

Dear friends,

It has been some time since our last check-in, and we hope you're well wherever you are. As we continue our journey into lumbung 2, we want to reconnect with you — especially with those who could not join the recent Majelis in Jakarta. This message is meant as a warm update: a way to remember and share what has been happening, and to softly keep a space open for those who could not be with us, should you feel like reconnecting in your own time.

lumbungNOW!

December 2025

The lumbung we developed during documenta fifteen was always meant as a long-term journey. When the exhibition in 2022 was finished we decided to name this period lumbung 1 and everything after it as lumbung 2. We recognise the enormous energy and potential that this first period gave us, but also wanted to leave behind the Kassel centrality and the violence of the smear campaign.

Many of us in the year after needed time to recover from all that happened, re-engage with family and friends, and reflect about what this all has meant. Slowly, working groups like lumbung kios, lumbung land and lumbung.space continued, new projects like Lumbung Practice were developed, lumbung Indonesia was thriving with a residency programme

and friendships and artistic collaborations continued in slow time. The lumbung had become part of our shared DNA.

During 2024 a few of us re-started discussions on how to bring the lumbung experimentation further, re-connect with friends from lumbung 1 and involve others. When ruangrupa was developing the plans for its 25th anniversary celebration for October 2025 of course lumbung 1 was part of the communities they wanted to involve. The idea arose to organise a lumbung 2 majelis which could bring all that was happening in small pockets of the lumbung together to re-connect and see what more could be done. Since there was only very little budget it would however be impossible to invite everyone

that had been involved in lumbung 1 and lumbung 2 so far. So we imagined that this lumbung 2 majelis would be the kick off of a series of conversations and projects that could involve others throughout the years to come.

For the lumbung 2 majelis in Jakarta a group came together consisting of members of lumbung Indonesia, sixpack/lumbung practice and members from lumbung 1 that were close to Indonesia or already in contact in follow-up projects. We made it work like a real lumbung, everyone came on their own account, we had a small collective pot for accommodation. It was amazing that in the end about 50 people came together. The purpose of this lumbung 2 majelis was threefold:

1. Reconnecting friendships, to know how everyone was doing and what is important to them now.
2. To get an overview of what happened since 2022 and what is the state of being of the different lumbung working groups.
3. To imagine together what more could be developed in lumbung 2 and the idea of a decentralised lumbung 2 harvest festival in 2027.

Below is the harvest of what happened during these days for the people that were present and for others in the lumbung. A more edited and public harvest will be published in the first months of 2026. See this as just an update for you to remember

what we discussed (in case you participated) or to engage in the conversation if you want (in case you did not participate but are involved in lumbung).

We feel so much energy and love flowing from this majelis and hope that it can flow to other people and gatherings. By the way, this first lumbung 2 majelis was also a moment to make clear that ruangrupa and the artistic team are no longer the drivers of this process, although still passionate and active participants. The lumbung is now truly decentralised and the hosting, development and follow-up is up to us all.

Intro remarks by Gertrude at lumbung 2





Check-in: opening remarks by PM Toh, intro to purpose of the meeting and lumbung 2

Harvesting what has grown since lumbung 1

DAY 1

Thursday, October 2, 2025

Splits groups: Listening to lumbung working groups after lumbung 1

- kios
- space + radio + film
- land (not included here)
- practice (+ gallery)
- press + publishers

lumbung kios

At lumbung kios in Kassel, the lumbung community came together to imagine diverse models of economy through the generative medium of merchandise. This self-organised approach not only supported the regeneration of the common pot but also created countless small moments of encounter: to meet, listen, and share stories. Drawing a line from institutional monetisation strategies of art festivals, kios experimented with forms of self-organised, interdependent exchange among lumbung friends. Locally anchored and locally produced goods traveled through the movement of people within the lumbung ecosystem, carrying with them narratives of place, communities, and friendship. This circulation echoed the ethos of “feral trade”, people-to-people

mode of transport and exchange developed by Kate Rich, where goods move along social routes rather than commercial ones.

After documenta fifteen, the working group remained active and continued to expand its networks, through regular gatherings and by activating kios in different constellations and contexts, including Künstlerhaus Vienna, Rotterdam with Ook Huis, de Appel in Amsterdam, the Whitworth in Manchester, and more. Throughout these iterations, the material and relational networks of Kios have not depended on institutional hosting; instead, they have grown organically, shaped by connections formed among communities. The point of lumbung kios is not, to “get rich by

selling t-shirts,” but to stay excited about meeting people through its journey. The value lies not just in revenue but in the encounters that kios generates: encounters that open space to imagine other modalities of exchange, sustainability, and practice.

Updates and next steps

Clearance Sale

The working group will organize a clearance sale to release the remaining stocks post documenta fifteen. This will help reset the cycle of circulation and create space for future iterations of kios. For the clearance sale, the working group will need to ask for permission from the makers to sell their good in discounted price.

New Website

A new website is currently being developed to implement the “feral trade” method where the goods will be distributed in person-to-person distribution through the function of couriers. The couriers will use the website to announce their luggage quota and their traveling routes (arrival, departure, dates). Anyone can sign up to be the courier since it’s an open position especially for those who will do international/interlocal trips. The makers and buyers in the designated city of arrival or departure can contact to the courier to arrange the pickup/delivery of their goods. The platform will visualize how objects travel and how relationships are woven through their movement. The working group aims to test this system shortly after this majelis.

At lumbung film during documenta fifteen, each participant contributed one or more films to the collective pool, which were then programmed thematically and screened periodically. The aim was not only to show it in documenta but to set up a platform that would outlive documenta. The platform principle was trust: contributing a film granted the contributor access to the full collection, allowing participants to watch films and curate their own screenings. People could indicate if they need to ask for authorization or not for their films to be included in certain screenings (this was shown along each film metadata). In total, 124 films were contributed. Some participants shared none, others one, and

lumbung film

some several. Most films were submitted by individuals affiliated with collectives.

After documenta fifteen, the films were made available through an open-source streaming platform, where they could be watched and downloaded. This platform created a space where people can explore the films and their metadata in an accessible and user-friendly way. Two additional films were added since then, and participants were welcomed and encouraged to continue contributing. Felipe and Aadil maintained the platform.

Since documenta fifteen, more than nine screen-

ings have taken place across different locations: Ateneo De Manila University (Quezon City, Philippines); Cubao X (Quezon City, Philippines); Strombeek (Belgium); Kinshasa; Party Office (New Delhi); AMORE (Basel); Aula Gudskul (Jakarta); OFF-Biennale (Budapest); and Hanart TZ Gallery (Hong Kong). They were hosted respectively by: Kiri Dalena, Kiris Dalena, Reem Shilleh, Christ Mukenge, Vidisha-Fadescha, Hamza Badran, Hafiz Maha, Eszter Lázár, and Di Liu.

Because the project is self-sustaining as a streaming service and requires minimal maintenance, follow-up has been relatively easy. The main tasks

include adding new logins and passwords and uploading new films, which Felipe manages. Occasionally, Aadil handled backend maintenance, but this requires little intervention.

Next steps

Looking ahead, lumbung film could continue to grow if developed as a cooperative platform, where film-makers contribute a film with the understanding that they will also gain access to the shared collection—either to organize local screenings or simply to watch. While film-makers working within the commercial film industries may face contractual

or copyright constraints, this model could thrive among independent video and filmmakers.

Dash or Isfahan film collective (participants of the lumbung practice in Amsterdam) did some try-out with the platform, using lumbung dot film as a tool to collect archival material and share footage.

lumbung film is a powerful tool for building bridges between virtual and physical spaces, as organizing screenings is relatively simple. The key challenge moving forward may be developing a regular communication channels, such as a monthly newsletter featuring new additions or

curated thematic playlists.

The core principle should always remain that films are shared freely—both for giving and for programming. The only cost is to have someone taking care of the backend: money for cloud, and a person who runs this platform conceptually and handles the necessary communication.

[Here is the link for the toolkit of lumbung Film](#)

“Observe, enjoy, dive and surf with a wave guide”

– a small note from Reza ‘asung’ Afisina.

Capturing wave propagation travel transmissions
from the lumbung radio network since 2022

Work around the current frequency flow without
having to have a centralized synchronization

Responding to the development of radio formats
that currently use digital transmission channels
online, by reviewing the digital foundation and
transmission of these waves into a means of sharing,
exchanging, listening, and sounding, as well as

lumbung radio

other experiments that connect the formation of experiences with sounds and audio collected as part of recorded archives; which can then be presented as part of the means of publishing archives in the form of audio format and transmitting them to physical forms that can be used and/or presented as part of publication materials, merchandise, and/or other forms of physical compilation.

Currently, or as a discussion of observations on how online radio works, not all platforms run effectively if they are only in Radio format (ON AIR), and connecting with OFF AIR characteristics. This must also be done carefully and think how to involve

parties who work together according to agreed ethics. In this case, adjusting and agreeing on how the lumbung method is sustainable and interacts with other lumbung platforms.

In simple terms, at this stage, this working group can be called as a foundation for jointly training and re-practising what transmission and publication are, as well as revisiting the collection of archives of sound recordings, to be collected, listened to, recorded, categorized, stored in several folders, and then designed together by connecting the lumbung working groups foundation, together utilizing lumbung.(dot)Space, as a wave delivery part and

then transmitted in a form other than the Radio format that we know or are currently running.

Next steps

In the meantime, processing of these sound-archives can also be discussed with other practitioners who technically and practically create “devices” that can accommodate and develop the storage capacity and presentation of sound archives that can be widely disseminated.

Sound and audio archive -> to invite and gather with those networks that work with audio recording

practices in their archiving and/or harvesting work. Using the lumbung.space platform, as a storage and distribution platform, to listen to and share other audio materials that can be used later as i.e. radio programs, audio compilation releases, reformatted into a printable and scattered text minutes format, and/or as a format currently known as an audio podcast.

lumbung space

lumbung.space (together with lumbung kios) gained many important insights after its fellowship at the 'Nieuwe Institute' Rotterdam spring 2024. At one hand the platform has a responsibility for the archive of our own lumbung documenta. lumbung press and JAF use cloud.lumbung.space as their archive storage medium. Likewise, lumbung film is closely connected to lumbung.space for storage and as a server. On the other only a few people maintain and use the platform. The working group has been postponing changes in order to make changes informed by the lumbung network. This is the reason why the platform still looks like documenta fifteen context, and that needs to be updated,

preferably together. Therefore [lambung.space](#) will have another majelis in march and april 2026, feel free to check how to join.

The [lambung.space](#) fellowship served as a moment of reflection, on the one hand, but also as a time for reflection on how to view, experience, and manage [lambung.space](#) as a shared practice in the digital realm. How the tools that are part of this infrastructure are being re-examined. For example, is [sounds.lambung.space](#) still relevant as a medium for archiving audio, or can that function already be covered by [tv.lambung.space](#)? Or how can [social.lambung.space](#)'s function as a self-publishing

medium be improved for reuse. This function can serve as a reference for creating a harvest and disseminating it through [books.lambung.space](#).

In terms of registered users, there are probably over 300, but the exact number of active users is unknown.

However, the [lambung practice master's](#) program currently uses [lambung.space](#) quite frequently, particularly [tv.lambung.space](#) and [cloud.lambung.space](#). The procedures for accessing and using the tools available in [lambung.space](#) also need to be updated or reviewed.

Besides matters related to the [lambung.space](#) ecosystem, one of the main issues frequently

discussed is how the lumbung.space landing page can be more dynamic and become a nongkrong where each working group, lumbung members and artists, lumbung Indonesia, or users can experience what a digital living room is like. Reinaart once gave the example of gather.town as an approach tailored to needs.

Regarding servers, the idea of building a stand-alone server for lumbung.space is also being considered.

What would be a suitable mechanism? Would it involve building servers in several interconnected locations, or what else? This is also discussed in bi-weekly meetings, leading to the creation of another

working group focused on the technical side.

Some of its notes have been compiled into a “harvest” at lumbung.space:

[March 8 - Nieuwe Instituut](#)

[March 15 - Casco Art Institute](#)

[March 16 - Casco Art Institute](#)

How to continue making sense of lumbung.space, what is needed:
<https://tv.lumbung.space/w/jni7hB8F3riJLUSrSScPKD>

Photos of the harvest in Jakarta during lumbung 2:
<https://cloud.lumbung.space/s/4j9FF7tTBrzNfYj>

Behind the lumbung.space, The used, the usability, the potential and the needs of the collectives and platform.

lumbung practice is a two year master level education programme developed by Gertrude Lara Khaldi, Gertrude Flentge and Gudskul. It is a collaboration between de Appel curatorial programme (Amsterdam), Gudskul Collective Studies (Jakarta) and Sandberg Instituut Temporary Master (Amsterdam). About 20 collectives participate, 14 in Amsterdam and 6 in Jakarta.

The programme is built on the learnings from lumbung 1, Arts Collaboratory, Gudskul ekosistem and more. The intention is to build another lumbung of younger collectives together. In the first year they learned from lumbung members and working

lumbung practice

groups, met all in Indonesia, organised a harvest festival, etc. The second year is geared towards more self-education and organisation between them. The programme will end in another harvest festival in June/July 2026, but the lumbung created will continue.

They hope that lumbung practice can be the kick off of other educational programmes in other localities, at universities or shorter informal courses in lumbung. They do not necessarily want institutional collaborations since they already do a lot themselves. Having a master degree can however help getting more resources and recognition for our

informal programme. This is also how they see it with Sandberg now: they 'transvest' the resources of the institution to build another lumbung. At the same time they also hope to affect the institution to think more about collectivity, a more socially embedded arts discourse and collective economy. With Sandberg so far this collaboration is working quite well.

For follow-up they are already speaking to amongst others: Festival sur le Niger (that runs a maaya entrepreneurship master) and Tokyo University of the Arts (Geidai Beya - who's interested in developing postgraduate and open courses with lumbung

community), and also discussed with some friends in South-Africa about possibilities, as well as with Ana and Alejandra in Colombia.

AAA expresses their interest also in developing more educational activities. They work a lot on activating the archive, in their program School for Schools.

AAA and Gudskul have been discussing this from the beginning.

Ladija talked about the difficulty of having more free space for a lumbung approach in the entrepreneurship course she is teaching at Yogja University. Özge shared that even within

institutions, alternative pedagogical spaces emerge through acts of reconfiguration. The Faculty of Fine Arts in Baroda, aligned with the Living Tradition movement in post-independence India, developed experimental learning practices in their courtyard—outside the classroom, free from assessment, and liberated from the regulated curriculum.

From talks about education and archiving they also discussed the need to publish more on lumbung. Given the lack of energy after documenta fifteen, they have not self-published, but a lot has been published about the process, often from a vision that they don't really support. Or without insight in all the

internal processes of the majelis, budgeting, collective curating, answering to the smear campaign, etc. This could be such good learning material. How could this be done in a way that includes the different visions and sometimes also contradictions in the process and inside the lumbung. Özge spoke about the artist who builds archive through an action reaction chain of writing. This could work very well for the lumbung as well. In this practice, participants return to the same text periodically, every few days, perhaps weekly, not to improve writing but to allow contradictions, shifts, and reorientations to surface. This approach stands apart from collective statement writing, which necessitates agreement, clarity, and sometimes standardisation.

Next steps:

>> Organize a gathering with this group and some others like Ana, Alejandra, AC School, Keleketla, Festival sur le Niger, and potential others, to develop more ideas on how to develop other lumbung practice educational programmes.

>> Some people in the group would like to continue thinking about the collective writing (a.o. Tyuki, Özge, Gertrude....)

After documenta fifteen, Eric and Fred bought the press machine to the company that rented it and also they paid to move it to Barcelona, where Eric lives. Since 2022, it is in Barcelona in a place called Hangaar given by MACBA, and Eric has been operating it together with Tim Rudolph, an artist from Germany, who moved to Barcelona to work with Erick.

The press is open to social based work to continue the collective spirit, they work with themes such as: social, activists, political, neighbors or groups of people that gather around different issues. A mixture of artists and neighbors.

lumbung press

The work is quite demanding and intense.

They also have been teaching how to work with the machine (the technical part). They have 10 new members that come once a week to learn but most times Erick and Tim operate the machine.

They are trying to organize themselves in terms of:

- >> How to survive outside of a commercial structure.
- >> Refuse client/service relationship.
- >> Financial struggles: “we don’t win but we don’t lose”, they work for free .

They still use the name “lumbung press”.

They are open to work with other people but it depends on the project:

- >> People have to get involved (they don’t give a service)
- >> Social, political, activist issues are preferred
- >> Who is supporting the project?
- >> What is the project trying to do?
- >> They print for a cause not for a project / the machine is to produce energy not just to print.

Example: 30000 booklets for Learning Palestine (together with Yazan Khalili), they also printed

for Jatiwangi Art Factory when they were invited to Barcelona .

The “harvest box” – including artists’ harvests and contributions from documenta fifteen was never completed, because there was not a clear agreement on what this box should focus on content-wise (some wanting it to document the smear campaign and others wanting to divert attention to the other things that didn’t receive enough attention because of it). The materials are still there and could be revised.

Future/needs:

>> Looking for a new place to move the machine, it can no longer stay where it is.

>> Involvement of the city of Barcelona (danger to loose independence, becoming a more commercial service).

>> How to create the institution to be able to continue publishing, doing workshops, and enjoying things in the lumbung spirit.

Network of independent publishers. They developed
2 projects during documenta fifteen:

>> lumbung stories in many languages

>> Gathering of independent publishers

Problem: different approaches between the artist
book publishers (more experimental) and more
traditional publishers - the network has a limited
share vision.

The WhatsApp group is still working to share
about Book Fairs. The idea of lumbung Stories and
translating them is repeatable and expandable.

lumbung of publishers

In the conversation, thinking about the future, the following idea came up:

If there is a network of publishers and a network of printing places:

>> How can these enhance distribution, printing on demand, etc.?

>> How can we map this as a tool for lumbung 2?

>> How can we share what we are printing?

After each working group had the chance to talk and catch up on what had happened since documenta fifteen, this session was intended to provide a space for random breakout groups to map out their needs, resources (those they have and those they don't have), and possible collaborations, when they imagine lumbung 2.

Three flip charts were placed on the wall:

(1) NEEDS - PINK

(2) RESOURCES - YELLOW

(3) POSSIBLE COLLABORATIONS - GREEN

Sticky notes in these three colors were distributed, and each breakout group stuck the sticky notes on the corresponding flip chart after a period of discussion.

Afterwards, a “hosts + harvesters” session was organized to read these flip charts and try to group needs, resources, and possible collaborations. Here is a brief summary of the principal issues and ideas that came up:

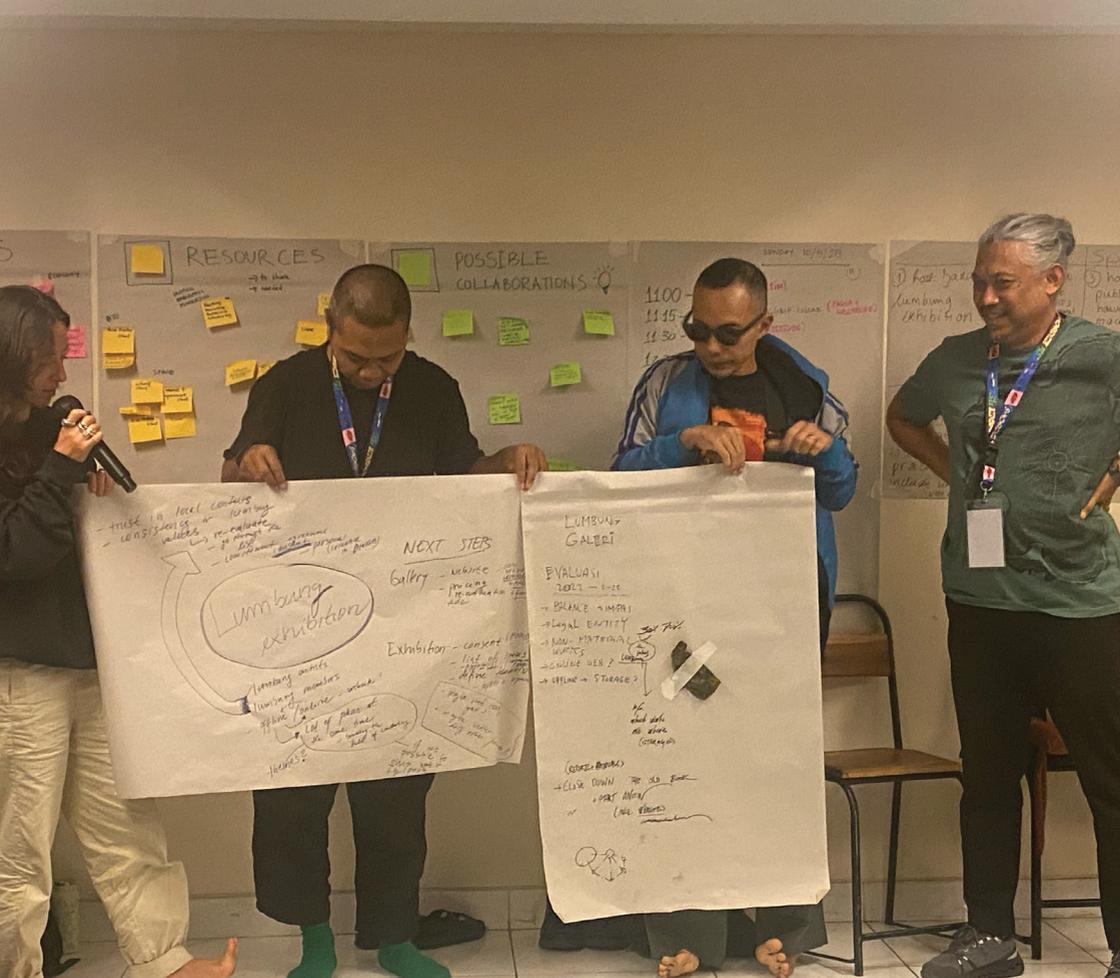
>> NEEDS: Mental health + Friendship + Economies
+ Connect (residencies, festivals, educational
programs, Writing, Ecological Exchange.

>> RESOURCES: Spaces + Hosting + Harvesting
+ Fundraising + Time + Friendship + Stories +
Information + Programmes + Music + Intangible
Local Knowledge + Drawing + Writing + Cooking +
Farming + Riso Printing + Zine making

>> POSSIBLE COLLABORATIONS: Artist Exchange
+ Knowledge Sharing + Publishing + Translating +
Harvest Festival + Small Scale Collaborations and
Exchanges (Gudskul and PAW) + Festival (lumbung

Indonesia and International Friends) + Exchange
between Artists in Indonesia and Central Europe
or Prague + Joint Fundraising + Sharing Resources
+ AC School joining Harvest Festival + Harvest
Festival + Joining other Festivals

These sessions were important for reflecting on and
proposing the different topics that were opened up
in the “OPEN SPACE” session the day after.



lumbung Gallery/Exhibition sharing their discussion in the Open Space session

Open Space: co-designing the process & collective mural

DAY 3 - Morning

Sunday, October 5, 2025

This day started with a so-called 'Open Space'. The Open Space is a hosting methodology where people can build a collective agenda and then break out in the different issues/themes that were proposed. Below a reflection of

the discussions in the following proposed “open spaces”:

- » Education
- » Inclusive Residency
- » Exhibition and Gallery
- » lumbung Times/Digest
- » Mental Health
- » Sound & Radio

» Education

Educational Spaces / lumbung practice

What we do is already a form of learning and education. Learning emerges not from a curriculum, but from the continuities of our collective practice.

Our spaces are themselves the sites, methods, and resources of learning. Rather than beginning with the question of how to transpose lumbung practices into a formalized educational framework, we instead stay with what we already cultivate. This does not need to crystallize into a centralized or unified programme necessarily.

It is a blessing that lumbung has counterparts and communities dispersed across different locales. Learning can circulate translocally through exchanges, residencies, shared programmes whenever circumstances and mutual conditions allow. Regarding institutions: we engage only through the friends of Lumbung. If their networks interconnect, we welcome those linkages, but we do not position ourselves in pursuit of institutional collaboration or hosting.

How to connect? On lumbung.space, we imagine:

- >> A list of spaces—places to visit, encounter, and connect.
- >> A list of themes (correspond to values of lumbung),

programmes, residencies, and open calls—pathways for movement and exchange.

A monthly (regular) online majelis on lumbung.space can help us update one another, sustain dialogue, and maintain the collective energy. Anyone may join or listen in, learning about the learning possibilities emerging across the diverse locales of Lumbung communities.

Next Steps

- >> Begin the process of listing the participating spaces, programmes, and points of connection on

lambung.space.

>> Arrange the timing for the online Lambung practice majelis, establishing a regular rhythm through which we can gather, listen, and keep the collective pulse alive.

» Inclusive Residency

lambung Inclusive Residency

In imagining the potential of lungbung residencies, the participants of this open-space session return to the core principle that knowledge grows from shared practices, lived environments, and the

interdependence of communities. The residency is not conceived as a fixed programme but as a attentive and inclusive space of friendship, shaped by local conditions, mutual care, and the diverse rhythms of lungbung members across different geographies. What follows is a harvest of the ideas discussed, offered as a guiding foundation for further collective imagination and articulation.

>> lungbung Residency should create a list of Lungbung networks who are available to host other lungbung friends to be an AIR database on lungbung.space.

>> There should be an accessible shared timeline

among the lumbung networks in order everyone to catch up each other's schedule, availability, resources to share, to match timeline and to exchange between lumbung.

>> lumbung Residency concerns local resources, knowledge, ancestors, ecology, land, inhabitants, unheard voices, diversity .

>> lumbung Residency will set up based on mutual understanding .

>> lumbung Residency is open to undefined practice, process based, workshops, activities,

collaboration, etc. It offers to artists, researchers, all disciplines specialists.

>> lumbung Residency can work through joint fundraising and can be linked with profits from other platforms such as Lumbung Gallery, Lumbung Kios, etc.

>> lumbung Residency can output as exhibition, archiving material, etc.

Co-hosts: Gudskul , lumbung Indonesia, Project Art Works , Baan Noorg Collaborative Arts , Jatiwangi Art Factory, lumbung Land and more...!

Residencies and exchanges (Project Art Works Context)

>> To create a network of small-scale collaborations, exchanges, and residencies between different members of the lumbung community.

>> To share and diversify practice.

>> To underpin the shared value system of the lumbung community, rights-based approaches.

>> To understand the different cultural contexts that shape the work.

>> To share resource (time, space, money) PAW has recently finished a capital development project at their studio base in the UK. A complex of artist studios and event spaces, including offices and potentially residential spaces.

>> To offer this as a resource for our community (local, national, international) .

>> To celebrate the differences between the collective practices of the Lumbung community.

>> To support accessibility for marginalised audiences/practitioners within different

cultural contexts.

>> To develop leadership roles for Neurodivergent artist collaborators.

>> To support access to marginalised groups and people.

>> Sharing the work through exhibitions – perhaps hosted by other collectives.

>> Sharing via lumbung.space.

>> Collectively creating environments for a process

based approached to learning and art making. art that exists in the moment/non-object-based art.

>> Together to identify and map international funds to support the exchanges.

>> To write joint funding applications.

>> To build in exchanges and residencies as international elements to current and ongoing fundraising.

>> To create equity by recognising that all members of the Lumbung community are resourced differently.

» Exhibition and Gallery

Exhibition + Gallery

Agus PM TOH initiated a group conversation about a common exhibition that was being brainstormed together with the lumbung Gallery group. It was agreed that they will join the effort and make a list of spaces within the lumbung 2 community that can host part of the future exhibition and try to make a decentralised exhibition in many places at the same time. Shipping works and buying fly tickets is expensive and overall a decentralised approach can benefit more people in more places.

>> Making this map is a task that could be joined with the map of the residency spaces / printing facilities ... maybe this should be a joint form that the lumbung 2 members just fill in so everyone knows who can host what...?

It was also suggested that the lumbung Gallery should be shifted to a new website from the existing <https://www.lumbunggallery.theartists.net/> that will be designed from scratch (could someone in the lumbung help with it technically?) and operated by members of lumbung 2. At this moment it is still with The Artists, who were running the lumbung gallery during documenta fifteen.

An update on lumbung Gallery happened just before these breakout groups, as described in Putra's harvest:

Gertrude speaks next.

*Her tone is calm but charged,
as if holding something fragile.*

The Lumbung Gallery began with a radical idea: that 30% of any sale returns to the lumbung, while 70% remains with the artist and their community/ecosystem.

A way to rethink value —not in currency, but in relation.

We worked on different pricing models also based on actual input of work and people, instead of on speculative value.

They collaborated The Artists, and existing gallery working with sharing profits, testing new models of working, asking what happens when the market meets solidarity.

There were obstacles, especially with non-object or community-based works, whose value cannot be owned but only understood.

How to build relations with collectors and museum that can support that kind of work.

After documenta fifteen, exhaustion followed.

Now they are rebuilding slowly—reviewing what was sold, what remains, what still calls.

Gertrude tells a story:

When the Gaza war began, Lara and Yazan tried to sell artworks of ElTiqa in Dubai, with the help of Martin Heller from The Artists.

The sales funded the escape of families from Gaza to Egypt.

An act of tenderness hidden inside a transaction.

The room stills for a moment.

Today the gallery exists as a foundation in Switzerland, but this will be dismantled.

Also the collective muscle needs movement again —many people around us are interested to contribute, like Charles Esche and Martin Heller.

*And a return to the question:
What is an artwork that cannot be owned?*

>> Is there a list of where each work is stored? How updated is the website at the moment? Can we log in and update/

edit it ourselves before the new one is ready? Is there an invitation toward the lumbung we would like to share to make a new working group – whoever wants to be part of it?

>> Also, it was discussed that continuing to work together on the lumbung Gallery and lumbung Exhibition requires a consent to lumbung values that should certify the membership in lumbung 2.

» lumbung Times/Digest

lumbung Digest

After this lumbung 2 majelis , there were strong intentions to share the plans, dreams, and vision for the lumbung network. This is not only to inform others who couldn't attend the lumbung 2 majelis, but also to invite more people to join the process of lumbung-ing through working groups. Therefore

we come up with 3 containers to deliver information within lumbung members. One is “lumbung Now” which is what you are currently reading right now. lumbung Now gives a quick and hard information on the current planning and organizing of lumbung. In lumbung Now, you will find updates and also contact list of people to reach out in case you are interested in something.

The second one is “lumbung Digest”, as the name indicates, is a more digested version of lumbung Now that will include reflections, conversations post-majelis and other harvests. lumbung Digest will be published few weeks after lumbung Now.

There are some interests to turn the harvests into exhibition. More info coming your way soon!

The third one is “lumbung Papers”, which is the slower version of all that was mentioned above. It is imaged as a set of containers with editorial process and designed for a broader public outside of lumbung members.

Other Open Spaces

(more details will be shared in the Digest)

- Sound/Radio
- Lumbung Times
- Mental Health



Collective mural: banner painting workshop with Taring Padi

**Parking Space:
Those three days
and beyond**

DAY 3 - Afternoon

Sunday, October 5, 2025

Parking Space –
concluding session /
section. Besides all the
meetings we had during
these days we hung a
timeline in the room and
a parking lot.

By the end of the three days the timeline showed an amazing amount of activities that have already happened in the frame of lumbung 2 since October 2022. And also many ideas for activities and collaborations to come. In the timeline there were several topics that still need attention. In the “parking space” people could sign up for groups that would take the lumbung 2 ideas further, next to of course the working groups and the above new ideas that came into being.

Groups that were started from the parking space and people who signed up in person:

Harvesting editorial group:

Tyuki, Felipe (more needed!)

Group that writes a vision for lumbung 2 harvest festival 2025:

Ade, Gertrude (more needed!)

Group that thinks about who to include in the process and how:

Jaro, Tyuki, Paula, Unu, Yin/Neoy

Group that tests the lumbung Kios virtual tool:

Ladija, Dina, Ajeng, Paula, Duta

Hosting group:

Sari, Ajeng, Gertrude, Tyuki, Purna, Isya, Haasan N.

Communication group:

Sasha (more needed!)

lumbung.space:

Ade, Enda, Albert

Fundraising:

Tim, Gertrude, Jaro

Mapping of Printing Studios + Printers + Exhibition and Residencies Spaces in lumbung (mapping physical resources):

People needed.

» sign up

If you have questions about joining or lumbung 2 please contact Sari/Ajeng/Gertrude at:

lumbung2@lumbung.space

If you need to set up an account on lumbung.space please contact Rahmat :

rfimtarham@gmail.com

People present in the lumbung 2 majelis:

Reinaart Vanhooe – ook_huis / Felipe Steinberg / Jaroslava Tomanova - Prague Biennale / Tim Corrigan - Project Art Works / Paula Piedra – TEOR/éTica, Arts Collaboratory / Syafiatudina – KUNCI, Arts Collaboratory / Tyuki Imamura / Özge Ersoy – Asia Art Archive / Ponpilai Meemalai (Yin) - Baan Noorg / Parichiat Tanapiwattanakul (Neoy) - Baan Noorg / Lo Shifi Tung - Baan Noorg / Mahibubur Rahman - Britto Arts Trust / Ismal Muntaha - Jatiwangi Art Factory / Ahmad Sujai - Jatiwangi Art Factory / Al Ghorie - Jatiwangi Art Factory / Hasan Nurdin - Bee Boarding School / Gertrude Flentge - Lumbung Practice, Arts Collaboratory / Agus Nur Amal - PM Tohi / Ladija - Taring Padi / Bayu - Taring Padi / Putra Hidayatullah - Aceh Visual / Jieun Cho – Ikkibawikrrr / Gyeol Ko – Ikkibawikrrr / Ronny Augustinus - Marjin Kiri, Lumbung of Publishers / MG Pringgono – Gudskul, DamDam / Haura Khalisha Yuniardo - Makmur Jaya, Sixpack / Duta Adipati - Makmur Jaya, Sixpack / Julio Christopher - Indonesia Art Movement, Sixpack / Tarry Kerans – SimpaSio, Sixpack / Greta Lumbanraja – Gudskul / JJ Adibrata – Gudskul / Sasa Jakbar – Gudskul / Albert – GubuaK Kopi, Lumbung Indonesia / Wahyu - Pasir Putih, Sixpack / Hikmah – Riwanua, Sixpack / Fahmi Sukarta – Riwanua, Sixpack / Nurul Muthmainnah – Riwanua / Ian Adrian – Riwanua / Risya - Lumbung Indonesia, Serbuk Kayu / Badri - Lumbung Indonesia, GubuaK Kopi / Purna - Lumbung Indonesia, Hysteria / Gabriel - Lumbung Indonesia, Gelanggang Olah Rasa / Ade Donora - Lumbung Indonesia, Nonblok Ekosistem / Ajeng Nurul Aini – ruangrupa / Julia Satisetiati – ruangrupa / Ade Darmawan – ruangrupa / Farid Rakun – ruangrupa / Indra Ameng – ruangrupa / Mirwan Andan – ruangrupa / Daniella Praptono – ruangrupa / Reza Afisina - ruangrupa

This harvest was quickly compiled and edited by Tyuki, Paula, Felipe, Jaro and Gertrude with the input of Putra, Sari, Tim, Reza, Reinaart, Dina and many others.