

DOCUMENTA FIFTEEN

english

HANDBOOK



HATJE
CANTZ

GLOSSARY

In *documenta fifteen* you will encounter many terms. Some may be familiar, some less so. With this glossary, we include a helpful guide to some of the core ideas and practices of *documenta fifteen*.

COMMON POT

A vessel for sharing money and non-monetary resources such as skills, space, time, and energy. A shared budget to be governed collectively by a group of artists (*mini-majelis*). It is like a totem pole, something highly symbolic that holds the community together.

EKOSISTEM

Indonesian word for ecosystem. Linked together in interdependent cycles of resources and energy. A collective of groups and individuals who hang out and work together.

FRIDSKUL

A space shared by many members and artists of the *lumbung*. It is located in the Fridericianum. It is a neighborhood, a dynamic place for kids and grown-ups, and a living and storage space. A group of eleven collectives govern and inhabit it and have designed and collectively run its library. They are called the *fridskul majelis*.

HARVEST

Artistic recordings of discussions and meetings. Harvesters listen, reflect, and depict this process from their own perspectives and practices. Harvests can be humorous, poetic, or candid. They can take the shape of a sticky note, a story, drawings, a film, a sound piece, or a meme.

LUMBUNG

Word for a communal rice barn in rural Indonesia. A place where farmers share harvest surplus. Only the surplus! If they have nothing, they don't need to put anything there. A way of relating to each other. Sharing and building together. We don't have standards for that: we trust people to know what they need for

themselves, and what they can give.

LUMBUNG CURRENCY / FILM / GALLERY / KIOS / LAND / PRESS / RADIO

Different common projects growing out of working groups across the *lumbung*. They experiment practically with questions of economics and practice, and with sustaining the *lumbung pot* after *documenta fifteen*. Some can be experienced in the exhibition. All will appear on *lumbung.space*, a social and publishing platform by *lumbung* artists and members.

LUMBUNG INTER-LOKAL / KASSEL / INDONESIA / OF PUBLISHERS

Informal networks based on *lumbung* values. *Inter-lokal* means the fourteen artist-led organizations and collectives, from Aotearoa to Colombia, who share their resources and ecosystems. *lumbung Indonesia* and *Kassel* are more local *lumbungs*, while *lumbung of publishers* is for small independent bookmakers to become stronger together.

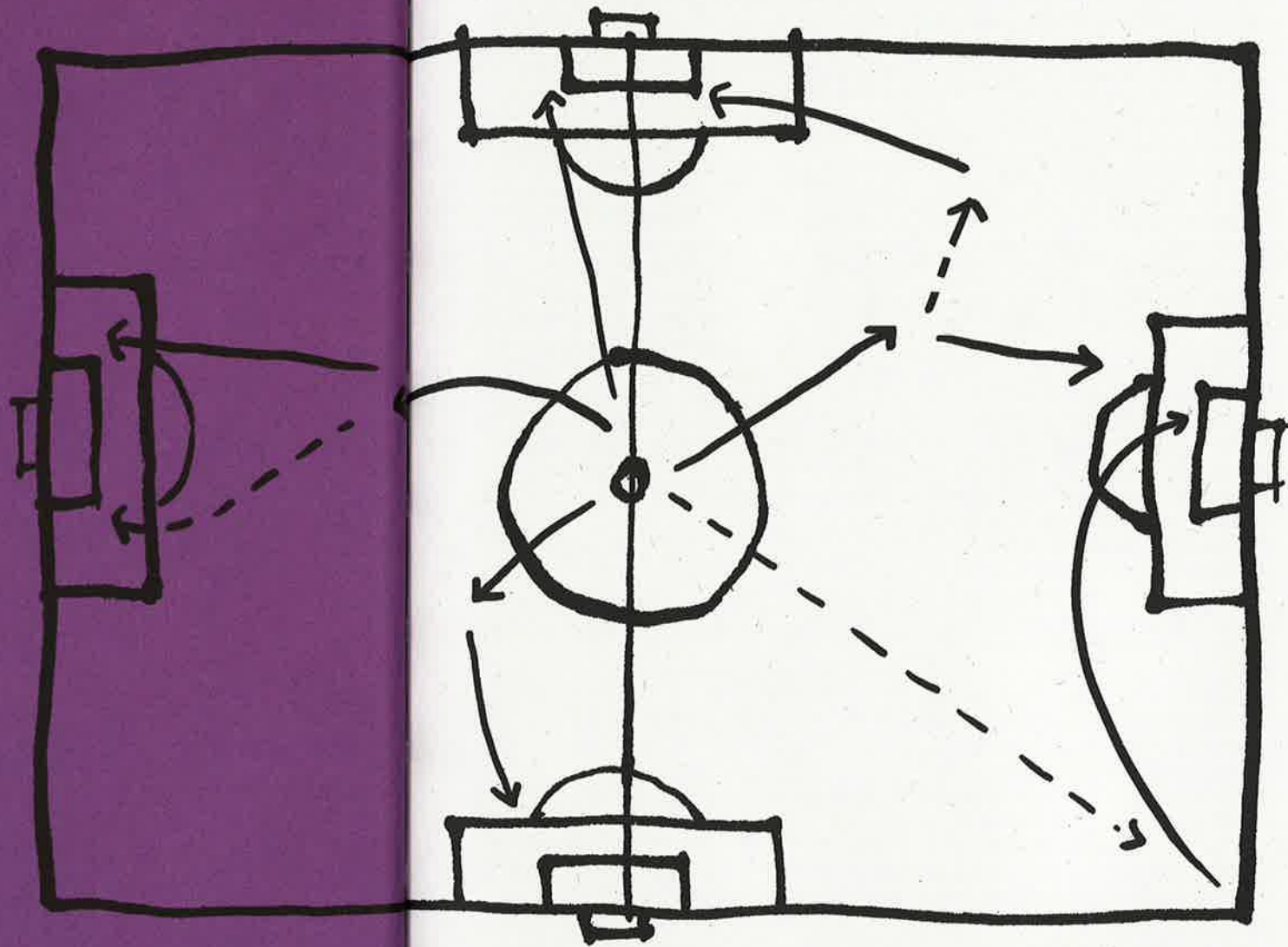
LUMBUNG MEMBERS AND ARTISTS

lumbung members are collectives, organizations, and institutions invited to develop the idea and practice of *lumbung* for the long haul. *lumbung* artists are groups and individuals who practice *lumbung* values. They share resources and make art together during *documenta fifteen*. Meeting in *majelis akbar*, the boundary between the two blurs.

LUMBUNG VALUES

The basic principles of *lumbung* and of the practice of *lumbung* members. These include Generosity, Humor, Local Anchoring, Independence, Regeneration, Transparency, and Sufficiency.

DOCUMENTA FIFTEEN



THIS CAN BE
USEFUL

total football with many goals

ABOUT THE LUMBUNG PROCESSES AND HOW THE GUEST BECOMES THE HOST

ruangrupa is an art collective started in 2000 in Jakarta, Indonesia. Our experimentations with lumbung began critically. A vernacular agrarian term in Bahasa Indonesia, "lumbung" refers to a rice barn where a village community stores their harvests together, to be managed collectively, as a way to face an unpredictable future. Its initial use was as a metaphor, to explain the possibility of putting financial resources in a central account to be managed together.

This centralized financial account and our initial approach to resources as purely financial both proved to be false. Only after several trial-and-error attempts did we realize that even shareable resources can be held by different hands, put in different pockets, and communally governed whenever different needs arise over time. Since 2013, we—ruangrupa with other Jakarta-based collectives—have tried to build ekosistems based on an understanding that even a group of people, a collective, cannot stand alone, but must purposefully play a part in their larger context—just as in nature, where different species have their specific functions and roles to keep an ecosystem in balance.

The first of these ekosistems was dubbed the Gudang Sarinah Ekosistem, taking the name of the former-warehouse complex we occupied together in Jakarta and turned into the center of many of our activities. This way-too-large experiment gave way to Gudskul Ekosistem, an informal educational platform ruangrupa established with two other collectives, Serrum and Grafis Huru Hara, in 2018. With Gudskul, the notion of lumbung as the operational system for the ekosistem that believes and develops as a collective of collectives carries on indefinitely. Against this background, when we were invited to make a proposal for the fifteenth edition of documenta, instead of integrating ourselves into the long-established documenta

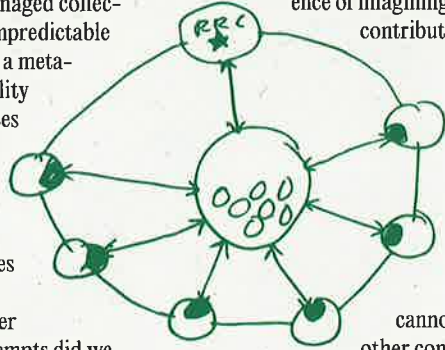
system, we decided to stay on our path. We invited documenta back, asking it to be part of our journey. We refuse to be exploited by European, institutional agendas that are not ours to begin with. We believe that we must make this experience of imagining an edition of documenta contribute back to our own endeavors.

Gudskul can be understood as a miniature of what is to come with documenta's fifteenth edition. What ruangrupa has achieved together with Serrum and Grafis Huru Hara through Gudskul and the collective of collectives

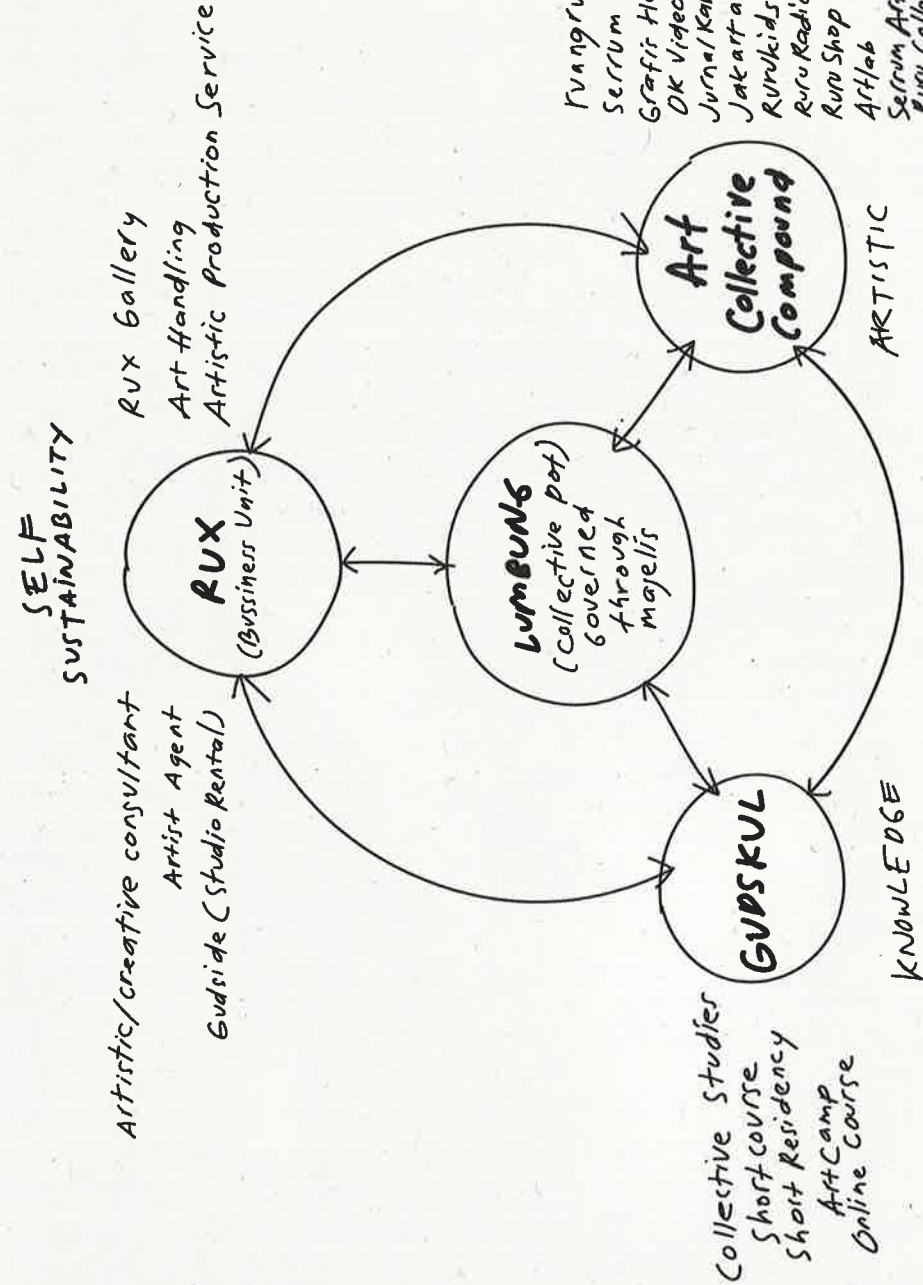
cannot be transposed literally to other contexts, not least because the investment of time and space, with its build-up of trust and friendships, cannot simply be copy-pasted. After realizing this, the timeline we first proposed was as follows:

- 2019 warming up and research phase
- 2020 institutional and artistic building phase
- 2021 articulation and content finalization phase
- 2022 souk or istiqlal phase
- 2023 sustainability schemes implementation phase

Yet, in time, it became clear that many different forces prevented us from implementing the protocols laid out in the original timeline. Covid-19 was one big element, but other realities became evident, which meant we had to be ready to be tactical. Negotiation became the name of the game.

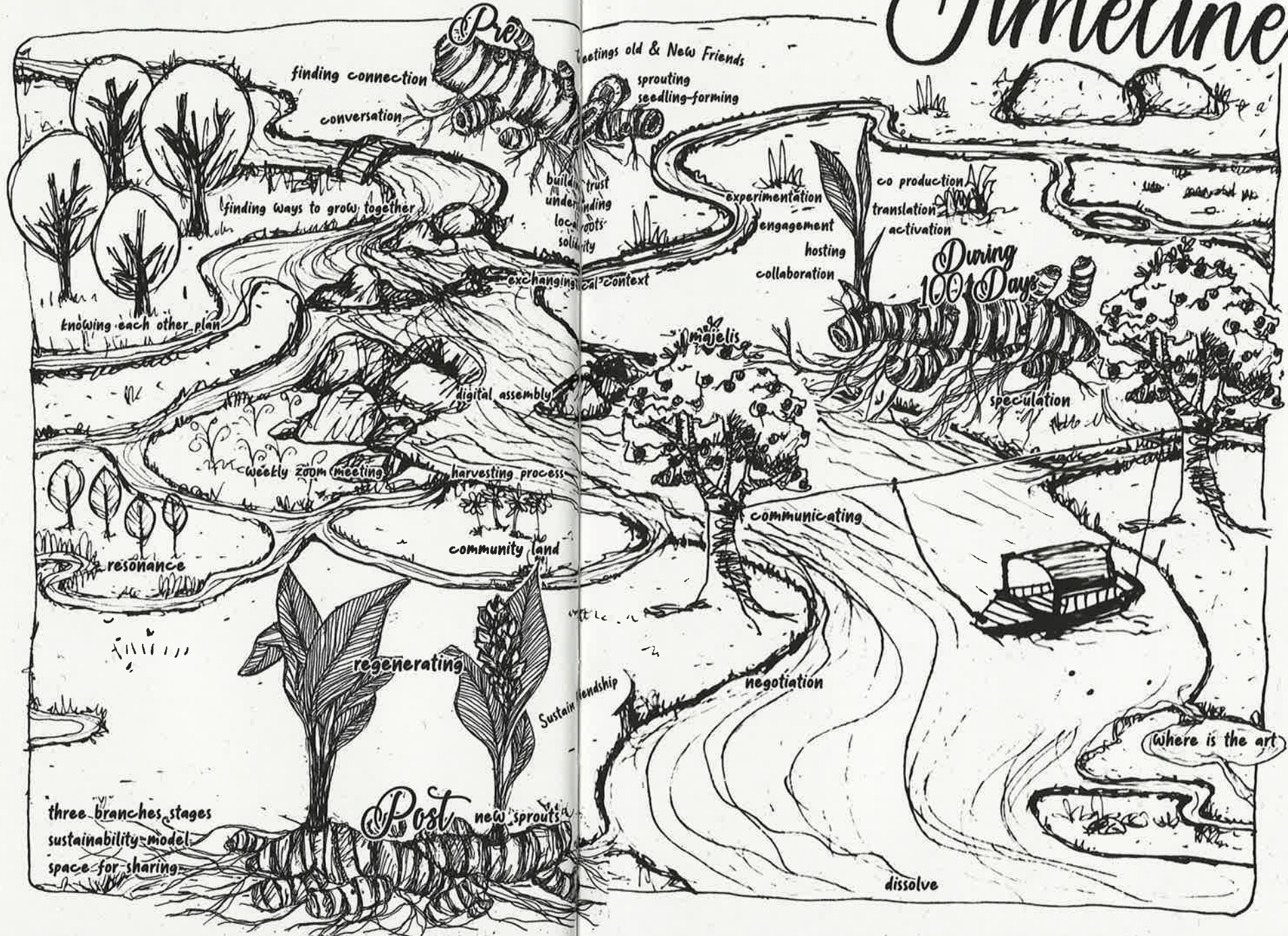


Harvest drawings by Ade Darmawan (left), and Gudskul (right)



About the Lumbung processes and how the guest becomes the host

Timeline



three branches stages
 sustainability-model
 space-for-sharing

HOW TO DO THINGS DIFFERENTLY

After documenta accepted our invitation to join our journey and to become part of our ekosistem, we decided—with their opportunities and support—to keep on extending invitations to different people. First, to five individuals in Kassel, Germany, Amsterdam, the Netherlands, Jerusalem, Israel, and Møn, Denmark, whom we believed could be an extension of ruangrupa.

We thus formed the group that would become known as the Artistic Team. But there were also other initiatives in the world which we felt were already practicing lumbung and its values. We called on them to join us in imagining together what documenta fifteen could be. The first fourteen initiatives we invited committed to becoming part of lumbung—building processes before and beyond documenta fifteen.

These initiatives became known as *lumbung inter-lokal* members. More than 50 other artistic practices, both individual and collective in nature, joined afterwards, forming what has become known as lumbung artists.

Besides these invitations, our own existence in our current localities had to be carved out more deeply in Indonesia, more broadly in our international circles, and newly in Kassel. Thus, together, *lumbung Indonesia*, *lumbung inter-lokal*, and *lumbung Kassel* were formed, with the aim of their members identifying what resources were in their power and deciding how to use them. This way, we were sure that documenta fifteen would not be solely ruangrupa's but would also belong to others.

This was a high-risk move, as, in the time of writing, we are still curious to see whether the 100 days of documenta fifteen will only result in pragmatic exercises—a temporary “time-off” for artists and initiatives to learn from—only to swing back to the old system of doing things, relapsing to state funding and/or free art-market



Harvest drawings by Abdul Dube (left) and Nino Bulling (right)

WE MAKE THINGS UP.
BY SPECULATION,
WHAT MAKES SENSE
IN TERMS OF THE SCALE,
IN TERMS OF AFFINITIES.

WE NEEDED TODAY 2 HRS
TO INTRODUCE OURSELVES,
YOU SEE, COLLECTIVE
PRACTICE IS NOT
EFFICIENT...

WE SEE ALL THIS
AS A LONG-TERM
JOURNEY.
DOCUMENTA FIFTEEN
IS JUST A STOP ON
THAT JOURNEY.

FOR US, IT'S
MORE LIKE
LOOKING FOR
NEW FRIENDS.



HOW TO BUILD THIS
TOGETHER WITH A
SIMILAR SPECIES?

systems, or even the biennial circuits. Based on our different past, collective experiences of operating within these existing systems, they have proven to be highly competitive, globally expansive, greedy, and capitalistic—in short, exploitative and extractive.

Will the much-needed dissolution of ownership and authorship happen in documenta fifteen? How will economy, credits, and aesthetics be practiced and therefore understood differently in the 100 days? These are things that we'd like to see happen.

There are different ways and practices of producing art (works). These practices are not (yet) visible, as they do not fit the existing model of the global art world(s). documenta fifteen is an attempt to clash these different realities against each other, showing that different ways are possible. Instead of fitting these various modes of production into what exists already, it should act

as a series of exercises for reshaping and sow seeds for more changes in the future. Different ways of producing art will create different works, which, in turn, will ask for other ways of being read and understood: artworks that are functioning in real lives in their respective contexts, no longer pursuing mere individual expression, no longer needing to be exhibited as standalone objects or sold to individual collectors and hegemonic state-funded museums. Other ways are possible. In this way, we are resisting the domestication or taming of these different practices.

RURUHAUS I

For many people Kassel is an in-between, before they move to bigger cities.

A lot of people in the cultural sphere would like to change that

Kassel has lots of empty spaces, even right here in the center of the city.



CH/IVY ← KMMN → SASKIA
PRACTICE

a lot of the cultural spaces in the city center are very institutional spaces, so the other things happen off-center

(I missed the beginning of this presentation, sorry!)

Harvest drawings by Nino Bulling (left) and Abdul Dube (right)

APPROACH TO KASSEL: RURUHAUS AND THE FACT THAT "WE COULD SLEEP IN THE LIVING ROOM"

From the off, we have experienced Kassel as an urban organism and ekosistem of local initiatives and collectives, rather than as exhibition context and history. To open a dialogue with surrounding ekosistem, we identified a number of interlinked "acupuncture points," using the analogy of the ancient Asian medical practice of healing the body with a slow but holistic method that looks at the workings of the body system and its millions of nerves and arteries. This logic of acupoints in a network of energy paths was used to approach the venues and spaces of documenta fifteen. Infiltrating the urban fabric of Kassel, decentralizing the center, and opening connections to the less culturally used areas in the East.

In Jakarta, out of necessity, ruangrupa would rent domestic houses and turn them into exhibition spaces, especially for art students to hang out, program, exhibit, and even live in. So, a bedroom and a living room could become exhibition spaces that would simultaneously be someone's living quarters. In keeping with this approach, we started ruruHaus in the center of Kassel as a shared living room in the city. While "ruru" is short for ruangrupa, the idea of ruruHaus is not for ruangrupa to occupy space in the city center, but to be part of a context where initiatives from Kassel (and visiting artists and members) can connect, and where they can extend themselves into the future as a collective of collectives.

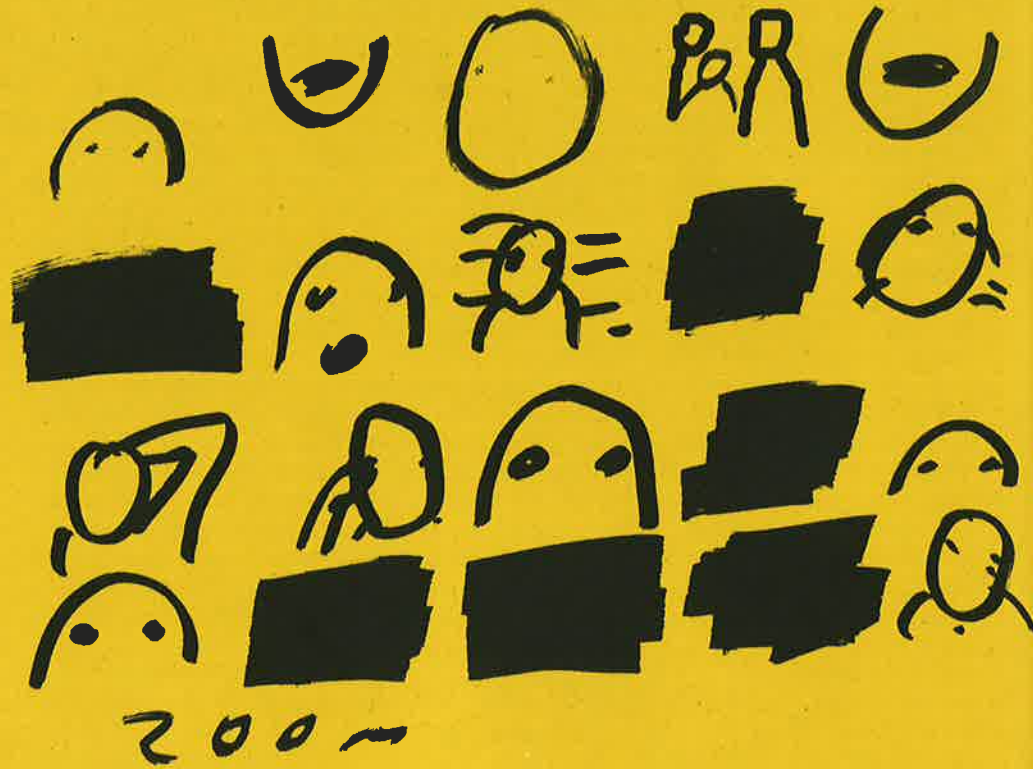
In Europe, there tend to be very centrist ideas about knowledge, history, and art, ideas that we would like to decentralize or decompress within the ruruHaus. In the summer of 2020, amid the pandemic, two members of ruangrupa moved to Kassel when the first window since lockdown began made international travel possible again. Their focus became hosting the Kassel community along with all the visiting members and artists for whom ruruHaus would not be just a living room, but also a laboratory to test their planned translations from their own locales to Kassel's ekosistem.

Other than the 65-year tradition of documenta, we encountered many other local initiatives in the city, making it possible for lumbung to take on even more meanings in Kassel. We began looking at the initiatives to understand how (self) sufficient they were and if they had a surplus that they would like to share. This could be anything: from something educational to diverse experiences.



Approach to Kassel

“YOU ARE MUTE” (COVID-19 REALITY HITTING) AND GOING FROM FULL LUMBUNG TO GADO GADO



Harvest drawings by
Dan Perjovschi (left) and
Jazael Olguin Zapata (right)

* We later regretted this division of 20,000 Euro per artist, or communicating it this way to the artists. At times it created a sense of individual ownership of each 20,000 Euro in the common pot. If we had communicated the total sum, the conversations might have differed. In some mini-majelises, the conversations led to a consideration of the total sum of the budget, while in others the artists who were more present and active in the majelises felt like they could not govern the budgets of the absent artists, and so offered them back to the artists.

While our collective experiences under Covid-19 relegated us to the disembodied space of video conferencing, they allowed us to reflect again on the value of solidarity. We needed to go even further in fostering new networking models and more sustainable structures for small-to-medium arts initiatives. Consequently, we needed to rethink still further what artistic practices and events are, what they could and should be. All these issues relate to socio-political problems faced in the members' respective contexts, from Jakarta and Chocó in Colombia to Jerusalem; Nairobi, Kenya; Havana, Cuba; Dhaka, Bangladesh; and many other cities and villages where lumbung members practice.

Following ruangrupa's longstanding practice of dividing money and resources according to needs (a duo has different needs to a large collective, the needs of a person living alone and a parent with a big household are not the same), we considered our options, one of them being paying basic income to everyone for the entire time of working with documenta fifteen. Having looked into the figures, we faced the fact that, if we paid everyone a basic income, we wouldn't have sufficient budget for even a medium-sized exhibition. One solution, which we dubbed "full lumbung," was to stick to the 25 lumbung members that ruangrupa proposed in their original invitation to documenta and ask them to involve more of their ekosistem in their translation of their local practice to the exhibition in Kassel. The stakes were high, given that many commentators in Germany and beyond took ruangrupa's appointment and the lumbung concept to mean there being no exhibition at all, or an exhibition of non-art, in 2022. Furthermore, we were having Zoom visits with many artists who were



working in and out of collectivity in their locales, and whom we felt would enrich the lumbung process and the exhibition. So, we had to come up with a model that would be fair, even if not ideal, that we called *gado-gado* (a dish with a bit of everything from the Indonesian kitchen).

In the end, we decided to stick to the fourteen members we had already invited for the long haul and invite about

50 artists, mostly collectives, to commit to the lumbung process and the 100 days in Kassel. The production budget for each lumbung inter-lokal member is 180,000 Euro, and 25,000 Euro seed money. Seed money is a budget paid upfront, which we see as an acknowledgment of the years of work in the artists' localities and as a seal of our agreement to find translations of that work to Kassel in 2022. This translation in its turn is made in such a way that it becomes (re)generative for the work beyond documenta fifteen. For many, the budget came at a crucial time, strengthening their sustainability during the pandemic. While the artists received the equal amounts of 60,000 Euro for production, with 10,000 Euro seed money for collectives, and 5,000 Euro for individuals. This came out of a long discussion among the Artistic Team members and the documenta gGmbH. The discussion started with the aim to distribute part of the available budget to all the involved artists as basic income, or for basic needs. However, as the discussion ensued the idea of a common pot occurred, with 20,000 EUR per participating group in collective management, in order to leave it to the artists themselves to decide how to use it in the exhibition.*

DIFFERENT STRUGGLES

AND IN THE LAST

LUMINOUS POLITICS

OUR MERE EXISTENCE AS DECENTRALIZED EUROPE

ONE HAS TO FOLLOW GERMAN LAW IN ORDER TO MAKE ART

MORE THAN EVER AS SCROLLS DOWN IN MY LIFE

LET'S GO TO THE MUSIC BREAK

LACK OF RESPECT

DIVERGENT PAGES OF ENUNCIATION

THE ISRAELI GOVERNMENT BEHIND

WE HAVE TO ANSWER ALL THEIR QUESTIONS

HOW SAVE IS KASSEL?

BUYING IS TREATED TO

RACIST

WE ARE INTO THEIR BATTLE FIELD

TO BE WITH ALL OF YOU TO MAKE A MOUTH

gcbm
- gcbm
- m
- l

COLLECTIVE POT LAND APPARATUS BENEFIT

press

Live Mafielis

GALLERY

Kiosk

SPACE

collectively own land

SPEND IT BEFORE SEPTEMBER



FINDING COMMONALITY BUT PEOPLE GETS SAD



THE M
DEF

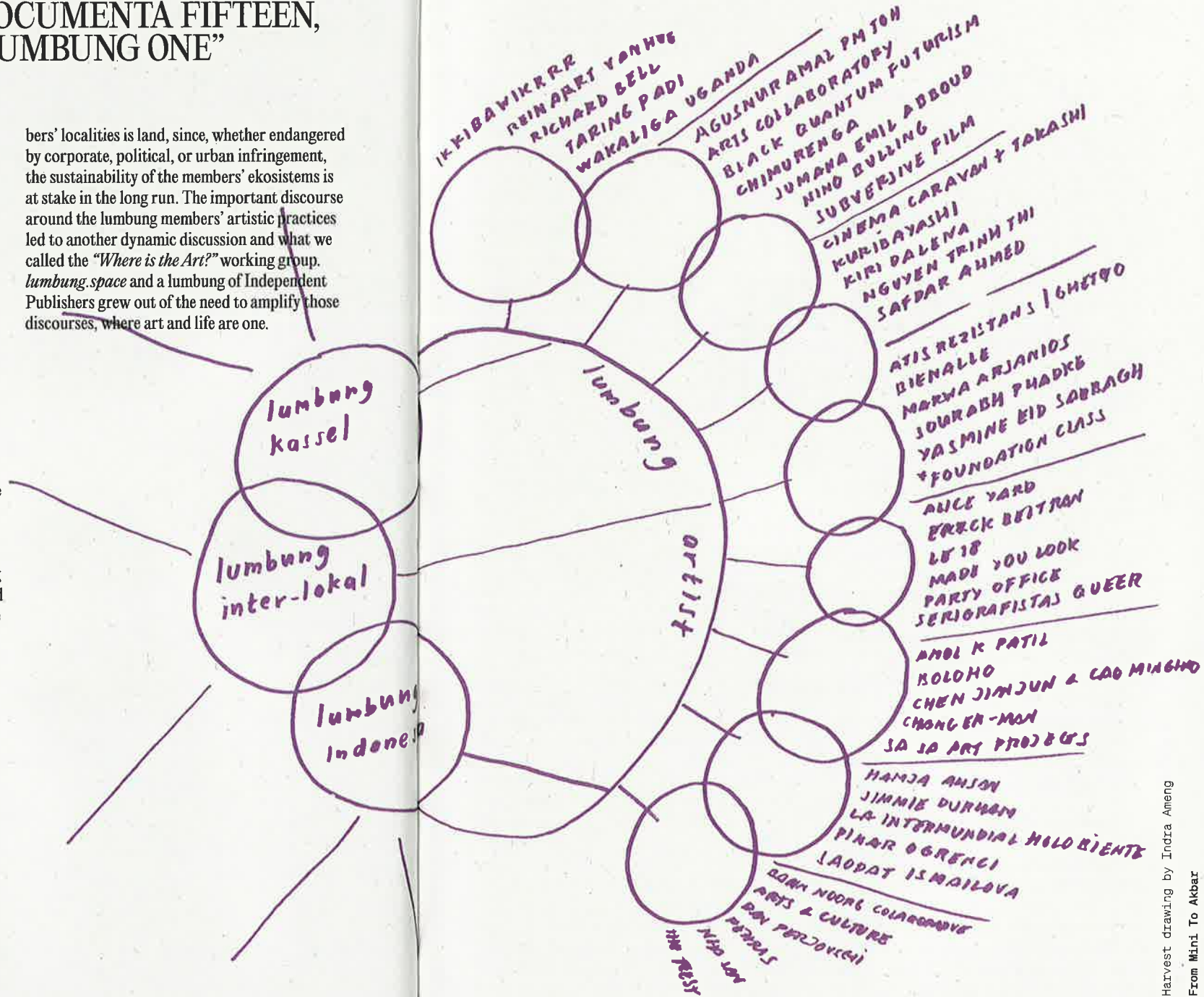
FROM MINI TO AKBAR: “WE ARE NOT IN DOCUMENTA FIFTEEN, WE ARE IN LUMBUNG ONE”

Through majelises, the lumbung artists and lumbung members could become part of the collective curatorial process and the wider documenta economy, or documenta lumbung. Before the pandemic, our idea was for majelises to occur every 100 days in order to decide collectively on the building of the exhibition, the principles of how to distribute resources, and other matters. The majelis is a learning space, where there is no competition. The majelises were to be held in a different city every time, and to be hosted by lumbung members. However, as a result of the pandemic, it was necessary to hold the majelises online.

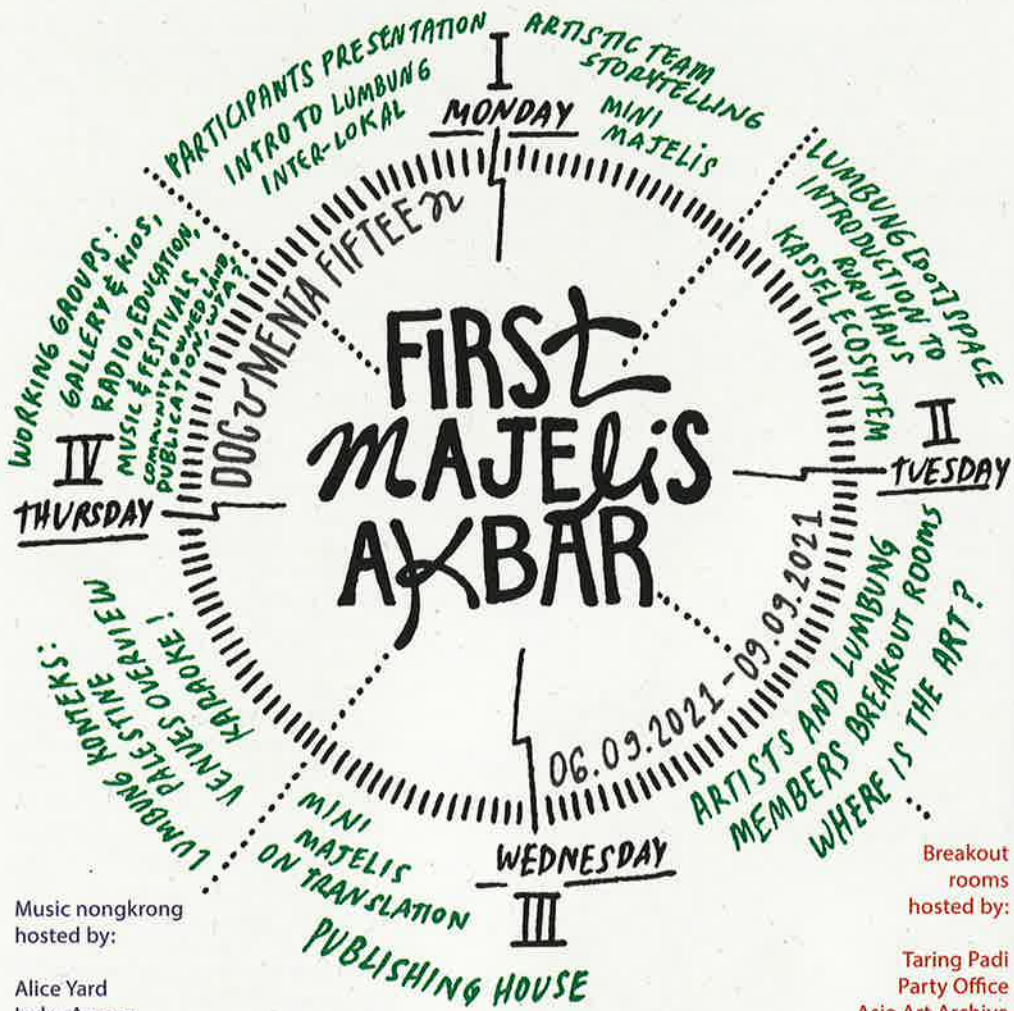
The fourteen lumbung inter-lokal members have been discussing how to build both the exhibition and the longer term lumbung economy—beyond documenta fifteen—since June 2020, at first in bi-weekly majelises with the entire lumbung inter-lokal, and later in smaller groups. These discussions have produced several working groups that have taken on topics that are of common necessity. Most collectives in the lumbung inter-lokal come from contexts where the state had failed to support the development of infrastructure and a support system for art and culture.

Since the model of the stable institution had failed, they had seized the opportunity to rethink institutions. So, the questions of economic survival and autonomy were central in the lumbung inter-lokal. An economy working group grew out of discussions around what sustainability is and various experiments with currencies and circular economy, inviting economists to work sessions and putting forward ideas and mechanisms. Out of this working group, new ones formed: *lumbung Gallery*, *lumbung Kios*, and *lumbung Currency* working groups were set up to experiment practically with various ways to sustain and ask cultural questions through economic projects, as well as sustaining the lumbung pot after documenta fifteen. Another pressing issue in the lumbung inter-lokal mem-

bers' localities is land, since, whether endangered by corporate, political, or urban infringement, the sustainability of the members' ekosistems is at stake in the long run. The important discourse around the lumbung members' artistic practices led to another dynamic discussion and what we called the “*Where is the Art?*” working group. *lumbung.space* and a lumbung of Independent Publishers grew out of the need to amplify those discourses, where art and life are one.



Harvest drawing by Indra Ameng
From Mini To Akbar



Music nongkrong hosted by:

- Alice Yard
- Indra Ameng
- Fondation Festival sur le Niger
- Radio Rasclat
- PMTOH

Harvest drawings by Sari Dennise (left) and Andrés Villalobos (right)

Breakout rooms hosted by:

- Taring Padi
- Party Office
- Asia Art Archive
- Amol K Patil
- Cao Minghao & Chen Jianjun
- Jumana Emil Abboud
- La Intermundial Holobiente
- Cinema Caravan
- Britto Arts Trust
- Jatiwangi art Factory

WE ARE NOT IN DOCUMENTA FIFTEEN, WE ARE IN LUMBUNG ONE

With all the different majelises established—ten in total—we needed a gathering space for the majelises to come together and to get an overview of all the discussions going on. Our answer was to host a mega assembly, known as *majelis akbar*, on a regular basis. These online meetings have been attended by 150 to 200 artists and members. In these meetings, members and artists talk about specific projects for artists and members to collaborate on, as well as on how to be in solidarity with each other, and how to share space, knowledge, program, and equipment together during the 100 days. Examples of this are: Cinema Caravan opening their cinema for others to use, the ZK/U turning their building's roof into a boat and bringing it to Kassel for other artists in the lumbung to activate, Party Office opening up the public program they host in their venue in WH22 for other artists to organize, and Richard Bell opening his *Tent Embassy* for artists to converse in during the hundred days and many more.

The majelis akbar was also a place for discussions about issues in the local context of lumbung members, for exchanging ideas about collaboration, and for forging solidarity. For example, we also talked about how we should respond to accusations of anti-Semitism that emerged from a Kassel blog in January 2022 and were picked up by German media. *documenta fifteen*, the artistic direction, team members, and individual artists were attacked in a way that we understood as racist. This was a shock to us and even led to concerns for our safety. During majelis akbar in January 2022, the artists discussed how both the lumbung and *documenta* could stand behind and, in the spirit of lumbung, support those affected. *documenta* also published several statements in which it rejected the accusations and made it clear that anti-Semitism and racism have no place at *documenta fifteen*. At the same time, it emphasized the right to freedom of expression in art, culture, and science. The majelises have been important tools to develop common understandings and

solidarity with everyone's local contexts, allowing us to learn from differing situations and conditions in each of the lumbung localities, especially where there has been political upheaval over the two years leading up to *documenta fifteen*, such as in Colombia, Palestine, Cuba, and Mali. This has also compelled us to develop a common discourse on our artistic practice. The Where is the Art? working group grew out of this strong, shared necessity among lumbung members and artists to discuss how art is rooted in life and their social, activist, economic practices, and not limited to disciplines or definitions. Every inter-lokal member experiences a distortion in the way their practices are translated to the mainstream international art scene, and what it tends to define as "art." We established a working group that organizes workshops in local ekosistems and among artists and members, which formed the basis of building a collective language and knowledge base across practices and contexts.

The *lumbung land* working group, on the other hand, has been discussing developing a way of "investing" by using the collective pot in specific land projects run by members—projects that question ownership of land, that start from community needs and collective use and governance, and that combine agriculture, biodiversity, culture, and the spiritual. Combining experimentation on land with experimentation on currencies and decentralized autonomous organizations would be a start towards building a true, inter-locally connected and collectively governed economy.

While the conversations in the economy working group about how to sustain ourselves beyond *documenta fifteen* were ongoing, we learned from the permanent staff that has produced previous editions that most of the artworks exhibited are sold backstage by gallerists during the hundred days of the exhibition and shipped to the collectors afterwards. We decided to move this to the front stage to make questions about

economy, ownership, labor, and exchange a matter of culture while at the same time attempting to secure resources for the lumbung members. As a visitor to the exhibition, you will come across the lumbung Kios; a network of decentralized and self-run kiosks trading goods made by the artists. In the lumbung Kios and Gallery, most of the returns will be stored into a collective pot, which is shared with all lumbung artists and members through a majelis mechanism.

Since the members and artists of the lumbung need to be constantly in touch with each other and the wider ekosistems, we needed digital platforms which are not conditioned by liberal market economy and institutional politics. lumbung.space, but also *lumbung Press* are mediums for lumbung artists and members to communicate with each other and the larger public. While lumbung.



space is an experimental social and publishing platform for sharing harvests by all the members online, the lumbung Press is a physical space and tool to realize artistic printing projects. lumbung.space is non-extractive, co-governed by the users, and is built on open platforms. It functions as a lumbung with a members-only backend for artists to store, discuss, and organize content and a frontend where users can see and interact with the published content. Centrally stationed in documenta Halle and active from well before the opening and throughout the 100 days of documenta fifteen, lumbung Press is a proper offset printing workshop where artists can be closely involved in the printing process of their own publications, host events, and acquire skills needed to operate the printing press for the long haul, should the lumbung have the needs and means to keep it running after the exhibition.

SOCIALLY ENGAGED ART COMES FROM THE EXPERIENCE OF COMMUNITY AND THE NEEDS OF PEOPLE.

THIS INVOLVES PARTICIPANTS IN A HORIZONTAL SITUATION WHERE THERE IS NO LEADER OR ARTIST.

THIS IS DIFFERENT TO THE EUROPEAN PARADIGM OF AESTHETICS WHICH PRIVILEGES THE ROLE OF THE SPECTATOR.

WE TRY TO PRODUCE A NEW AESTHETICS- AN ETHICAL PARADIGM WHERE THE VIEWER IS OBSOLETE.

THEY SHOULD NOT BE THERE TO OBSERVE BUT TO BE PART OF THE PROCESS.

SO WHAT ARE THE ETHICAL ELEMENTS THAT ANIMATE OUR PROJECTS?

HOW DO THOSE ELEMENTS TRANSLATE AESTHETICALLY?

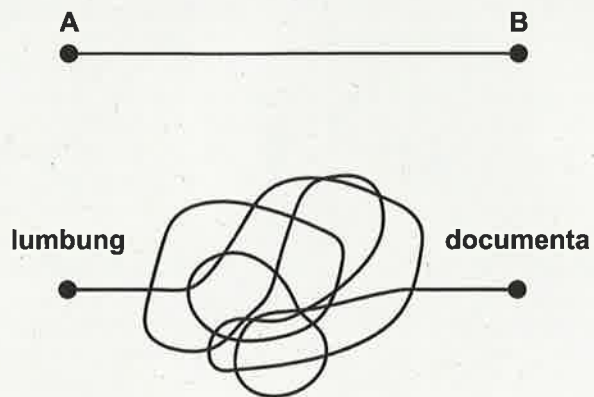
WHAT IS THE ELEMENT OF YOUR ART THAT YOU WOULD NEVER COMPROMISE IN ORDER TO BE LIKED OR UNDERSTOOD?

OUR WORK SHOULD NOT BE JUDGED BY AN OUTSIDER BUT IN TERMS OF THE BENEFITS THAT IT BRINGS TO THE COMMUNITY WHICH CREATES IT.



DRAWN BY SAFDAR AHMED ON THE UNCEDED LANDS OF THE GURINGAI PEOPLE IN SO-CALLED AUSTRALIA 2021

“KEEP ON DOING WHAT YOU’RE DOING ...”



documenta fifteen is practice and not theme based. It is not about lumbung, or the commons, or any such notion. When we started, we realized that making a “showcase” of collective practices, done by many already in many art centers, would be a trap. Instead, this exhibition and journey are with collectives and artists who have longstanding experience with practicing and not preaching (much)—walking the talk—and who would like to learn new tricks, strategies, and approaches from one another to enrich their local communities. So, in a way it is a study of many models.

How do people create the material and immaterial infrastructures they need to nurture and sustain themselves and their ekosistem? Artists, collectives, and artist-led-institutions joined the lumbung based on how they practice. This was sometimes not immediately visible in their artistic work, but rather in the artists’ and collectives’ larger roles forming or participating in social and political movements. We are more interested in *how* the artists are working in their respective localities, and their practiced values.

Art is rooted in life. The ensuing objects and methods help in thinking through the issues at

hand and in finding solutions that are useful to the community. In this way it is impossible to separate art and life, and it is meaningless to exhibit the objects in Kassel without finding translations of the processes that give rise to them. So, instead of following the logic of commissioning new or exhibiting existing work, we asked all lumbung members and artists to keep doing what they are doing while harvesting it and to think about how to translate their practices to Kassel. Making one’s resources shareable within the lumbung is already a translation in itself. To make documenta fifteen the least extractive it can be, we continue to question how the artists’ “contributions” to documenta fifteen can also cycle back to each of the artists’ local context and ekosistems, and how meaningful it is.

Harvest drawings by Cem A. (left) and kriishan rajapakshhe / *f0*c (right)

... AND FIND A TRANSLATION TO KASSEL

Translation should not be understood too literally, but more as a poetic way of bringing something already existing in touch with more potential users. In contrast to commissioning, which would mean bringing more stuff into the world, translation thus became a way for the artists and collectives to continue practicing in their localities, without having to put their often longstanding work on hold in order to be part of a big art event such as documenta. Some have harvested assemblies in their localities and brought them to Kassel as models and challenges to learn from and in conversation with others. Many have moved their practice to Kassel as temporary occupations of the city. Others have extended their invitation and budgets to colleagues from their ekosistems to work alongside them in Kassel. Connecting their localities on the one hand and Kassel on the other, all artists have redistributed resources in a circular flow of money and cultural capital between the two sites.

When we started hanging out in conversation with the artists it was shortly after Covid-19 was declared a pandemic. We thought we had two years to build and fill the lumbung with resources for both the everyday and crises alike. With Covid, the collapse came much earlier and with such brute force that it pressured us to consider how we could speed up and start sharing resources straight away. At the same time, we insisted on going slow, meeting several times, and building up trust. We wanted to get to know everyone better and to let them experience us and our dynamics, beyond simply discussing their artworks.

Speaking to the artists about how they coped with Covid in their local communities helped us understand more about their survival strategies and to decouple from their actual artworks. In this manner, we have developed a way of working collectively where we present practices or projects and the people behind them to each other, and then discuss them in several steps that allow for time to revisit and reflect. Our different processes follow different paces and

modes, but common to them all are trust, intuition, collectivity, and accepting that we might be wrong and make mistakes.

In the beginning, we spoke a lot about finding mechanisms for practicing lumbung values at an expanded scale. Mechanisms that can be shared without becoming mechanistic, or disciplines that one would need to follow to be lumbung. Just as lumbung is not a theme, neither is it a discipline. Intuitively, every time we invent a principle, we don’t see it through completely; we happen to leave a part open and unruly, like when we decided to turn Fridericianum into a school but still needed the space for work that demands controlled museum conditions. Our approach is nonsystematic, not crystalline or exhaustive. It is dynamic, and changes according to conversations between people and their needs, rather than based on one static line of conceptual thinking.



“Keep on doing what you’re doing.”

In thinking about translation to Kassel, we grouped the lumbung artists in what we termed *mini-majelis*, small assemblies of four to five artists (individuals and collectives), put together according to time zones, due to digital meetings, and to existing friendships predating Covid that could nurture trust-building online. The first mini-majelises started meeting in February 2021. Artistic Team met with the groups a few times, but then left it to the artists and a curatorial assistant to decide on the rhythm and way of meeting, and, crucially, on how to make decisions around their common resources, known as the common pot. As one of the artists pointed out, the common pot is like a totem pole, something highly symbolic that holds the community together. On one hand the artists have been generous with their time and knowledge with each other, and on the other it was a challenge for them to decide on the common pot together because they didn't know each other so well. It was also a challenge that the budget had to be spent by September 2022 and that all budgets pertaining to documenta are conditioned by traditional exhibition logics, with the bulk of spending being allocated to the narrow time frame of a limited exhibition period and not the extended spacetime of lumbung building.

The mini-majelises adopted different ways of running the majelis and making decisions. One group used *agraw*; an assembly from the North African Amazigh tradition, which takes the physical form of a circle where the moderator walks around the circle, while participants stop the moderator if they wish to speak. A Zoom version of this was adapted in the majelis. Another mini-majelis met over dinner on Zoom and spoke in depth about their recipes and food as well as their practices. Another group would always decide on two hosts each time, who would prepare the session together and ask questions of everyone, passing the mike around, as well as taking turns to present their art practices for each other.

These meetings happened over the course of almost a year and a half for some groups online. Some of the mini-majelises met in Kassel, as we tried to organize their trips to coincide with each other. In early 2022, we asked them for their final decisions on their common pot budgets. Some of the artists redirected the budgets back into their

production budgets, mostly to be able to host more collaborators from their ekosistem in Kassel, or to support them in their localities after discussing with the rest of the members of their mini-majelises. Many of the artists decided to invite artists to present work in the exhibition, such as Nino Bulling, Jumana Emil Abboud, Saifdar Ahmed, Alice Yard, Kiri Dalena, and Saodat Ismailova. Many worked on common projects, such as the mini-majelis that BOLOHO is part of, as they developed an online shop for which the whole mini-majelis is making artworks and developing artistic advertisements. Another majelis made a public program together called "chasing the sunset" to be held during the 100 days to allow lumbung members and artists to get together. Some members and artists have managed to use funds from the common pot to visit each other before the opening, such as Jatiwangi art Factory visiting Más Arte Más Acción in Colombia.

Many majelises are still trying to use the common pot for meeting and exchanging after the passing of the 100 days of documenta, and are trying to find ways to do so, despite the conditions of the funds. Fridskul is somewhat of a different mini-majelis, as the group also share the Fridericianum. Through their majelises they have come to see it as a neighborhood, where in addition to their project spaces, they share living spaces, a library, as well as a public program.



LOCAL PARTNERS

100 DAYS



BEYOND 100 DAYS

NETWORKING

SELLING MERCH.
(PHYSICAL SHOP)

HARVEST PRESENTATION/TRANSLATION
(TOGETHER WITH GALLERY / LAND)

SHOWCASING THE IDEA/CONCEPT
AS ONE OF THE COLLECTIVE SUSTAINABLE MODEL

LUM MEMBER BUNG ARTISTS
+ LOCAL ECOSYSTEM

DIGITAL TRANSLATION
(DIGITAL SHOP) / LUMBUNG.SPACE

PHYSICAL SHOP
IN EACH LOCALS

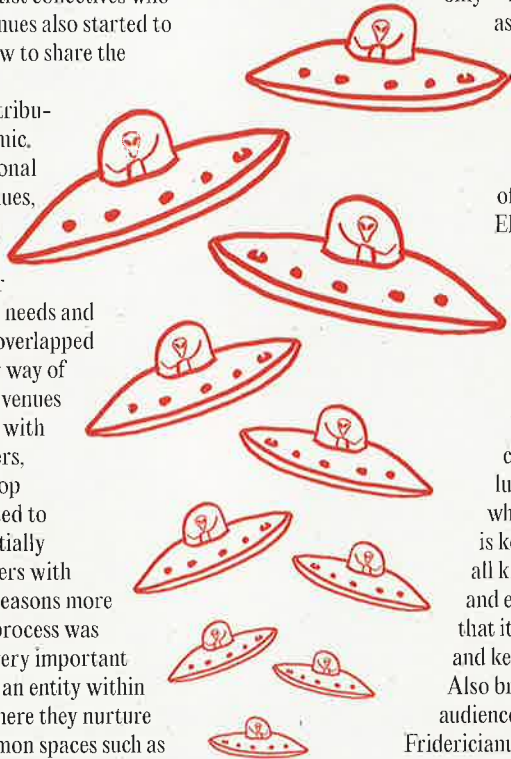
FERAL TRADE DISTRIBUTION
SLOW TRADE

Harvest drawing by Angga Cipta

NEIGHBORS FOR A HUNDRED DAYS?

Since artists were neither responding to a theme nor to venues in the city of Kassel—unless through collaboration with collectives and artists in our Kassel ekosistem or because they find it regenerative for their own locale and ekosistem—we had to approach the distribution of venues differently. Function became an important aspect in locating a venue for a project. The spaces were matched with artists according to the functional needs and use of the spaces. For example, one difficulty was finding affordable accommodation for the collectives who have to inhabit Kassel for longer periods. Parts of venues were converted into living space, apartments, and dormitories by the artists. This is also connected to many of the artists' practices in their localities that combine living and working space, private and public, art and life. Many artist collectives who were inhabiting the same venues also started to form majelises to discuss how to share the building together.

The process of the distribution of the venues was dynamic. Apart from using the functional distribution of artists to venues, another proactive approach was for artists to find venues which fit within their practices. In some cases, the needs and uses of different collectives overlapped in the same venues. Another way of organizing the artists in the venues grew organically; especially with lumbung inter-lokal members, who had more time to develop collaborations. Artists started to choose spaces that were spatially close to the artists or members with whom they felt for various reasons more affiliated. Even though the process was more time consuming, it is very important to see the "artists' space" as an entity within a larger venue ekosistem, where they nurture each other. They share common spaces such as kitchens, meeting spaces, classes, and even dor-

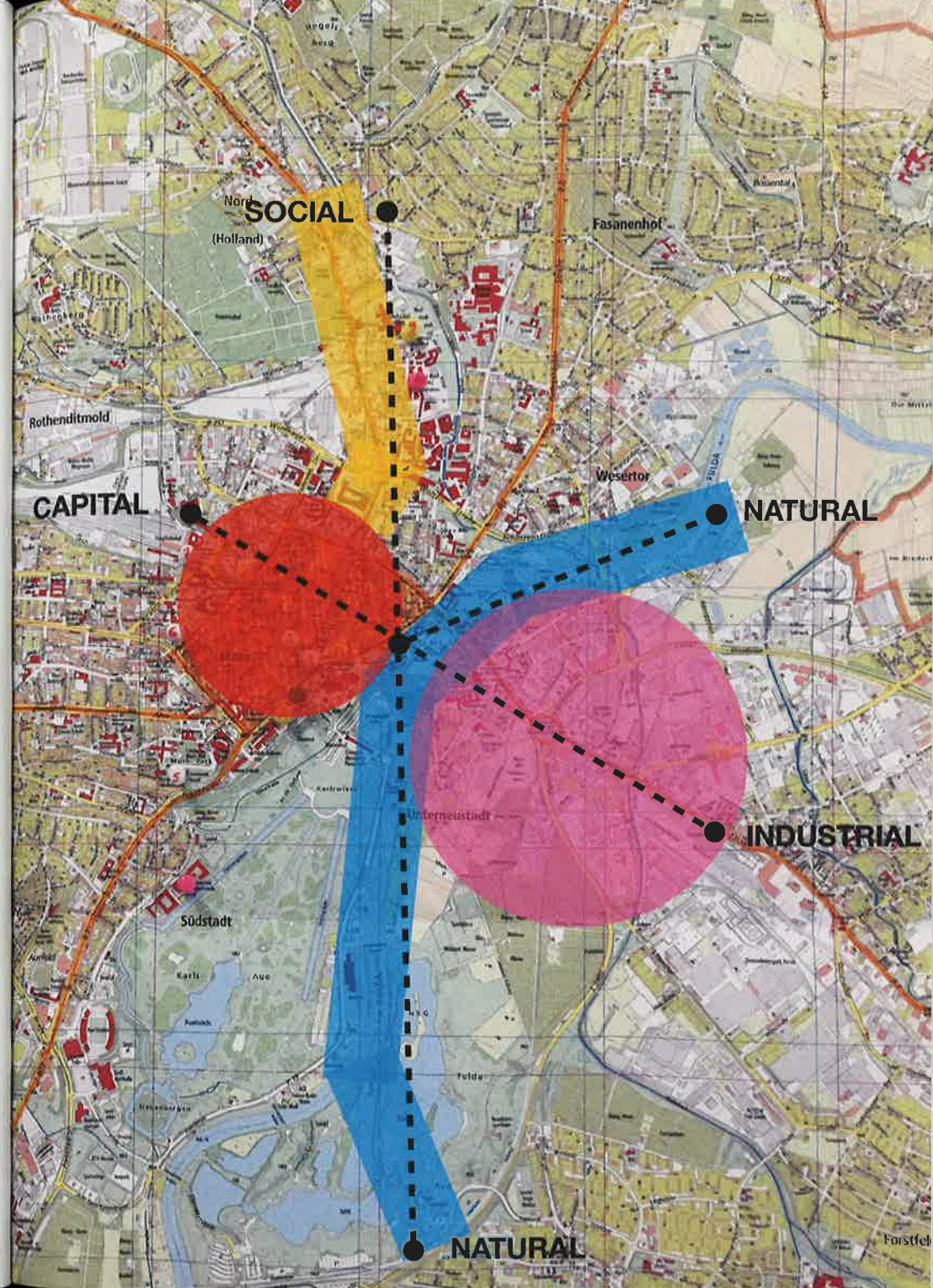


mitories and libraries rather than form a collection of "showcases" or "window displays" of artworks.

The venues are also a resource in the lumbung common pot. Typically, the centrally located venues, such as Fridericianum and documenta Halle, are seen as the main venues and are accordingly the most and sometimes, even, the only ones visited. Although we have tried to distribute the venues in a more decentered way, where the route linking them dips south in an arch and brings visitors back to the west across the city, the main venues remain central because we cannot reformat visitors' memories. Since different venues have different symbolic capital which in turn partly endows the works exhibited within them, a fair distribution entailed giving more marginalized practices more priority at times. In our first—and due to Covid, as we write, so far only—Artistic Team

assembly in Kassel, we hung a big map of an acupuncture Kassel next to a schematic drawing of the Gudskul Ekosistem diagram. Juxtaposing the two, we came up with the analogy and strategy to decenter the Fridericianum. We thought the center should be the lumbung building, where all the harvest is kept, the storage of all knowledge, stories and experiences, and that it should be dynamic and keep changing. Also breaking with the audience tradition of seeing Fridericianum as the central or main venue of documenta.

Harvest drawing by Abdul Dube (left) and Iswanto Hartono (right)





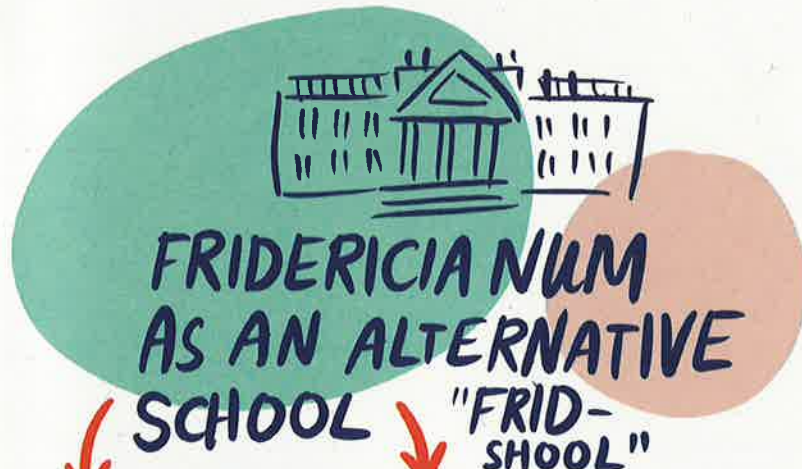
IT'S MORE THAN A EXHIBITION!
IT'S ABOUT FRIENDSHIP & CHANGE.



Collectives as an alternative to institutions 

The *Fridskul* (Fridericianum as a school) hosts dynamic activities that are experienced rather than viewed as static objects. The contributions of the artists and guests develop into a program that will continuously update and change the place in 100 days. Looking at the architecture of the lumbung or rice barn, knowledge has a place everywhere, such as in the social, living, and storage spaces. The artists and participants of their respective projects live and sleep, and eat and drink together in this place and take care of the knowledge-generation processes to which everyone contributes.

Fridskul turns the Fridericianum from a museum into a living space where one is likely to get a whiff of home cooking and hear the sound of kids playing. Here you find RURUKIDS, a space where children and artists can connect 1:1. At RURUKIDS, knowledge and practice are closely entangled. In collaboration with lumbung artists, Kassel initiatives, and the sobat-sobat, RURUKIDS builds a safe and stimulating environment to learn and discover through play for babies, children, and adults alike.



FRIDERICIANUM AS AN ALTERNATIVE SCHOOL

→ kitchen

Library!
COMMUNICATE WITH PUBLIC

"FRID-SHOOL"
Living space!



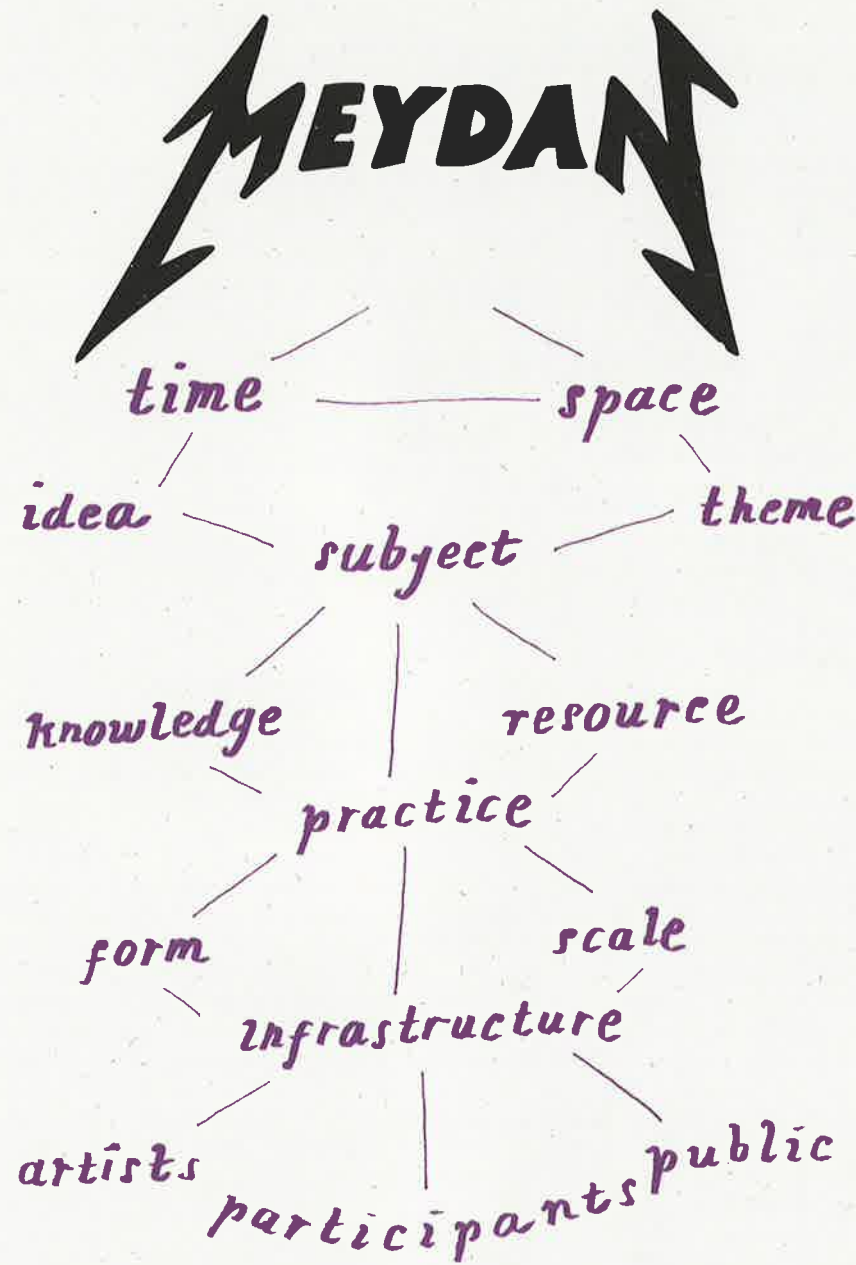
COLLECTIVES CAN COME TOGETHER

COLLECTIVES LIVING TOGETHER

We can't separate art from our lives.



HOW?
There are still many issues and questions.



Harvest drawings by Indra Ameng (Left) and Daniella F. Praptono (Right)

MAKING SOBAT-SOBAT OR PLUG IN AND AMPLIFY IN THE MEYDAN

The sharing of knowledge between guests and artists is hosted by a team of what were formerly known as art mediators. For *lambung* they are called the *sobat-sobat* (Indonesian for friends or companions). The *sobat-sobat* consists of more than 100 people from different backgrounds, most of them Kassel residents. They host guests and artists during the 100 days, based on their respective interests in artistic approach, research, and subject. *Sobat-sobat* are an active and, most importantly, creative part of *lambung*. Through their hosting and harvesting processes, knowledge production and dissemination happen everywhere organically, inseparable from the art.

Because *documenta fifteen* will be brimming with *lambung* members and artists activating their spaces and installations, it didn't make sense to us to make a classic public program to accompany the exhibition. We decided instead to plug in to existing public spaces in Kassel and the infrastructure they hold and what they could share. It's not about owning those spaces but about inspiring others to think about how we can use the public space together. It's a learning process more than a program, under the banner of *Meydan*.

Meydan is a word used in Urdu, Persian, and Arabic to refer to a public area used for coming together, a square or a public park. It's an accessible space for having assemblies to discuss, to dissent or to celebrate. The *Meydan* program of *documenta fifteen* is based on various forms of social gathering that takes place every second weekend of the month throughout the 100 days of the exhibition, in one of three different areas in Kassel that are each home to local initiatives in the Kassel ekosistem. The *Meydan* program will take place in cooperation with initiatives, organizations and communities in Kassel. The infrastructure used and created for *Meydan* will be shared with members, artists, and the Kassel ekosistem.



Meydan also occupies digital space through our different online platforms where we experiment with meeting, publicizing, and of course storing and redistributing surpluses.

On *documenta fifteen's* website, for instance, you find the seven-part conversation series *lambung calling*. Each edition is dedicated to one of the *lambung* values: Local Anchor, Humor, Generosity, Independence, Transparency, Sufficiency, and Regeneration, asking how these values can be translated into artistic practice and open up new spaces for conversation.

lambung konteks is the sequel. This online conversation series addresses the importance of the localities of the *lambung* inter-lokal members, the conditions for practices and learning from each other's models of education, ecology, and economy. Among the longer-lasting initiatives in our digital storage are *lambung Radio* and *lambung Film*, a server full of films from *lambung* members and artists that are not on show in the exhibition but can be curated by the different ekosistem according to their local needs throughout the 100 days of *documenta fifteen* and 100 days beyond.

HOW WE COULD HAVE DONE THINGS DIFFERENTLY

The sustained discussions, negotiations, and struggles with our ever-growing circles of collaborators, artists, neighbors, and our host, the documenta gGmbH, have blessed us with lessons that we will use for the future of lumbung after documenta fifteen.

From all these elements, a vital constituent in forming the lumbung process is the lumbung inter-lokal, for which we still utilized the logic of membership. Ideally, lumbung can be a model that can be owned, adapted, developed, and utilized by many, without rigid control. This way membership is not needed.

To further dissolve memberships, awareness of scale is paramount; how to keep it small-to-medium and agile, never too big. How cellular organisms or rhizomatic structures split themselves up in order to keep themselves small is a useful model to learn from. Large scale brings unsustainable consequences. Not enough systematic thought has been given to scale.

The hardest part of constituting lumbung is building trust and affinities. Our trust-building phase between actors of documenta fifteen has not been enough. One way to further foster this is through building collectives of collectives, in different localities with different manifestations and strategies.

Connections should happen directly, not mediated through entities that hold large resources. What we are making is a documenta version of lumbung, as our relations are still mediated (with a price) by documenta. One of the biggest challenges is how to sustain the relationships we have started, not by following the old logics of resources and therefore always mediated, domesticated, and tamed, always systemized and institutionalized.

Connections should happen not with the illusion or promise of capitals (be it financial, social, cultural, and so on). Would lumbung sustain using a non-transactional approach, where financial gain is not the starting point for relating to each other?

Regular harvest celebrations should happen with transparencies exercised from the outset. Resources should be shared, discussed, and co-governed both within and outside of a collective of collectivities, with stories made through financial spreadsheets, from planning up to the realization phase, for anyone to learn from.

In documenta fifteen, lumbung is still approaching the economy using old paradigms. If we are supporting different types of art production then the artworks and their forms, their positions and agencies, the way they are being made public and understood, the infrastructures built around them, and how ownerships are fostered, should also be made differently. Changes in both their production and the economical construction, need to be further rethought.

documenta fifteen is still using the language of—and can be understood as—a conventional artistic mega-event, despite the attempts to approach it in a more bottom-up, organic, and accessible way. It is our hope that you, as visitors, can feel the differences in your own experiences. Enjoy this public harvest celebration as much as you can. lumbung is not only ours now, it's also yours. Own it, while it lasts, and make it last. Make your own lumbung.

ruangrupa & Artistic Team
documenta fifteen



Harvest drawing by Nino Bulling

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documenta fifteen is a constantly changing exhibition. Artists' contributions and their locations may vary throughout the 100 days. While we hope that this handbook will be as accurate as possible when you visit, note that certain projects may have changed after the date of printing.



GLOSSARY continued from front flap

MAJELIS (MINI, INTER-LOKAL / FRIDSKUL, AKBAR)

Majelis comes from Arabic and loosely means “assembly.” A meeting where you decide communal things. Sometimes they go in circles and decisions are absent. Sometimes the decision suddenly comes from somewhere. And sometimes a decision is not made, but you end up with a very good *nongkrong* or dinner.

MEYDAN

Meydan means “public space” in Turkish and Arabic and refers to the music and talks program accompanying documenta fifteen. It is about inspiring others to think about how to use public space together. More than a fixed public program, it is a collective learning process.

NONGKRONG

Indonesian for getting together and hanging out. *nongkrong* is not about achievements or validation. It’s just about spending time together telling our stories.

RUANGRUPA

ruangrupa is the Artistic Direction of documenta fifteen. Founded in Jakarta, Indonesia, in 2000, the collective’s work is based on a holistic social, spatial, and personal practice strongly connected to Indonesian culture, in which friendship, solidarity, sustainability, and community are central. “*ruangrupa*” translated freely means “art space” or “spatial form.”

RURUHAUS

A living room for Kassel. *ruruHaus* opened in 2020 in the center of Kassel for the pooling and sharing of resources. It is a space that allows us to understand the overarching ecosystem of the city of Kassel, and one that can serve as an example of how documenta fifteen represents itself.

RURUKIDS

Children are important in documenta fifteen. In the RURUKIDS room, located in Fridskul, babies, children, and adults find a safe, comfortable, and inspirational environment where knowledge and practice are closely intertwined. Children can meet new friends, play, relax in the calming room, read books in the library corner, and watch movies in the screening room. We believe in magical moments when artists and children meet.

SOBAT-SOBAT

The Indonesian word “*sobat*” means best friend or companion. The plural form of this is *sobat-sobat*. As friends, the *sobat-sobat* accompany rather than guide the artists and guests during the 100 days.

TRANSLATION

Translation is a poetic way of bringing a project already existing in touch with more potential users. An alternative logic to commissioning. *lumbung* members and artists were asked to keep doing what they are doing while translating their practice to Kassel and back.