio program *Every Time A Ear di Soun*, but I hadn't yet met ruangrupa personally. I am glad that this soon changed. In August 2019, sometime around noon, while searching for something to eat for lunch, I received a WhatsApp message from Ajeng asking if I would like to come to Indonesia to participate in the first assembly of documenta fifteen—taking place in two weeks. "Wow! Yes, of course. I'm packing now," was not exactly my response, but that's how it felt. Shortly after, I was on my way to

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Jakarta to visit ruangrupa and to meet with the other team members from around the globe. This first gathering was smartly planned and, as I quickly learned, carried out in the spirit of ruangrupa's way of working: We stayed at Tanakita camping ground, in the impressive rainforest close to Sukabumi. We sat together each day, from morning till night, where we discussed, we brainstormed, we learned from each other, and we ate together. The carefully selected setting helped us put our egos aside and work and focus as a team. In this way we carefully sounded out what documenta fifteen could become. It was an amazing start. The Enterprise had taken off.

Vita Andrea Linnenkohl

Andrea Linnenkohl is Coordinator for documenta fifteen. She studied art history, sociology, and European ethnology/cultural anthropology in Göttingen. In 2006 she assisted René Block, the Artistic Director of the Fridericianum, and was engaged in the realization of the 47th October Salon, *Art, Life & Confusion*, in Belgrade, Serbia. From 2008 to 2011, she was Curator at the Fridericianum under Artistic Director Rein Wolfs. Her role as Curatorial Advisor for documenta 14 and Assistant to the Artistic Director Adam Szymczyk followed prior engagements with documenta 12 in 2007 and dOCUMENTA (13) in 2012. In 2013, Linnenkohl worked for the anniversary edition of the Kassel Documentary Film and Video Festival and has remained associated with the festival in various capacities to this day. In addition to her work with the Fridericianum, she has realized her own curatorial projects, such as the group exhibition *this is not the end* (2012/13) at Galerie Loyal in Kassel, Germany. In summer 2019, she was Project Manager of the exhibition *bauhaus I documenta. Vision and Brand*, at Neue Galerie, Kassel.

Story Ayşe Güleç, Kassel

Due to a family matter, I spent some time in Istanbul at the end of September 2005. At that time the 9th Istanbul Biennial, curated by Charles Esche and Vasif Kortun, was taking place. Escaping family commitments, I got on the ferry to visit the exhibition. Later that day I came across the theme of *kaos* in the ruangrupa space. "Kaos" means T-shirt in Indonesian and "chaos" in Turkish. I can still clearly remember the various posters and T-shirts of local heroes turned into international icons. I was thrilled because the popular Turkish character actor Kemal Sunal was included, who I found fascinating.

I did not meet ruangrupa at that time, but only many years later in Kassel when the Artistic Direction for documenta fifteen was announced. I was very happy that for the first time in documenta's history a collective had been selected and appointed.

In June 2019, I received a message from ruangrupa asking if I would like to meet. I spent two days with different members—Ade, Ameng, Reza, Ajeng, Daniela, Sari, Farid, Iswanto, and Andan— discussing Kassel's history and its current socio-political situation, about how the various districts are constituted, who lives there, and what each part of the city says. We ate together, visited specific places, and met with local groups and initiatives. I was impressed by the attention, accuracy, and also humor with which ruangrupa approached topics and contexts.

After this meeting, ruangrupa asked if I was interested in joining the Artistic Team. One week later I said yes and took part in the first meeting of the extended Artistic Team in the hilly rainforests near Sukabumi. Here a collective thinking began as a working

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practice to explore what documenta fifteen can and should be, not only in 2022, but before as well as after.

### Vita Ayşe Güleç

Ayşe Güleç was born in 1964 in Ankara. As a child she came to Germany with her parents, who moved there as guest workers. In 1986 she began her studies in Kassel, where she remained. Ayşe Güleç is an educationalist and activist researcher, who works at the interface of art, art mediation, anti-racism, migration, and community based building and education.

From 1998 to 2016, Güleç worked at the sociocultural center Kulturzentrum Schlachthof, where she was responsible for migration as well as local, regional, and European cultural networking. For documenta 12 in 2007, she developed the Advisory Board, subsequently becoming the group's spokesperson. In 2012 she was part of the dOCUMENTA (13) *Maybe Education Group* and prepared art mediators for the exhibition. From 2016 to 2017, she was Head of Community Liaison for documenta 14, creating connections between artists and sociopolitical contexts, and coordinated *The Society of Friends of Halit* as part of the *Parliament of Bodies* for the exhibition and public programs. From 2018 to 2019, she worked for the Museum für Moderne Kunst in Frankfurt am Main as Head of the Education Department.

Ayşe Güleç is also part of the Kassel-based initiative *6. April*, is active in different anti-racist movements.

### Story Frederikke Hansen, Askeby

Indra was sitting with Ade and Reza outside a bar in Istanbul relieving the pain with a drink. He had just had the back of his hand tattooed with a gigantic Taurus zodiac sign. It was 2005, and I was in town with Tone, my partner in crime in our newly founded curatorial collective, Kuratorisk Aktion. We were researching decolonial artists, and while Tone had been to Indonesia and made friends with ruangrupa, hanging out at the bar and helping them kill the pain would be my first encounter. Soon after, we met again, this time in Tórshavn in the North Atlantic. Kuratorisk Aktion had invited ruangrupa to the third act of *Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts* (2006), which had started in Iceland and moved on to Greenland before arriving in the Faroe Islands (and eventually going to Sápmi and its final destination: [rethinking-nordic-colonialism.org](http://rethinking-nordic-colonialism.org)). Proclaiming themselves as a minority in the Faroes, our Indonesian friends turned the tables on the only-seemingly homogenous micronation of 48,000 souls with their project *You're Welcome*, hacking Kuratorisk Aktion's role as hosts for our esteemed artists, performers, and activists from all over the globe. By the time we left Tórshavn, all of us were regulars at *their* Chinese restaurant and fans of *their* local football team. Everybody "jumped around" to House of Pain's hit song. Act 3 was forever redubbed "The Asian Act of Taurus."

### Vita Frederikke Hansen

Frederikke "Fred" Hansen, born in Aarhus, Denmark, in 1969 and currently living in Møn, holds an MA in Art History and Political Science and has been practicing as an independent curator since 1995. For the most part, Hansen's professional life path has been walked in collectivity, from co-initiating the first artist run exhibition space in Aarhus in the mid-1990s to founding the ongoing curatorial

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collective Kuratorisk Aktion (2005–) together with Tone Olaf Nielsen. Kuratorisk Aktion is known for helping to break the ground for decolonial work in and on the Nordic region of Europe with such comprehensive exhibition and publication projects as *Rethinking Nordic Colonialism: A Postcolonial Exhibition Project in Five Acts* (2005), *The Road to Mental Decolonization* (2008), and *TUPILAKOSAURUS: Pia Arke's Issue with Art, Ethnicity, and Colonialism, 1981–2006* (2010).

Kuratorisk Aktion opened CAMP/Center for Art on Migration Politics in 2015 as a consequence of their engagement with Nordic colonialism, past and present. Uniquely located in the refugee community center Trampoline House in Copenhagen, CAMP has produced a long series of critically acclaimed exhibitions, events, publications, and educational programs on displacement, border control, deportation, ignored wars, migrant labor, and assimilation. Hansen has been Co-Director of CAMP from 2014 to 2018 and Creative Director from 2018 to 2020. Hansen was also Curator at Shedhalle in Zurich from 2000 to 2004 and lived in Berlin for many years.

#### Story Gertrude Flentge, Amsterdam

Rijksakademie goodbye party, 1999. Ade and I are having a beer, fantasizing about the years to come. I had just started work for the RAIN network, building collaborations between artists' initiatives from Africa, Asia, and Latin-America and artists from the Rijksakademie in Amsterdam. Ade is moving back to Jakarta to build an artists' initiative with friends from art school. It should question the public and urban development of Jakarta in post-Suharto Indonesia. "We will move really slow and stay small," Ade concludes our talk.

*Make friends not art*—a chapter of the "cultural management" guide ruangrupa published about ten years later became one of the most important things I learned in our first years of collaborating. Apparently simple, yet, for many it is difficult to understand that artistic collaboration is first of all humane.

*Dare to lose something*—another chapter—took me longer to grasp. I was now working for DOEN Foundation and had co-initiated the ArtsCollaboratory ecosystem to which ruangrupa belongs. How to let go of control and decision-making in an institution that is naturally inclined towards it? After years of struggling together, DOEN, ruangrupa, and many others, have shown it can be done if both sides dare to look at, and give up, their own privileges and prejudices. Growing up with ruangrupa, these three phrases have become foundational to me and the networks we have built together.

ruangrupa never stayed small or slow. Each time I visit it has a different size and shape. A place to hang out, a network of students, a festival, a shop, an exhibition space, a radio, a school. Six members, then ten, thirty-five, fifty, and back to ten. When farid told me in 2015 that, fed up with funding and moving to a big warehouse, they had finally embraced capitalism, I felt panic. Would this be the end of hanging out and make friends not art? Turns out I got it wrong, although maybe the desire for "big" was real for a while. It was just a step to becoming small again. To become Gudskul ekosistem: Instead of becoming big, become many.

#### Vita Gertrude Flentge

Throughout her working life, Gertrude Flentge has been involved in developing, hosting, and supporting arts and cultural institutions, collectives, and networks,

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with the aim of systemic change towards more collaborative, inclusive, and just approaches to life, art, and economy. Flentge graduated in 1996 in Arts and Cultural Management at the University of Groningen. For the past twelve years, she has managed the international cultural program at DOEN Foundation, supporting cultural scenes and collaboration in Africa, Asia, and Latin-America. Gertrude Flentge also works towards debureaucratizing and decolonizing funding practice. In 2007 she co-initiated ArtsCollaboratory, a self-organized ecosystem in which twenty-four arts organizations together with DOEN develop new ways of being and doing in art, organizing, and funding practice. Her work at DOEN and ArtsCollaboratory was inspired by previous experiences coordinating networks and supporting artists and cultural organizations at the Felix Meritis Foundation, Amsterdam (1996–1999); the RAIN Artists’ Initiatives Network at the Rijksakademie, Amsterdam (1999–2004); and Hivos (2005–2008), amongst others.

Story Lara Khaldi, Jerusalem

I met ruangrupa in 2013 on a research trip with colleagues from the De Appel Curatorial Programme. The trip uncomfortably framed us almost as ethnographers: fancy curators coming from the “center” (Europe, curating, etc.) to the “margins.” The funny thing was that most of us were not from this so-called center, but from former and current colonies, so this framing was more a source of embarrassment than any indication of privilege. Our schedule was set in advance and supplemented with addresses. It usually worked efficiently everywhere we went, fitting for the globe-trotting curators we wanted to become.

We landed in Jakarta, and chaos ensued. We were stuck in traffic for hours, got lost, were late for most meetings and missed many others. Delay and absence in Jakarta are a collective responsibility, not individual. Everyone is late together; everyone is on time together... At least one hour late, we arrived at ruangrupa’s space-cum-apartment. We were warmly welcomed, and our delay was dismissed with laughter. Ade pointed to a sitting area... We hesitated, looking at the couch and back at Ade. Someone was asleep on it. Ade laughed and told us not to mind Andan, who was a deep sleeper, and to sit down around him. We were chatting and eating when Ade asked where I was from. I said Palestine, and right then Andan shouted from his deep sleep, “AHLAN WA SAHLAN.” He sat up and spoke in perfect Fus-ha Arabic. Everyone was listening intently, although they did not speak the language. Once Andan finished speaking, he waved his arm and said, “let’s have coffee and wake up.”

I now noticed how people took naps everywhere, in public spaces, under stairs, in the shade of a tree... Sleep was not private, not individualized. I guess it is trust in the collective which makes your vulnerability, your delay, your failure, your success shared, and not only your own.

Vita Lara Khaldi

Lara Khaldi is a cultural worker based in Jerusalem, Palestine. She is an alumna of the De Appel Curatorial Program, Amsterdam (2013) and the European Graduate School, Switzerland (2015). Recent projects she has co-curated include: *School of Intrusions*, *Educational Platform with Noor Abed*, Ramallah (2020); *Overtone: On the Politics of Listening*, exhibition and symposium, Goethe Institute, Ramallah (2019); *Unweaving Narratives: Performance Program*, Palestinian Museum, Birzeit (2018); *Shifting Ground*, satellite project of Sharjah Biennial 13, Ramallah (2017); *Desires into Fossils: Monuments Without a State*, a series of research

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exhibitions with Reem Shilleh, Khalil Sakakini Cultural Center, Ramallah (2017); *Jerusalem Shows V & VI*, Al Ma'mal Art Foundation, Jerusalem (2011 and 2012).

Khaldi has taught art history, theory, and exhibition practices at the International Academy of Art Palestine and Dar Al-Kalima University College of Arts and Culture, Bethlehem. Until recently she was Head of the Media Studies Program at Bard Al Quds College, Jerusalem. She has contributed to various art publications, especially around her ongoing research project on the question of museums in crisis. Forthcoming is the essay "We Are Still Alive So Remove Us from Memory: Asynchronicity and the Museum in Resistance," in *Errant Journal*, Amsterdam, 2020.

### **ruruHaus: the living room for Kassel (and beyond)**

*"We could even sleep in the living room, and the kitchen will stand without recipes in our hands..."*

—ruangrupa, 2020

ruruHaus as in "ruru" for ruangrupa and "Haus" as in the German word for "house," is our long-term practice of working and building together. Building while respecting and understanding local cultural ecosystems of people, materials, and other living organisms.

ruruHaus is part of ruangrupa's own history with *nongkrong* (Indonesian for gathering/hanging out), when private living rooms were converted into public spaces due to the political and social situations surrounding our early days. As a curatorial practice, ruruHaus stands for opening up spaces for gathering and sharing resources. It is a space for many things to cook, a way of gaining an understanding of the larger ecosystem of Kassel that can serve as an example for the wider platform documenta fifteen represents. ruruHaus will start small and grow slowly with time. A diversity of knowledge, skills, experiences, necessities, and values will be brought in and find balance here. ruruHaus is, in short, a laboratory and a kitchen, with a radio station to resonate a multiplicity of stories. The ruruHaus' hardware is the former Sportarena department store on Treppenstraße, Friedrichsplatz. It is the first documenta fifteen venue and can be seen as an embryo. Assemblies or *majelis* (as it's called in Gudskul) will be the decision-making mechanism for a larger body of programs and projects. The type of *majelis* practiced in the ruruHaus will be decided by the relationships catalyzed by its existence. In the ruruHaus, *nongkrong*, both physically and digitally, will be directly practiced and developed. The ruruHaus will absorb activities by and for lumbung-partners.

Instead of conceptual explanations, connections to Kassel's initiatives are currently being conducted in order to practice *nongkrong*, both physically and online. Within its capacity as an ecosystem for collective works, ruruHaus will invite communities/artists/collectives/students, etc., to participate in, activate, and capture the space together. reinaart vanhoe will be the first active member at the ruruHaus. reinaart has worked with ruangrupa for more than twenty years on different projects. *Ruruhuis*, Sonsbeek 2016, Arnhem, is one such project worth mentioning. He has also published several texts on our practice and on collectives in Indonesia.

COVID-19 rapidly changed ruruHaus' initial plans. To kick-off, the store windows

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of the ruruHaus will be activated by a responsive public-space project, followed by an upcoming program.

#### Story reinaart vanhoe, Rotterdam

February 23, 2019, posts on social media, email notifications, sms and WhatsApp messages kept popping up: “Congratulations on ruangrupa curating d15.” People congratulated each other like they were wishing a family member happy birthday. Many feel part of this family. Some met a ruangrupa member while smoking a kretek cigarette, some feel an affiliation because they represent another world. Among the Indonesians I know, a shared strength is to “welcome” unconditionally. Sometimes you’ll feel like a notable guest, happening to be in the right place at the right time, and sometimes you’ll feel neglected. I remember my last night after staying with ruangrupa for two and a half months in 2004: no party, no dinner, nothing at all. Was there friendship? There was, but it was just not the time to celebrate it—other moments were more appropriate. To give and to expect nothing in return has always been the base of our relationship. Mattie van der Worm understood this perfectly when he printed the sentence “If I take care of you, someone else will take care of me” (Joseph Beuys) on the windows of the ruruHaus during Sonsbeek ’16.

*Nongkrong* (hangout) can sound like wasting time together, but it is also a productive method. I enjoyed gossiping with Kunil, learning more about the context of Jakarta by it. Through nongkrong the complexity of urgencies is often better understood. Being productive happens through a collective effort not an individual one. I hope that ruangrupa is able to advocate this process better and influence European institutions on how complexity and being in relation can be essential part of conceiving a program without conceptualizing it too much.

Yes, we criticize or make jokes. “But hey, here we are, always being available, no matter how busy we are,” Oom Leo (responsible for ruangrupa’s perpetually *almost-ready* website) once said. Years of hanging out might seem inefficient for some, but ruangrupa’s productivity has been impressive.

#### Vita reinaart vanhoe

Born in 1972, in Beveren-Leie, a small village in Belgium, reinaart vanhoe grew his hair long. He gave supporters of football clubs the pleasure of yelling: “There is a girl on the pitch!” In Rotterdam, where he has lived since 2001, he played for a Turkish club. In 2004, he brought his Indonesian friends from ruangrupa (2000) to the club to meet the Dutch-Indonesian trainer. reinaart vanhoe studied audio-visual design in Ghent and Tilburg, and attended the Rijksakademie, Amsterdam, from 1999 to 2000. Since 2002, he has taught at the WDKA, Rotterdam.

reinaart vanhoe’s current focus is the concept of neighboring, or how to speak and build together. His practice takes shape through education, installations, collaborations, books, and videos. His book *Also-Space* (2016) looks into an understanding of art for a citizen-scene through Indonesian art practices. Although he should work harder and be more dedicated, reinaart vanhoe exhibits regularly, both in and outside the art world. Recent shows include: *Zo stel ik het met voor*, Boijmans Van Beuningen, Rotterdam (2016); #Speakeraktif, Jatiwangi Art Factory, Jatiwangi (2017/18), *The Problem with Value*, Bunkier Sztuki, Krakow (2017), *ondertussen*, Speeltuyn Tarwewijk, Rotterdam (2020).

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## Visual identity of documenta fifteen

ruangrupa started from a friendship and student network among students of art schools, in Jakarta and Yogyakarta, during the mid 1990s. It then became an organization in 2000, couple of years after the fall of the 32 years New Order regime, which restricted the freedom of expression and freedom of assembly. From its inception, ruangrupa has dedicated its own space and resources to enabling young people to meet, share, experiment, and collaborate as a means of developing fresh ideas for the creation of contemporary art in the context of urban life in Jakarta. This principle of regarding young people as bearers of new world perspectives and different contemporary sensibilities has accompanied ruangrupa in all its activities and led, among other things, to the founding of the initiative Jakarta 32°C (2004–ongoing), which was established as a student’s forum and biannual art event.

Against this background, ruangrupa invited students from Kassel and Jakarta to collaborate and take part in developing documenta fifteen’s visual identity. From more than twenty submissions by individuals and groups, a jury composed of members of ruangrupa, documenta und Museum Fridericianum gGmbH, and documenta’s Artistic Team selected two winning projects, one from Jakarta and one from Kassel. The teams submitted two very different concepts and each has been given the opportunity to pursue their own approach: The main visual identity of documenta fifteen will be developed by the Jakarta team, 4oo2, while the Kassel team, kmmn\_practice, is given the opportunity to realize their concept of an open access platform for public participation in relation to certain aspects of the exhibition’s visual design.

### Studio 4oo2

Studio 4oo2 is a team of four students from the University Universitas Negeri Jakarta, majoring in visual art education, who came together to design a visual identity for documenta fifteen. The name “4oo2” derives from the amount spent on parking tickets (4.000 rupiahs for two motorcycles) at the only available twenty-four-hours space, a fast-food restaurant the team used as their working space to develop the proposal.

Studio 4oo2’s winning concept is based on the central image of hands. This core element of the visual identity for documenta fifteen expresses the attitude and gesture of lumbung, which can be summarized as a platform for sharing, solidarity, and friendship. The design’s color palette is inspired by natural fabric dyes from the eastern part of Indonesia.

4oo2 will develop and apply the main visual identity for documenta fifteen together with professional partners. The team consists of Angga Reksha Ramadhan, Larasati Fildzah Kinanti, Louisiana Wattimena, and Rosyid Mahfuzh.

### Studio 4oo2 on their approach:

“The concept of lumbung is visualized in our design through the form of the hand, a sensing part of the body that has the ability to support human activities such as holding, giving, or embracing. The hand has a very crucial role in any interactive process between humans, either directly or indirectly. As a symbol it is directly connected to the concept of lumbung, a collective storage for crops communally grown. These activities—harvesting, holding, sustaining—all involve the hand, just as lumbung’s purpose is linked to the hand as a way of connecting people. In our design, cords of rope form the shape of hands, symbolizing the strong bond

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between individuals and things. Knots allow rope to function as a connector to create far-reaching ties, sustained without limit. The hands depicted in rope describe a communal society that has no limits and offers a sustainable process for the future. The design's color palette was adapted from natural fabric dyes used for generations in Indonesia to manufacture traditional textile products. These colors were taken mostly from eastern Indonesia, where lumbung is still active."

#### kmmn\_practice

KMMN was created as an open, temporary exhibition and event format that took place in the summer of 2017 parallel to documenta 14. The name plays with spoken language and possible levels of meaning. For example, when vocalized, "KMMN" sounds like both the English word "common" and the German word "Kommen" (come). In the ensuing years, the project was continued through collective student self-organization. In January 2020, kmmn\_practice developed out of this context. As an open group, it participated in the documenta fifteen student design competition. kmmn\_practice departs from familiar working methods and institutional structures, experimenting instead with forms of collective collaboration and pursuing an open, process-oriented platform.

kmmn\_practice's concept for documenta fifteen is based on this participatory and collective model. The group's focus is the active involvement of the public in the design process, and methods were developed and applied that enabled interested parties to participate, such as creating a "d" for "documenta" or picking a color using a specially programmed color generator. Can Wagener, Charlotte Bouchon, Chiny Udeani, Johannes Choe, Malika Teßmann, Saskia Kaffenberger, and Sebastian Hohmann were involved in the implementation of this project. Currently the group is investigating what kmmn\_practice can and wants to be.

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