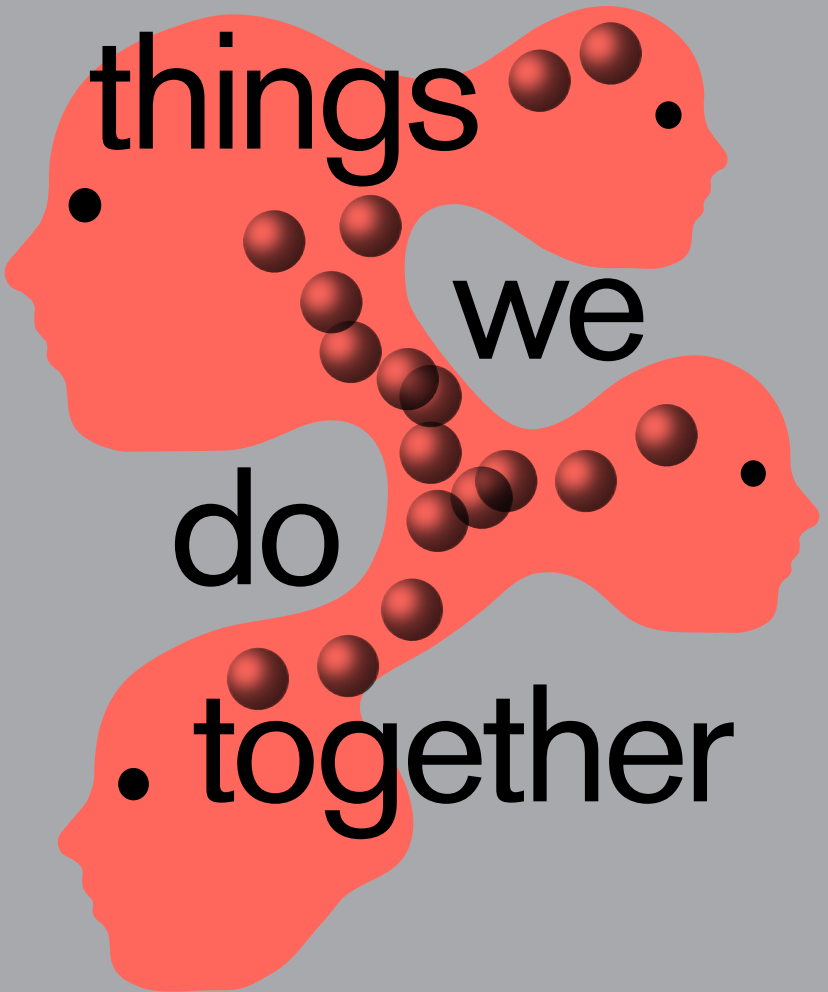


U-jazdowski

**Gotong Royong.
Things We Do Together**



*Gotong Royong.
Things We Do Together*

U–jazdowski

19/10/2017–14/01/2018

Exhibition-meeting and public programme

Gotong Royong.

Things We Do Together

Participants

Irwan Ahmett and Tita Salina, Francis Alÿs, Dorian Batycka, Imani Jacqueline Brown and Blights Out, Centrala: Małgorzata Kuciewicz i Simone de Iacobis, Intervalo-Escola: Tainá Azeredo, Claudio Bueno and Warsaw collaborators, Forum Lenteng/Akumassa, Marta Frank, Clara Ianni, Edyta Jarząb, Jatiwangi art Factory, Open Place: Yulia Kosterieva and Yuriy Kruchak, Robert Kuśmirowski, Alfadir Luna, Alicja Rogalska and Komunitas Pengamen Jalanan, Vincent Rumahloine and Rumah Cemara, Iza Rutkowska and LBH Jakarta, Maciej Siuda, Magdalena Starska and Komunitas Pasir Putih, Spółdzielnia Cooperative Ushirika: Diana Adhiambo, Margert Adhiambo, Philgona Aluo, Brian Bera, Małgorzata Markiewicz, Mary Mueni, Ann Mwikali, Millicent Ochieng, Susan Odhiambo, Rose Onyango, Nancy Opondo, Maureen Otieno, Joanna Rajkowska and Alicja Wysocka, Jaśmina Wójcik and Ursus Zakłady Project – associates: Hanna Dyrzcz, Igor Stokfiszewski, Dominik Strycharski, Rafał Urbacki, Jakub Wróblewski

Participants of *Intervalo-Escola – Time for a break*

Adelina Cimochoicz, Jakub Depczyński, Kamila Ferenc, Agata Grabowska, Karolina Grzegorzczak, Mateusz Kowalczyk, Filip Madejski, Ola Rusinek, Jana Shostak, Katarzyna Sztarbała, Bogna Tęczynopol, Jakub Wielgo

Curators

Marianna Dobkowska, Krzysztof Łukomski

Architecture

Maciej Siuda
with support from Jakub
Andrzejewski and Tomasz
Czuban

Coordination

Olga Kozińska

Graphic design and prints
preparations for the exhibition
Krzysztof Bielecki

Curators of the discursive programme

Marianna Dobkowska and
Konrad Schiller

Participants in the public and discursive programme

Irwan Ahmett i Tita Salina,
Tainá Azeredo, Dorian
Batycka, Imani Jacqueline
Brown, Clara Ianni, Edyta
Jarząb, Michał Kasprzak,
Barbara Kinga Majewska,
Ewa Alicja Majewska, Open
Place: Yulia Kosterieva
i Yuriy Kruchak, Joanna
Pawluśkiewicz, Maja Staško,
Sara Rodowicz-Ślusarczyk,
Alicja Rogalska, Vincent
Rumahloine, Dominik
Strycharski, Arie Syarifuddin,
Igor Stokfiszewski, Rafał
Urbacki, Reinaart Vanhoe,
Katarzyna Winiarska, Alicja
Wysocka and others

Film programme made together
with the Short Waves Festival
(selectioners: Emilia Mazik,
Szymon Stemplewski) and
Forum Lenteng, Jakarta (Yuki
Aditya)

Realisation

Siergiej Kowalonok
(supervisor), Adam Bubel,
Maciej Dębek, Grzegorz

Gajewski, Wojciech Kędzior,
Krzysztof Klósek, Marek
Morawiec, Bartosz Pawłowski,
Artur Skrzypczak, Paweł
Słowik, Stanisław Wieczorek

Manufacturing of the furniture
Otwarta forma

Exhibition production assistant
Agata Grabowska

Execution of the
Intervalo-Escola diagram
Anna Czuż

Execution of the *Akumassa*
diagram
Katarzyna Balicka

Promotion and media relations
Justyna Gill-Mackiewicz,
Magdalena Gorlas, Agnieszka
Tiutiunik, Arletta Wojtala

Education

Anna Kierkosz, Iga
Fijałkowska, Anna Szary,
Monika Tomkiel

Coordination of the residency
program
Aleksandra Biedka, Joanna
Tercjak

Assistant for the *Open
Monument* project
Emilia Szenderłata

Conservation

Karolina Nowicka

Registrar

Barbara Sokołowska

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Marianna Dobkowska, Krzysztof
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Graphic design
Krzysztof Bielecki

Translations
Agnes Dudek, Maja Latynski,
Agnieszka Matkowska

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Jan Kozbiel, David J. Rix

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Gotong Royong. Things We Do Together Exhibition – meeting – cooperation

Gotong royong means a *shared cause* in the Indonesian language. It is a work method that is widely used in Indonesia and that could also be explained descriptively as *things we do together, learning from each other in a mutual activity*. The title of the exhibition-meeting is a proof of the recognition of practices of informal artistic education and community self-organization that are characteristic of that culture, which is also known under different names in many places around the world. The 1950s in Poland had *tłoka* (i.e. a form of social self-help), and again in the present day, communities in Mexico organize themselves through *teqio*. The term *gotong royong* became both the topic and the method of work on our venture. Within the exhibition and the concurrent public program, we present and set in motion practices that were not intended to produce objects (though that is possible) but rather affects – feelings and experiences, the creation of the space for encounters and dialogue and work towards a social change.

Can knowledge come into existence as the sum of ignorance? What is needed for this seemingly impossible equation to be fulfilled? Cooperation is something more than just a mechanism for the collective management of resources and can be a way to overcome the systems that rule both the art world and everyday life, where capitalism and extreme individualism result in the collapse of communities and an increase of social inequalities. The art world system supports a patriarchal economic model – the set hierarchy of productive and reproductive work – by focusing on the presentation of effects, it omits the hidden aspects of work. When resources change into shared goods, how can they be collectively activated for the sake of community-building and what role does art play in that process? In what way can art institutions become a part of this in a conscious way? How can artists and institutions contribute to social change? Isn't it time to revisit the value system that the art world is ruled by?

More and more frequently, artists, activists, researchers and educators initiate social situations – in places where institutions fail, they establish their own. Often they work collectively, for a community and in cooperation with it, and the space of influence of

their practices is often situated outside the gallery rather than inside it. They treat art as a tool for building the community and not a production of market goods. Their practices are often based on research, process, long-term cooperation and a readiness to take risks connected to exchange, generosity and trust. They stand up against market laws and stand up on group work, solidarity and the sharing economy. They produce alternative systems for teaching and for un-learning, new economies and imagination spaces. They redefine art definition. By hacking the systems, they work in local contexts and enter into dialogue with communities from geographically distant regions. This is how the male and female participants of *Gotong Royong. Things We Do Together* work, using competencies from different fields in their practice to support and create communities – at Ursus, in Amazonia, Kenya and the villages of West Java or in the New Orleans' suburbs.

Looking for an answer to the question of what the *Things We Do Together* are, we present reports of the many years' experience of the creators, collectives and communities using their own rules of *good-work ethics* in practice. Wanting to break an over-production problem and wasting materials, together with the architect Maciej Siuda, we were searching for unused resources of the institution. The architecture was built from decades-forgotten parquet found in the Ujazdowski Castle basement. The exhibition space was designed in a way that enables spending more time in it. It will provide a working space, a cinema, documentation of practices, photography cycles, video works and a collection of objects and didactic materials presenting methodologies of activities by invited artists and groups.

The exhibition-meeting aims at making the visitors familiar with the complex stories, narratives, processes and contexts in which the chosen practices take place. The text plays an important role in understanding them. This is why we dedicated special attention to descriptions of those actions. A rich public and discursive programme consisting of a series of meetings, workshops and performative activities, including in the Warsaw public space, will complement their presentation.

Within the programme *Intervalo-Escola – Time for a Break*, initiated by Tainá Azeredo, an informal temporary collective of young artists, activists and researchers from Warsaw works in the exhibition

00 Exhibition architecture

architect

Maciej Siuda

assisted by

Jakub Andrzejewski, Tomasz Czuban

We want our architecture to be shared. We coordinate the design of the display stands and furniture so that everyone can use them. We place one distinctive piece in every room to display the artists' work, for anyone to sit and relax on them, and to stage performances on them. Because of its size, the piece becomes an additional component of the building's architecture with the same rights as the walls, the floor and the ceiling. Our construction material was old parquet floors we discovered in the Ujazdowski Castle's basement. We made simple wooden constructions to give them a new function, a basis for the exhibition participants' collaborative activities.

01 Irwan Ahmett and Tita Salina

Gotong Royong – Autobiography, 2017

diagram on the wall

Irwan Ahmett and Tita Salina, artists from Jakarta, Indonesia's capital, and guests of the residency programme of the Ujazdowski Castle, developed the description and imagery of the *gotong royong* ethic, finding references to it in their country's practices. They have spent over a dozen years jointly leading long-term projects in local communities in Indonesia, making documentary films and putting on series of workshops and interventions. Their goal is to improve the local reality and to slow down the predatory market-oriented capitalization and transformation of places. They begin the creative process by asking how art and artists can transform current social conditions and mediate vis-à-vis them. Next, they compose a narrative from the perspective of those who together create the archipelago of cultural approaches, such as collectivism, activism and gestures of defiance. They then interpret them again as a universal reflection, but without becoming trapped in a new exoticization. One of the places in which the artists have worked was the prostitution district in northern Jakarta, where they launched a visual public campaign to promote birth control. In the last few years they invited over

a dozen young artists and designers to form an informal community, a team brought together by energy and enthusiasm for their work.

During their stay in Poland the artists visited the Camp for Białowieża Forest, which they saw as a radical and ideal implementation of *gotong royong*, common-cause philosophy. In recent years, this ages-old notion fixed in the Indonesian people's identity, has often been exploited for political and commercial purposes. The diagrams made by the artists not only bring a deep insight into its history, but also cleanse it of ideological traces.

→ The diagram will be deconstructed in a discursive meeting aimed at expanding and filling it out. Special guest Reinaart Vanhoe, a Belgian artist and researcher who for years has been taking part in and observing the Indonesian art scene, will be present. The meeting will take place in the exhibition space on 24 October at 18.00. A video recording of it will be available on www.u-jazdowski.pl

02 Tainá Azeredo and Cláudio Bueno

Intervalo-Escola – Time for a break, 2017

diagram on the wall

execution

Anna Czuż

A school break, a recess, a gap in time, digestion, fermentation, imagination, listening, exploring, littering. The interval as a space for what is possible, as a way of creating conditions for something new to happen. This is how Cláudio Bueno and Tainá Azeredo, who created this quasi-institution in 2015, map the space for action and definition of the term *Intervalo-Escola*. It is a co-operative network of researchers, artists, institutions and others active in the fields of culture and social work. It is a sort of school, which has no teaching method set in stone and no base in hegemonic knowledge, which isn't a single place but whose doors are open in many places. It operates as a captivating time zone in which various events are provoked, each one by a new group of people coming from that very place and acting with the awareness of the context and specifics of its situation. *Intervalo-Escola* is based on interactions, while the invited artists—whose artistic practices can be perceived as teaching tools—animate the dynamics of the situation.

The project is based on careful observation of various methods of teaching art and, since its main base of operations in 2016–17 are São Paulo and Amazonia, on defining the role of school as a tool of political and social resistance to the ruthless elimination of public education spaces, including those in villages, and the general deterioration of the Brazilian educational system. The creators of *Intervalo-Escola* also emphatically distrust the art scene that is anchored mostly in the excessive model, and they build their foundations on the belief in exchanges and processes taking place in an expanded time frame. For more information, see: www.intervaloescola.org

In this exhibition, *Intervalo-Escola* will become an academy of young creators made up of artists, researchers and activists living in Warsaw. Together with other participants in the public programme, they are co-hosts of the space in which meetings, debates and other public events will take place. Maciej Siuda's interior design alludes loosely to the architecture of a school in Amazonia, and is also the place where the group works and where teaching, publication and methodology materials of the artists invited to take part in the project are presented. Cláudio Bueno and Tainá Azeredo designed a diagram, which will serve as a visual-text tool to understand *Intervalo-Escola*'s research, ideas, contexts and past activities.

Intervalo-Escola is the heart of the exhibition, an experimental lab, a place for meetings and dialogue, and a space where invited guests can present their diverse ways of thinking and acting. A school based on experience and practice and a critical platform which maps and develops methods of learning within art, *Intervalo-Escola* is also a team of mediators who help to understand and experience doing things together.

03 Dorian Batycka

Encounters In-situ, 2017
action
Kineticoin, 2017
Concept
Dorian Batycka
Currency
Scott Horlacher

This Canadian writer, critic, curator and artist currently in residence at *U-jazdowski*, is primarily interested in expanding the space for dialogue. Batycka will be present in the exhibition space for the duration of the show. He will be involved by writing, live, his book *Non-linear Art in Nonlinear Times*, meeting, conducting research, also about participants' choreography, conducting interviews and talking with the other participants and with guests. Together, through their presence, they will create horizontal relations between other works and micro-organisms in the exhibition and the public programme. The meetings will take place as bodies, physical interactions, one-on-one exchanges and transcending art as a physical object.

Batycka's second project, which was prepared for this exhibition together with Scott Horlacher, is *Kineticoin*. Creating a new registered crypto-currency without a national affiliation, bypassing banking systems and convertible to bitcoin, the best known internet currency operating since 2008–2009, is a way to insert something of incalculable value—participation in culture—into circulation. Time will become the denomination of *Kineticoin*, the role gold plays for monetary currencies. Engaging in matters of immeasurable value and presence (bodily movement) in art space will generate income. Every visitor to the exhibition will be able to use the pilot version of this programme, register a digital wallet and take part in creating the installation; every time the motion sensors detect him or her, Internet coins of real value will appear in their wallet as evidence of their work.

→ Dorian Batycka and his collaborators are preparing a workshop for children in the family refugee centre in the Targówek district of Warsaw.

04 Open Place (Yulia Kostereva and Yuriy Kruchak)

Fresh Market
linocut workshop

Open Place is an art platform created by two artists from Ukraine. During their residency at *U-jazdowski* they worked with economic migrants from beyond Poland's eastern border, Belarus and Ukraine. They conducted extensive research, led workshops and meetings, and recorded dozens of stories to make a series of posters. The documentation of their work is shown in the *Intervalo-Escola* space (02), and their linocut workshop operates in the exhibition space as a place to meet, discuss and work together on a shared poem about the situation of immigrants and its representation by the linocut technique.

The immigrant condition observed by Open Place paradoxically has not changed in years and is free of cultural contexts. The first theme that emerged in the research was the search for a better future, and how much a change in context makes it possible. The second was the physical labour performed by arrivals from less developed countries. It is represented here in the form of shared creative work, during which the discussants will address the key themes and develop a joint position. The themes that emerged during the research were psychological violence, the instability of one's position in society, restoring one's agency and defining individual identity, violations of labour laws and human rights, corporatizing relations among people. Can the group formulate a joint manifesto, develop a shared hierarchy of values and establish priorities over individual preferences?

The project attempts to go beyond context and personal experiences to create a universal manifesto understandable to the grand public. It explores and broadens the model developed collectively as a series of impulses coming from different sources, which build up into a joint communiqué in the course of the discussion. The communal work, in which all visitors are invited to take part, aims to integrate problems, themes, controversial issues and various points of view into a single work. The artists have stated their goal as building a universal dialogue tool that can strengthen civic engagement.

→ Yulia Kostereva and Yuriy Kruchak, working together with the Polish poets Maja Staško and Michał Kasprzak, will lead public workshops with visitors in the exhibition space on 21–22 and 28–29 October.

05 Alicja Rogalska

My friend's job, 2017
video 4'41"
in collaboration with
Budi Setiono, M. Ridwan, Nashikah S., Saiful A.,
Supriyanto, Titi Jorariah
cinematography
Maciej Landsberg

Komunitas Pengamen Jalanan is a sort of trade union. It works in Jakarta on improving the quality of life (health insurance) and work (*performanon* permits) of street musicians and on promoting public acceptance of their trade, which people typically associate with panhandling. *Pengamen* is a busker, while *ngamen*, more broadly, is work performed in the street. Indonesia has a long tradition of making a living this way, and the busking tradition stems mostly from poverty and unemployment; especially in its early days buskers' songs addressed government violence, social relations and the economic exploitation of the people on the bottom rungs of society. Today, to be accepted, the *pengamen* often play popular music.

In Rogalska's workshops, street musicians Budi Setiono, M. Ridwan, Nashikah S., Saiful A., Supriyanto and Titi Jorariah, who carry a heavy baggage of experience, which includes homelessness and lacking alternative work opportunities, or those coming from the provinces and learning to adapt to life in the city by busking, or those launching their musical careers in the street, wrote the texts together; they address their social conditions, while their melody was inspired by traditional protest songs of Iwan Fals, an activist of the transformation in the last years of Suharto's rule. They performed a song and a special choreography relaying their ambivalence about being in a public space at the opening of the *Social Design for Social Living* exhibition at the National Gallery of Indonesia in Jakarta in June 2016. This was the first time buskers performed in a state museum with a repertoire that many guests at the exhibition opening viewed as controversial and politically incorrect.

The two-week collaboration also gave rise to a series of street performances and a video clip made in spaces where musicians usually play. The masks the musicians wore in the video are a metaphor for reality and its potential distortion, changes within it and within the

pengamen identity being shaped from the outside. The masks also allude to the musicians' words: even though they are proud of the work they do, they sense that everyone would be happy if they simply disappeared.

The project exists in an unlimited edition, and every participant receives a copy they can use professionally. The song written during the workshops is now in the group's repertoire, and it is also used by the *pengamen* in their workshops for street children.

Rogalska uses both street and traditional music to transmit the experience that carries not only a verbalized meaning, but also transmits an emotional layer of feelings and experiences. It is a sentimental social document.

→ Alicja Rogalska together with the members of *Intervalo-Escola* will organize a *Protest Song Karaoke* on November 3rd 2017 in the exhibition space.

06 Vincent Rumahloine

Family Portrait Project, 2015
xeroxed photography

Indonesia tanpa stigma, 2017
cube-shaped construction, photographs, video

Vincent Rumahloine is an artist and activist with local communities in the kampungs of Bandung, Java's third-largest city. Art is not valued in this overcrowded district of low socio-economic status. For this reason, his recent project in Bandung included not only locals, but important figures who could examine perceptions of the artist's position and the place of art in the modern world. Rumahloine's work method is interesting in itself. First, he introduces himself and his project, and shares his observations about life in the course of his everyday involvement in the local community. He puts on no formal meetings, workshops or other activities. He gradually builds up trust and interest in his project, eventually becoming a member of the community, which then together joins the process of creating artwork. The project's finale is a public exhibition not in an art gallery but in the place where the art was created. Rumahloine shows that art is not an elite product but a universal language. Important to the whole process is the involvement of so-called ordinary people, and it is from them that the artist learns, with conversations and

interviews an important part of his work. Rumahloine believes that social change begins in one's closest milieu. His motifs and working methods encourage the people living in the poor districts to learn about their own history of growing up in hardship and managing to come to terms with the surrounding reality.

The mural portraits of people of Pulosari Community are Vincent Rumahloine's photographs, which he divided up into the common A3 format using a computer program, then assembled into a whole. The portraits were initially shown in this form under a bridge in Bandung, in a gallery created together by participants in the creative process who swept rubbish from the stone riverbed in order to make the exhibition space festive. The artist and the people of Pulosari took this series of photographs over three years of conversations in their homes, shared experiences and celebrations of traditions.

The grassroots museum that fits into a 2×2×2 m cube was created in the Pulosari kampung in Bandung and soon became a place for meetings, conversations, exchanges and recreation for different groups of people. The collected objects had earlier belonged to local people and told their simple stories.

At the exhibition, the cube serves as an incubator for Rumahloine's brand-new project, a bridge between Bandung and Warsaw. The photographs and portraits shown inside the cube represent HIV carriers he interviewed who are active in the campaign of INDONESIA TANPA STIGMA (INDONESIA AGAINST STIGMATIZATION). Rumahloine has spent the past few years working at the Rumah Cemara Center in Bandung, an exceptional centre of social assistance to HIV carriers, AIDS patients and their families. He uses art as a tool to join in the fight against the exclusion and stigmatization of this social group.

→ Vincent Rumahloine will be a resident of *U-jazdowski* in December, he will participate in the public programme and conduct workshops as a part of *Intervalo-Escola*.

07 Jaśmina Wójcik and *Projekt Ursus Zakłady*

together with

Igor Stokfiszewski, Dominik Strycharski, Rafał Urbacki, Jakub Wróblewski

Symfonia Fabryki Ursus trailer, 2017

video 1'25"

storyboards

visual concept

Jakub Wróblewski

Symfonia Fabryki Ursus making-of, 2017

video 16'

directed by

Jean Prisset

Projekt Ursus Zakłady

diagram on the wall
design and execution

Hanna Dyrzc

Ursus is both a section of Warsaw and the name of Europe's largest tractor factory, which operated here for nearly a century. The factory employed over 10,000 people, most of whom lived on specially built housing estates nearby. The factory was closed down during Poland's post-1989 political and economic transformation. Shaped by industry, Ursus currently faces many challenges, which include converting industrial areas into residential neighbourhoods, mass demolitions of factory halls, the influx of thousands of new residents, not to mention sustaining the memory of the closed tractor factory.

Projekt Ursus Zakłady, launched by Jaśmina Wójcik and Igor Stokfiszewski, intends to use art actions, animations, performances, parades and activist actions to preserve the memory of the old factory and to build a new identity for the district. These will use social tools to take part in decision-making by submitting proposals for the city's civic participatory budget and lobbying Warsaw city hall to buy the antique Ursus Factory Collection to display in the grassroots museum that is to open shortly. What is crucial is not just taking part, but taking a radical democratic turn towards co-deciding, co-creating and co-governing: free self-expression by individuals and groups, which is indispensable to the creation of a good community, one that is open to individual needs and hopes as well as a grassroots agency. The artist's

only role is animation, assisting in the building of platforms for individual and group articulation of grassroots needs and expectations, creating collective processes so that a community that cares about individual interests can emerge out of individual components, and so it can boost grass-roots causation, making needs and expectations a reality. At the exhibition, the artists present materials documenting seven years of their work in the district and the first outcomes of their work in a full-length film about the history of Ursus and the new contexts resulting from its gentrification. The film was made possible by a Polish Film Institute and Museum of Modern Art in Warsaw award (shared with Jakub Wróblewski).

- There will be musical and choreographic-performative actions about the memory of the body based on workers' movements and the sounds of the no-longer-existing Ursus factory in the public programme with Rafał Urbacki and Dominik Strycharski. *Intervalo- Escuela*, the people of Ursus and visitors will also take part.

08 Jatiwangi art Factory

Claynialism. Cultural Stereo Strategy of Jatiwangi art Factory.
flags of the sixteen hamlets making up the Jatiwangi commune displayed on the table: musical instruments, clay gadgets, a barista's souvenir, methodological diagram videos (shown next door)

The Jatiwangi art Factory (JaF) collective comes from the small village of Jatisura in Jatiwangi, West Java. For the past ten years it has been running a programme to mobilize the local community through the visual arts, music, film, photography, workshops on making clay instruments and designing simple solutions for the community literally out of 'what's on hand'. The artists in the collective have built a powerful identity for this place with a ceramic and rice-growing culture. They call their work philosophy claynialism. It is a literal reference to the clay soil as the starting point for all practices and the metaphor of an important building material for both architecture and society. In the residencies co-organized by Ujazdowski Castle and JaF, the Polish artists Marta Frank, Robert Kuśmirowski and Maciej Siuda worked with the collective and the local community during their two study trips in 2015 and 2016.

The artist and designer Arie Syarifuddin from JaF has created a logotype and prototype of a unique souvenir for each of the traditional Jatiwangi roof tiles (which were once famous in all Java, and today have lost the competition with large machine-equipped factories). The boxes, which play the role of mini-museums, hold shards of locally made roof tiles. On the one hand they are an ironic reference to a tourist gadget, and on the other they show the socio-economic changes taking place in the cultural landscape. The artist made these flags for the sixteen hamlets of the Jatiwangi commune, as part of both the gift economy and the educational formula of designing for the community.

The people of Jatiwangi made these musical instruments, whistles and ocarinas, out of local clay in the workshops organized for them. An orchestra of 'clay musicians' can be formed anywhere and anytime it is easy to make a sound and to make the instrument. But playing an instrument requires both individual and collective work. This is an excellent metaphor, which the members of the JaF collective use to describe the informal practices of art education. We can also see these instruments in the videos of the festival of ceramic music being shown next door.

CUR is an elegant coffee filter made by a traditional weaving method. Java, overrun by plantations in colonial times, today is building a new identity to be based on tradition and also on the tastes of today's baristas. Excellent local roasts are served in the many *warkops*, small cafés, which are usually run by young people. This filter, designed by Arie Syarifuddin, exemplifies this transformation. It is light, simple and intuitive to use, and was made exclusively out of local materials to boot.

→ Artist and designer from JaF, Arie Syarifuddin, will be a resident of *U-jazdowski* in December, he will participate in the public programme and conduct workshops as a part of *Intervalo-Escola*.

09 Marta Frank & Jatiwangi Art Factory

Sabun Tanah, 2015–2016
soap, video with instruction manual

The soap of the earth, *sabun tanah* in Bahasa Indonesia, is a unique project founded on the local tradition of using clay, which forms the identity of Jatiwangi. The brick-shaped soap prototype, *Sabun*

Tanah - Brick of Soap, was created for the *Social Design for Social Living* project during an art residency in Jatiwangi art Factory in the autumn of 2015. Marta Frank worked with the Jatisura community of women in one of the hamlets to develop a 'balanced cosmetic'. The brick-shaped soap contains the minerals-rich clay from Jatiwangi, a region that for over a hundred years has been known for its production of high-quality ceramic roof tiles and bricks. Because of its unwieldiness, this unnaturally large piece of soap needs to be 'compulsorily' divided. It was made in response to the local people's need of a 'local' product that may be used both as a cosmetic and a gadget, whose sales will help to support its producers. The project plans to introduce *Sabun Tanah* soap onto the market and to inform about the aggressive modernization occurring in Jatiwangi of selling off its clay-rich land for the construction of textile factories. Jatiwangi art Factory and Marta Frank are currently making plans to sponsor the production of soap by the people of Jatiwangi and to distribute and advertise it. *The soap of the earth* was presented at the Jakarta Biennale 2015.

10 Maciej Siuda & Jatiwangi Art Factory

House of Love, 2016–2017
drawing on the wall
photographs
Robert Kuśmirowski and Vincent Rumahloine

During a stay at the Jatiwangi art Factory, the architect of the *Gotong Royong. Things we do together* exhibition heard the ideas, problems and visions of the members of the JaF collective and designed a special house for young artists after they leave the collective to marry, start a family or find work that allows them to afford their own home. He constructed it together with the community as a module with 'elements of future architecture', recycled materials, which can be adjusted to changing needs. This project allowed a young couple, artists of the JaF collective, to live in it for a year and to continue their work with and for the community. Two other artists who are also taking part in the exhibition photographed the construction and life in the house, which are exhibited here. One photograph was taken by Robert Kuśmirowski early on in the construction, another by Vincent Rumahloine a year after Bunga and Ismal moved in there.

Like the house in Jatiwangi, the exhibition was designed out of 'what's on hand', recycled elements, old parquet floors from the Ujazdowski Castle basement. They acquired a new function of simple wooden constructions. Materials that had been useless and forgotten gained a new purpose as a foundation for participants in the exhibition to organize joint activities. Every room has its one characteristic element, which is both a place to display the artists' work and to sit, relax and take part in performances. Because of its size, it has become an equal element of the architecture to the walls, floor and ceiling.

11 Robert Kuśmirowski

Breadwinners, 2016
photographs

During his stay at the Jatiwangi art Factory in Jatisura village in Indonesia, Robert Kuśmirowski worked together with the farming community, people who work in the clay mine and ceramic tile, brick and roof tile factory. The performances and outdoor sessions resulted in a series of photographs. They allude to colonial-era photographs, when only powerful figures were depicted in this way, posing to reflect the community's structure and hierarchy. Today's pictures of the work tools (bodies) covered in the object of work (clay) form an unusual 'monument to workers', to 'ordinary people' in extraordinary circumstances. The title *Breadwinners*, as Kuśmirowski called his collaborators, underscores their true social role in contrast to how they are presented on the photographs as perfect and healthy bodies in majestic poses. Their work is crowned with an image inspired by the visual culture of the cult of the working man going beyond the local, local colonial history and contemporary contexts of the dramatic modernization of the socio-economic landscape of West Java.

12 Alicja Wysocka and Diana Adhiambo

Cooperative Spółdzielnia Ushirika, 2017
notebooks with notes, ink drawings on paper, Diana Adhiambo's book-poem
video of the performance
collaboration
Joanna Rajkowska

Cooperative Spółdzielnia Ushirika is a socio-artistic project by Alfa Omega (or Alicja Wysocka, its author), Razem Pamoja Foundation and the people of Mathare Valley. In Swahili, *Ushirika* means community, interest group, cooperative, organization, society and cooperation. Its formula alludes to the tradition of cooperative movements based on collective work, exchanging experiences and growing together. The cooperative's work is not only production, but also the ethics of production. It means shared responsibility for the production and distribution processes. It means negotiating for a different work method within the existing system. A production and a sales lab.

Collective work is the foundation of the cooperative's functioning, thanks to which its members share ideas, learn new skills and develop their creativity. This behaviour goes back to tribal traditions from this part of the world, by which conversations and shared daily meals accompany work.

In contrast to a typical factory, work in the cooperative does not consist of passively reproducing ready-made designs. Its members decide together what the final form of their products will be.

Exhibition visitors will be able to see notebooks from the cooperative filled with notes by its members, Alicja Wysocka's ink drawings on paper (of the female members of the cooperative) and abstract drawings by Diana Adhiambo, a worker who was encouraged to draw by Wysocka. The video presents a performance that took place a few months into the cooperative's work. It was a Ushirika manifesto inspired by a poem about the emancipation of women. The poem by Adhiambo was translated into Polish and put out as a book, which can be seen in the exhibition.

→ During the exhibition the poem by Diana Adhiambo and Ushirika products (rucksacks, bags) may be bought in a special stall put on with Razem Pamoja Foundation in the Art Bookstore to the left of

the entrance to Ujazdowski Castle. They include items designed by Małgorzata Markiewicz and Joanna Rajkowska who collaborated with Ushirika members.

www.ushirika.pl

→ Alicja Wysocka will meet with the public in the exhibition space on 21 October.

13 Magdalena Starska & Komunitas Pasir Putih

actions (video documentation), drawings, 2016–17

This Poznań artist and performer took part in *Social Design for Social Living* project in Jakarta, organized by Ujazdowski Castle. Starska had become aware of the gradual disappearance of shared street activism, and addressed it during her residency. She created a series of videos and photographs of integration around an object created for this purpose, which resembled a volcano and which was used for the collective smoking of tobacco, a powerful ritual in the lives of the Javanese. She did it in street happenings and workshops with the people of the *kampung*s in central Jakarta in the summer of 2016. The invention, whose conceptual design we show here, took on its final form through conversations with its users and became a symbol of the force that the shared production of things can become.

Two videos document the outcomes of activities with the community of Komunitas Pasir Putih—artists and activists working on the island of Lombok in Indonesia—and accidental passersby the artist received in the summer of 2017 as she worked together with the psychotherapist Iwona Józwiak. The starting point was Starska's understanding of animism in Javanese culture precisely as *gotong royong*, the feeling of unity, permanent exchange, mutual support, actions to attain prosperity for everyone and respect for all beings, which incessantly adds unexpected qualities to life. It creates a sense of safety and mutual trust, an atmosphere of general respect and understanding of others' needs which makes minds prosper. Starska's work consisted of non-stop meetings with people who could share their knowledge and together experience everyday life.

The *Bracelet* action involved creating an enormous woven bracelet to resemble one of the most common objects sold in the streets. It

aimed to connect the population of the coastal areas with the entrepreneurs and tourists who are colonizing it in a caring about this place as it was prior to the construction of the port, in allowing it to serve as a meeting place for all communities, much like parks do in Europe. In the common project, the aesthetics of the object was less important than the fact of its joint creation and the story that grew around it to survive here for a long time.

The action *Celebrating rubbish* asks whether the animist state of the spirit can be shared only with the animate world or also with the inanimate matter created by man, such as plastic, which in the form of trash changes the environment. In their shared celebration, which included music and a procession resembling classic rituals, the participants cleaned up their neighbourhood and built a sort of monument to their work. In the *Intervalo-Escuela* space we also present a small publication that is a record of the conversations between the artist and the group psychology expert who accompanied her to Indonesia.

14 Iza Rutkowska in cooperation with LBH Jakarta

Construction Site: Jakarta, 2016

photographic documentation of the action in public space
photographs

Maciej Landsberg

umbrella used by participants of Kamisan

During the *Social Design for Social Living* programme in Jakarta, this designer, activist and educator worked together with the government agency LBH Jakarta, one of whose jobs is to lend legal assistance to excluded social groups. Photo documentation of the activities initiated by Iza Rutkowska and LBH presents ad hoc public actions in the summer of 2016 in the streets of central Jakarta. They were a part of the *Social Design Academy* created in the frames of the *Social Design for Social Living* exhibition in the National Gallery of Indonesia in Jakarta. In the several days of workshops and street actions using inflated letters, the working group performed in several important places in Jakarta, in public spaces, with political references and relaying important messages to the people of the city, the ordinary people. The exercises in the workshops were to give the participants tools to communicate their needs publicly and to reach social goals.

The pictures chosen for the exhibition document the actions with the *kampung* inhabitants. The sign *Berami belok* held over the polluted water by community activists means murky water, and in this context is ambiguous, since it also points to the violence of swindling of which the poorest citizens are the victims. Another action by the *Social Design Academy* was to arrange inflated letters into the word 'traffic jam', which people on scooters carried at rush hour.

Iza Rutkowska also led a workshop with the initiators of the *Kamisan* rallies (*kamis* means Thursday in Bahasa Indonesia) put on weekly to remember the historical wrongs and abuses, which include political murders under the dictatorship of Suharto still not addressed by the current government. Every week family members of the victims of the government's brutal smothering of student protests in 1998 during the systemic transformation in Indonesia organize a silent protest. They carry black umbrellas outside the presidential palace in Jakarta to demand memorializing the victims and making the responsible parties answer for their deeds.

During the workshops with Iza Rutkowska, the group appeared at the protest with the slogan *Jangan Diam – No more silence* made out of inflated letters outside the National Gallery. Their photograph was placed on a billboard outside the National Gallery where it remained for the duration of the *Social Design for Social Living* show. This action, much like all LBH activism, is a paradoxical form of making a taboo exist in a space that legitimizes tabooization.

15 Imani Brown & Blights Out

Blights Out for President
yard signs

Blights Out for Mayor
video 2'31"

The Living Glossary
poster

Imani Jacqueline Brown's practice encompasses her interests in art and culture, research, history, and community organizing. She is a co-founder and leader of Blights Out, a collective of artists, activists, and architects who seek to demystify and democratize the

system of housing development and expose the policies that lead to gentrification in New Orleans.

About *Blights Out for Mayor*

Why is our public space occupied by billboards pushing ads for crank lawyers, liquor, guns, and politicians without platforms? What if billboards were blank canvases for public visioning – examining history, declaring values, proposing policy, and stretching our imagination? Blights Out has launched two projects, *Blights Out for President* in 2016 and *Blights Out for Mayor* in 2017, that hijack the aesthetics and spatial strategies of election propaganda to create a suite of yard signs and a year-long series of rotating billboard designs calling for a Truth and Reconciliation process to redress Gentrification.

These messages seek to expand the horizon of our political imaginary, calling us to reevaluate our society's relationship to property, land, and money. They are calls to action, calls to #PutHousingFirst. Because politics and policy neither begin nor end at the ballot.

About *The Living Glossary*

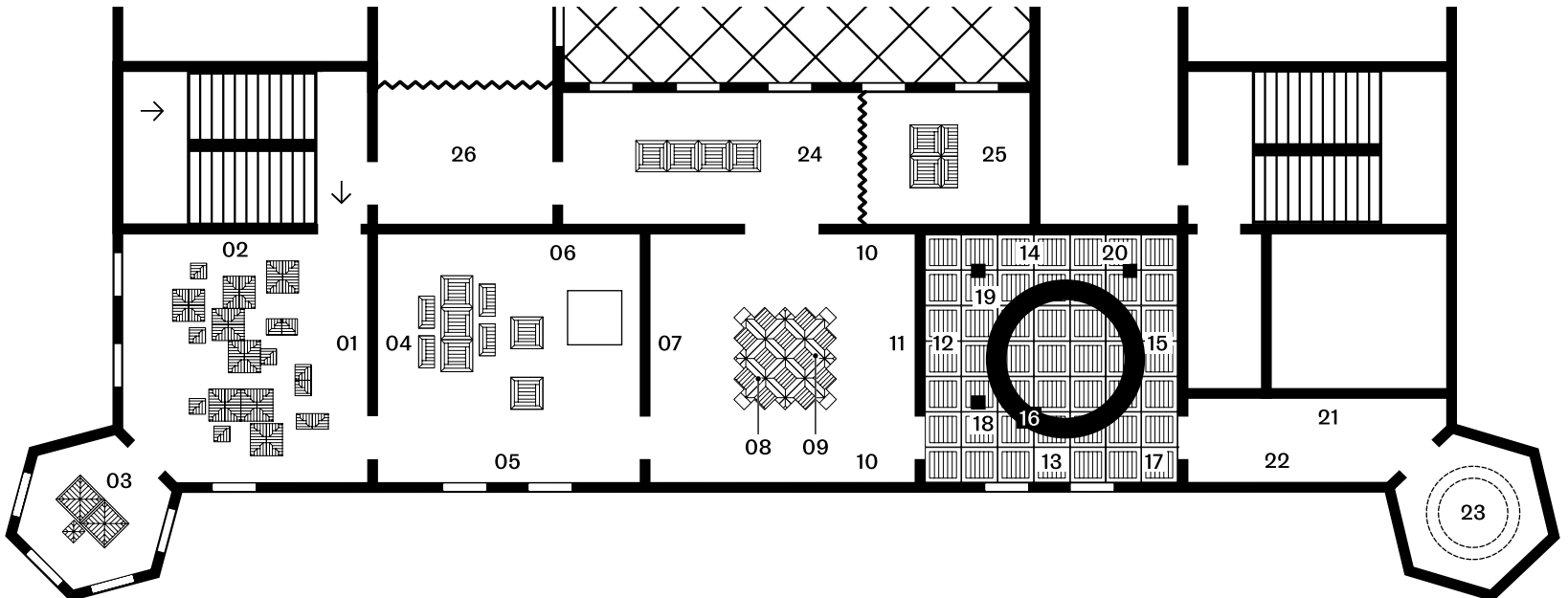
In our contemporary society, many words that once empowered us – words like "democracy" and "freedom" – have been stripped of their meaning, confused, weaponized. Blights Out recognizes that if we cannot share a foundational definition of words, we can never reach a shared analysis.

The Living Glossary offers expanded definitions for the vocabulary of housing development. Moving beyond legal or "official" definitions, the *Glossary* explores the historic origins of the terms, the socio-political contexts that activate them, and oral histories from individuals whose lives have been affected by the concepts, providing living fullness to terms and concepts such as: "auction", "blight", "community", "development", "gentrification", "property". "Auction", featured here, is the first completed definition.

→ Imani Jacqueline Brown will organize a series of kaleidoscope conversations entitled *Truth as Theatrical Fiction* every Thursday on November at 4 p.m., in the gallery space. See special events in the public programme of *Gotong Royong. Things We Do Together*.

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16 **Centrala (Małgorzata Kuciewicz and Simone de Iacobis)**

Dido's Blanket, 2015–16
execution

Mirek Brzózka, Anna Wiśniewska

Dido's Blanket made by Warsaw architects is an offer of micro-architecture to stimulate a meeting (maximum 14 people at a time), a performative object to help exhibition visitors interact. Dido, a wanderer, leader of the people of Tyre who are fleeing for unclear reasons after the locals agree to allow colonialists to use as much land on the North African coast as could be covered by an ox's hide. Dido cut the hide up into narrow strips to cover a whole hill with it, and the city-state of Carthage was founded. The designers wanted to create minimalistic architecture covering the common area to use for a meeting. The prototype of the blanket was made during the architects' residency at Akademie Schloss Solitude (Stuttgart).

17 **RDE 2016 Furoshiki**

publishing object
conception and editing

participants in curatorial seminar *Re-directing: East 2016*
Marianna Dobkowska and Anna Ptak (curators) and Tainá Aze-
redo, Dorian Batycka, Mika Conradie, Renan Laru-an, Open Place
execution and graphic design of the object
Krzysztof Bielecki

Dido's Blanket by Centrala was tested during the international curatorial seminar *Re-directing: East* organized by Ujazdowski Castle's residency programme in 2016. During the seminar, a group of participants edited an object inspired by *furoshiki*, a traditional Japanese wrap for transporting things. *RDE 2016 Furoshiki* helps symbolically to pass on a package of proposals, questions and tools that emerged during a four-week international curators' meeting spent discussing methods of joint action. The methods used during the meeting included workshop exercises and seminars, as well as shared meals and walks. The discussions served to translate individual experiences into curating, activist, mediatory and educational methods, work with the expanding media and creation of communities. The art genres they used were not only the visual arts but also

architecture, urban design, landscape design, dance, choreography and politics. *RDE 2016 Furoshiki* invites you to further and study the stories it covers without any special order or hierarchy, yields the field to the user and counts on his or her ingenuity.

18 **Francis Alÿs**

When faith moves mountains, 2002

video 15'09"
collaboration

Rafael Ortega and Cuauhtémoc Medina

Five hundred volunteers with spades dug through an enormous sand dune on the outskirts of Lima, Peru's capital, to move it by a few inches in one day. Alÿs had this idea on his first visit to Lima in 2000, the last days of Alberto Fujimori's dictatorship, which thus gave it its political roots. Alÿs's creation of a poetic social allegory to match the circumstances was an answer to the situation he found: street unrest, social tensions, the birth of a resistance movement, in other words, a maximum effort for a minimum outcome. The digging action was registered on photos and film, even though it is unlikely that any passerby noticed that the dune had been moved. The power of the work lies in a joke, an anecdote growing around the event. Speaking about it, the artist points out the democratization of land art, a 20th-century art form addressing entropy and man's ways of being in the environment usually through individual artistic interventions in the landscape.

19 **Irwan Ahmett and Tita Salina**

Kancil Crossing the Street, 2013
video 1'46"

Trash Ball, 2013
video 5'06"

Tita Salina and Irwan Ahmett use the courteous-subversive methodology as a strategy of crossing elements and systems from different orders over the heads of the authorities governing its territories. They start with the conditions they find and are courteous but subversive, so as to view themselves as artists, but also as citizens who negotiate given problems and offer new narratives. Their practices

have no set formula, and they define their methodology by using the creative process, thinking, negotiating and facing the surprise-filled uncertain situations. The artists led workshops in architecture and poor-design in *kampung*s, districts with low socio-economic status, and also co-led a project promoting awareness about the use of energy resources in a country whose hundreds of millions of people are dependent on scooters and large cars. The first film to be shown, *Kancil Crossing the Street*, is ironic as it comments on the intensity of the public space and its dominance by private means of transport. It was inspired by a local folk tale about a wise lesser mouse deer who crossed a river by jumping from one alligator's back to the next. *Trash Ball* is a simple conceptual exercise. The recipe: make a ball of plastic rubbish grow as if it were a snowball. After a year, when it is very large, place it somewhere in traffic. The first such ball was made in 2012 in a *kampung*, a slum, in Pejaten in southern Jakarta by artists and local children who helped to collect rubbish. The second one was made in 2013 in the same location through crowd-funding with locals' help with collecting local rubbish. It disappeared two days later. No one knows who removed it: rubbish collectors or an art collector.

20 Alfadir Luna

Procesión para Unir a Un Hombre de Maíz
[*Procession to Unite a Corn Man*], 2010
video 11'11"

The video shown at the exhibition is one in Luna's *Public markets* cycle begun in 2016, in which the artist documents changes in social structure using market squares as examples. Luna first observes the market and his own integration into the market community. This community, about which and with which he creates his project is not only a commercial but also a spiritual community. He analyses not only its socio-economic relations, but also the myths and narratives which construct and organize the community.

In 2008 Luna began a broad action to unite the merchants of Mexico City's largest market, La Merced. To symbolize the union of the bazaar's ten sections, he created the mystical figure of Señor del Maíz, Lord of Corn. Especially in Mexican culture, corn symbolizes prosperity, happiness, rebirth, growth and develop-

ment. The annual ritual begins with a procession with a male figure made by the community out of corn kernels. It takes place in October, on the first Tuesday of full moon. Every year a new figure is made and placed in a specially constructed alcove. Every year a different market square organizes the event, and all the others are present through their representatives carrying flags in the procession. The goal of the holiday is to cast a spell for prosperity for the merchants, and the statue symbolizes all kinds of prosperity. A feast with food and music, each year funded by a different section, concludes the festivities. The artist emphasizes that the social network, which helps people to survive and is built thanks to the ritual, is also an aesthetic construction. The cycle will close with the tenth procession in October 2018.

21 Forum Lenteng

Akumassa, 2017
methodological diagram by Otty Widasari, 10 video films
diagram execution
Katarzyna Balicka

Forum Lenteng is an egalitarian non-profit organization, which serves as a tool for developing social and cultural education. It was founded in 2003 by media and communications students, artists, scholars and cultural commentators. One of Forum Lenteng's main programmes is *Akumassa*, education within the social media, was launched in 2008 and is run in cooperation with over a dozen local collectives in several regions of Indonesia, in Java, Sumatra and Papua.

Akumassa practices emphasize the civic perspective on receiving and registering news of social phenomena and events, which is always filtered by the places from which it is sent and the place which receives it. In an era when most people have cell phones and can register reality and disseminate their critical perspectives and solve problems, society has an opportunity to decide its identity. Audio-visual technologies have become the first tool for forming the message from a diversified perspective, something that sustains democracy. *Akumassa* takes advantage of the familiarity with media and civic journalism to lead workshops and media productions. This organic activity builds a new social

construction and counteracts the old type of leading narrative currents dominant in the old-style media.

On a wall, we present a methodological diagram designed by a co-founder of Forum Lenteng, the artist Otta Widasari. It is an exceptional map of *Akumassa's* actions and work methods in ten places in Indonesia's archipelago, which are very distant from one another. This record of the last nine years of Forum Lenteng's work includes a grassroots video archive showing the daily problems faced by ordinary people who represent local communities with which the creators of the organization cooperated.

22 Clara Ianni & *Intervalo-Escola*

Otwarty pomnik [Open Monument]
materials from work on the project
questionnaire and performance in the public space
(location of the action to be announced on November 10th 2017)

This event will take place in the public space and materials from the work on the project will be presented in the exhibition space. The artist will develop a script for her activity according to the questionnaires she collects and in cooperation with members of the *Intervalo-Escola*.

→ See special events in the public programme of *Gotong Royong. Things We Do Together*

23 Clara Ianni

Circle, 2016
video installation

This work was created when Ianni recorded a demonstration against the FIFA World Cup. It was then that the police strategy called *ket-tling* was used for the first time. The video documents the police cordoning off protesters, pressing their bodies against each other. An official description of this strategy from the 'Handbook for controlling a strike' issued by the German police in 1986 can be read next to the screen on the wall. A circle was made on the floor with white marking tape of the kind used in museums to indicate where visitors should stand at a safe distance from an art work. To see and read the work, one must stand in its middle. The installation reflects this form, defined as a bio-political management mechanism, by cutting through various concepts and using an abstract definition of the circle.

24 Jatiwangi Art Factory

Ceramic Music Festival, 2015
video 3'42"

Hanyaterra, 2011
video 11'20"

The Hanyaterra group is the musical component of the Jatiwangi art Factory collective from West Java in Indonesia. 'Earth alone', its name, is both the musicians' home area and the clay extracted there for traditional construction, which today is the base of the region's industry.

The Ceramic Music Festival was organized in reference to the ceramic heritage. Hanyaterra's musical instruments are made of clay and designed to make unusual sounds. At one of the annual festivals, after months of rehearsals by various communities and age groups from sixteen local villages, a collective musical performance by over 5,000 people took place.

Hanyaterra use audio activity, recordings and concerts to tell about the soil, the earth, clay and mud—in Indonesian, they are all encompassed in the single word *Tanah*. The musicians call themselves young villagers who treat playing ceramic music as a movement for working out new regional cultural strategies. They also perform outside Indonesia. Tedi, the group's leader, recently won a prestigious One Beat residency for musicians in the United States, and last year represented the Jatiwangi art Factory at an artistic communities' gathering at the Fabrikken for Kunst & Design in Copenhagen. Hanyaterra have played concerts in Poland and the Netherlands, and are shortly planning an artistic trip to Zimbabwe.

25 Film programmes

The film programmes that accompany the exhibition include an international selection of short films arranged in a special order, showing different work contexts in many societies and communities, narratives about people, their ways of being active in groups and unusual stories of social interactions. The films paint a panorama of societies in a few selected places on earth shaped by different historical and socio-economic factors.

In terms of geography, the series is a journey from south-east Asia, through India, the steppes of Central Asia, south-eastern

Europe, central, northern and western Europe, to the conflict-ridden lands of the Middle East, all the way to South America. It will show us people's lives and the contexts of communities in faraway cultures, the origins of conflicts in specific social groups, ways of managing difficult realities, tools and practices characteristic of the societies chosen by the film directors, and the protagonists shown against a background of political arrangements between governing systems and groups in society. As we analyse socio-economic practices and models from different parts of the world, we will seek out similarities and differences.

We will also see how the issues and practices we focus on in the *Gotong Royong. Things We Do Together* exhibition and programme often differ from the realities shown by the films. This may serve as the starting point for a deeper discussion.

This programme was created together with the Short Waves film festival and is a selection of the past few years' best films, which have won prizes at international festivals.

Also, we will show a panorama of the Indonesian society, its complex internal relations, and historical and contemporary contexts, in the selected films from the Forum Lenteng collective from Jakarta, a group of filmmakers, artists and theoreticians.

Programme 1

Manodpera

dir. Loukianos Moshonas, France/Greece 2016, short feature, 28'

Down on the ground floor, through the seasons, an Albanian worker and a young upper-class Greek are renovating a flat. Up on the roof, at night, the young man and his friends talk about the meaning of life.

Meryem

dir. Reber Dosky, Netherlands 2016, documentary, 15'

The film was made during the battle of Kobani. It shows women at the centre of fighting IS. Stoically resilient and assisted by the US Air Force, these women are fighting for freedom.

Flor de mil colores

dir. Karen Vazquez Guadarrama, Belgium 2015, documentary, 23'

Flor de Mil Colores is an intimate portrait of Emiliana, a single mother who tries to survive in a remote Bolivian miners' camp 4,897 metres above sea level.

Der Block

dir. Nadine Boller, Kyrgyzstan/Switzerland 2015, documentary, 9'

In the steppes of Kyrgyzstan, a Soviet-era building foundation gains importance in the everyday lives of today's nomads.

#YA

dir. Ygor Gama, Florenca Rovlich, Argentina/Chile/Germany 2015, experimental, 15'

First it's paint bombs, followed hard by riots. Tweets proclaim what is to be done. Resistance is everywhere. Something has to give. Two young activists meet amid turbulent events. They dance. The city belongs to them.

Programme 2

Import

dir. Ena Sendjarevic,
Netherlands 2016, short
feature, 16'

A young Bosnian family lives in a small Dutch village. Their everyday attempts to make a life in the new place are often absurd, making us reflect on the condition of Europe today.

Polonez

dir. Agnieszka Elbanowska,
Poland 2016, documentary, 16'

The manager of a community centre in Aleksandrów Kujawski announces a contest for presentations of patriotism. The entrants are to be creative, there are no formal restrictions.

Las disco resplandece

dir. Chema Garcia Ibarra,
Turkey/Spain 2016, short
feature, 12'

It's a Saturday in April. The sun is setting, the shadows settle on the mountains. Five young men are getting ready for their evening out. They have drinks, a car and music. Never mind that the disco has been closed for years.

The Manliest Man

dir. Anuj Gulati, India 2016,
short feature, 22'

When the village potter fails to father a son, the local leader calls on the 'manliest man' to help the family.

Greetings for Kropsdam

dir. Joren Molter, Netherlands
2016, short feature, 24'

Lammert wouldn't hurt a fly. He lives in the small village of Kronsdam in Groningen with his fancy pigeons and his best friend, Frieda. His peaceful life is upset when his neighbours begin to suspect him of working for an electric power company that wants to build a wind turbine in the village.

**Forum Lenteng
Films Selection**

The selection of films made by the Forum Lenteng collective from Jakarta includes documentaries and shorts made in the past few years, including *A piece of tale*, *The dragon who walks on water*, *The Archive* (tribute to H. Misbach Yusa Biran / *Sinematek Indonesia*), *The Unfinished Stream*, *The raging soil*, *Tiger of Minahasa*, *Years of drizzling land* and interviews with the people of Papua, *EBEAILA* and *Story from Karaka Island*. Otty Widasari, a Forum Lenteng founder, will visit Ujazdowski Castle in December 2017 to talk about the collective's practices and to lead workshops with the *Intervalo-Escola* group. We can learn about the collective's methodology in its Akumassa social education programme in the exhibition.

26 **Tita Salina**

100^{1st} Island – The most sustainable island in the archipelago,
2015
video 14'11"

Tita Salina works mostly with expanded narrative performances and video images. She chooses important subjects that are simultaneously global and local, ranging from urban gentrification to environmental pollution. She transforms documentary films into extensive epic landscapes.

The title of the video she created together with fishermen from Muara Angke, the *100^{1st} Island*, is a reference to the famous tourist paradise called the Thousand Islands (Kepulauan Seribu), a chain of 110 islands in the Java Sea north of Jakarta. To reach the hundreds of private or chartered 'artificial paradises', the world's largest archipelago, one must cross a sea of rubbish in the polluted Jakarta harbour. Salina's video is a protest against the passivity of the local authorities and a beautiful but harsh critique of the government deal that has allowed this to go on for years. The people living in the town in which the film was made will soon enough also be affected by the approaching seawall project, which aims to stop the flooding of towns and their new seaside residential areas by rising sea levels. It is a component of a gentrification plan which includes creating a further 17,000 islands in the archipelago and which is advancing despite the constant questioning whether it will solve Jakarta's real problems of fighting water pollution and waste management.

Discursive programme to accompany *Gotong Royong. Things We Do Together*

Curators of discursive programme

Marianna Dobkowska and Konrad Schiller

All the meetings will begin at 6 p.m. and take place in the exhibition space

The discursive programme supplementing the *Gotong Royong. Things We Do Together* exhibition intends to add to what we learned from the exhibition itself. Recent changes in the social, political and economic climate—including economic crises, political-religious extremism, the questioning of climate changes, populist and nationalist trends, the crisis in education and the gradual breakdown of community ties—seem to be universal. The *Gotong Royong. Things We Do Together* exhibition offers projects, actions and grassroots solutions by using artistic-educational activism to defy these negative indicators. We would like this discursive programme to put the exhibition in a broader context. The programme's meetings will differ both in format and in their way of presenting knowledge. The meetings will involve artists and activists who are taking part in the exhibition, as well as analysts of culture and of connections between politics and economics.

We believe that it is important to investigate concrete issues. In these meetings, we will think about what acting together means, why nationalist tendencies are picking up and what role an unconventional perspective can play in transforming education.

24/10/2017 (Tuesday)

Gotong Royong. A short history of Indonesian cooperation

Participants

Irwan Ahmet and

Tita Salina, Marianna

Dobkowska, Krzysztof

Łukomski, Reinaart

Vanhoe

08/11/2017 (Wednesday)

The rebirth of global nationalisms

Participants

Imani Jacqueline Brown,

Clara Ianni, Ewa Alicja

Majewska

08/11/2017 (Wednesday)

Education. Grassroots resistance strategies

Participants

Taina Azeredo, Joanna

Pawluśkiewicz,

Katarzyna Winiarska

08/11/2017 (Wednesday)

Exoticization, a barrier to liberating the excluded

Participants

Vincent Rumahloine,

Igor Stokfiszewski

Special events in the public programme

03/11/2017

karaoke party in the exhibition space

Alicja Rogalska and *Intervalo-Escola* *Protest Song Karaoke*

The event brings together seemingly disparate phenomena: the political engagement in protest songs and the unabashed celebration of pop-culture in karaoke. *Protest Song Karaoke* aims to reinterpret the space of conviviality, socialising and singing as having radical political potential. Can we reclaim powerful affective experiences of togetherness, acceptance of failure, earnestness, amateurism, fun and humour for emancipatory politics? On a practical level *Protest Song Karaoke* responds to the wider social need of refreshing the repertoire of songs used during street protests and can be utilised as a rehearsal for future protests.

every Thursday on November at 4 p.m.

series of kaleidoscope conversations in the exhibition space

Imani Jacqueline Brown *Truth as Theatrical Fiction*

Fascism is a disease traceable by its symptoms: aggressivity, nationalism, consolidation of power, corruption, ahistoricism, racism, etc. Yet these symptoms are merely signals of an underlying condition: the atrophy of the inquisitive faculties of individuals and of society-at-large. Facing a global fascist surge, we must consider: What questions do we ask ourselves, our peers, our families, our teachers, our leaders, and what questions do we stop ourselves from asking?

Truth as Theatrical Fiction is an exploration of those places where our minds are emboldened to wander and where they are prohibited from straying. The central component of this project is a series of *kaleidoscope conversations* – a mode of dialogue that privileges questions above answers. One question leads to another; the questions weave together into a dynamic conversation that foregrounds the courage to explore

the unknown together rather than our tendency to wield the knowledge and truths we hold dear as weapons.

Each Thursday at 4pm, throughout the month of November, Ujazdowski Castle will host a *kaleidoscope conversation* in the *Intervalo-Escola* space. During the week, Friday through Tuesday, an audio recorder is available here in the exhibition space to offer a platform for anyone to deliver a 5-minute statement in answer to the following question: “How did ‘we’ (society) come to arrive at this moment?” We would like respondents to answer the question however they deem appropriate, in English if they feel comfortable doing so. The responses given will be analyzed on Wednesday and will determine the seed question for that Sunday’s *kaleidoscope conversation*. The conversations will be recorded and mapped, revealing surges, convergencies, shifts, and holes in our thought processes. Ideally, for participants, this project will be a meaningful practice in questioning assumptions, setting aside egos, and uniting in our thirst for humble commiseration.

These questions will be documented weekly through an ever-developing poster, which will be printed and made available at the end of November as an archive of our collective thought journey and as a take-away for participants and the general public.

09/11/2017

lecture in the exhibition space

Sara Rodowicz-Ślusarczyk *What connects, and what divides?*

Lacan claimed he knows no other source of brotherhood than segregation. In 1973, in an almost prophesising manner he considered the future growth of racism inevitable – in spite of the hopeful atmosphere of a France which at the time seemed more progressive than the United States. What does the psychoanalysis of Lacan – who always considered himself a continuator of Freud – have to say about social bonds? It’s worthy of our attention, because the relation between a psychoanalyst and an analysand is a particular form of this social bond, the repercussions of which have a political dimension. Together with Lacan, we can add the concept of *jouissance* to the group identifications – based on segregation but also structured in varied ways – as that which is motor of society.

11/11/2017

vocal performance in the exhibition space

Barbara Kinga Majewska

Koncert życzeń na Święto Niepodległości
 [Radio request programme for the
Independence Day]

The act of publicly voicing one's wishes on Independence Day is an expression of real wishes, shortcomings, needs, dreams and beliefs. Individual voices tell about private and personal thoughts and feelings vis-à-vis the great national narrative built around the word 'independence'. The 'song' attached to the wishes works as a signal, gift, threat, sign, prophecy, symbol, intention or vision. The wishes become a way to critique reality. The project explores the public's creative potential to build the concert's programme and examines the artistic framework of events planned for national holidays. *Koncert życzeń* is a voice in the discussion about the role of the performer in the process of the creation of contemporary music and an attempt to learn about the possibilities of interpreting reality with the voice as medium. *Koncert życzeń* is a reference to the *Koncert Prawykonań*, which took place in 2014 in Nowy Teatr during the *Instalacje* festival. Four premieres of commissioned compositions made up the programme of *Koncert Prawykonań*, a part of the Ministry of Culture and National Heritage *Kolekcje – Zamówienia Kompozytorskie*. At the 2014 concert Barbara Kinga Majewska and the Kwadrofonik group (Emilia Sitarz, Bartłomiej Wąsik, Magdalena Kordylasińska-Pękała and Miłosz Pękała) played compositions by Aleksandra Gryka, Andrzej Kwieciński, Sławomir Wojciechowski and Wojciech Blecharz, with scenography by Yulka Wilam. In 2018, Barbara Kinga Majewska, the originator and one of the players in *Koncert Prawykonań* will offer a new form for the concert. Giving up on the support and patronage of state institutions, she puts the day of state institutions at the centre of the artistic event. She will allow the public to decide the concert's programme. Interpreter becomes creator.

12/11/2017

questionnaire and performance in the public space

Clara Ianni

Otwarty pomnik [Open Monument]

location to be announced on November 10th 2017

Clara Ianni, an artist from Brazil, often works with different social groups on developing their identity and memory. The performative and participatory action in public space *Open Monument* asks questions about the possibility and needs of representing collective memory. It will be based on the findings of the questionnaire the artist sent out to people living in Warsaw. *Open Monument*, which is created in the form of an event, will be built literally out of the voices of people from different social and age groups, classes and ideologies. The work consists of a joint effort by people with radically different worldviews to open a communications channel working without selection criteria, which reveal the most contrasted or most common opinions.

The direct inspiration for this project, and its planned location on 12 November 2017, is the controversial monument of fraternal arms. It was erected in Warsaw's Praga district in 1945 to commemorate the joint Polish–Soviet struggle against Nazism. This product of Polish–Russian artistic cooperation was taken down in 2015 for the construction of the metro. The monument was never restored. *Open Monument* will be placed on its base as a realization opening the situation with its non-materialness. It will construct public opinion collectively and performatively, stress the constructivism in the writing of history and the fluidity of memory, note the government's moulding of society in a process of constant transformation, and observe the fact that monuments and other material facts (motorways, schools and so on) are created out of public money as manifestation of a passing historical dynamic by both what they reveal and what they hide.

This event will take place in the public space and materials from the work on the project will be presented in the exhibition space. The artist will develop a script for her activity according to the questionnaires she collects and in cooperation with members of the *Intervalo-Escola*.

workshop

Edyta Jarzab

Improvisation Street

Because at the beginning of her political career her voice was perceived as a typical housewife's, British Prime Minister Margaret Thatcher was forbidden to speak on behalf of her party. But knowing that an Iron Lady's voice must be composed, strong and deep, she spent years exercising it to build it into a voice of authority. The radio play *If the Voice is Over* based on the text *Voice is Over* by Edyta Jarzab is the artist's commentary on different women's voices and the meaning of individual sounds. Jarzab examines the phenomenon of voice: what does it consist of, how does it sound and do some frequencies prevent women from speaking publicly on important issues concerning humanity? Like a foreign accent that must be erased to become trustworthy. What is brute force, shushing, mute bodies, what is the significance to women of the myth of Philomela with her tongue cut out? The artist analyses various social and cultural contexts of female powerlessness, which she calls women's hell.

Here, in a workshop vocal group the activist and cultural animator will work with the public and the *Intervalo-Escola* academy on the choreography and projecting of voice. The 'no mothers, no daughters' workshop will search for a common sound reality, listen to the resonating body in relations with others, observe the twitching of the skull bones—in other words to learn about one's body in relation to others as a sensitive receiver of waves and a sensitive instrument. Participants in the workshops will experience the acoustic qualities of space, the reach and power of voices, individually and together. They will find a space to be together without having to become a choir. They will focus on energy processes, and not on forming a formation. The joint improvisation will serve as a basis for interaction, a process of seeking amplification and realization of values that are worth amplifying. Because the voice itself is one such value, a means of narration, of expressing personal and shared experiences.

The workshop's finale will be an intervention in the public space.

Biographical notes

Irwan Ahmett and Tita Salina
(Indonesia)

Irwan Ahmett is an interdisciplinary artist whose work lies between art and design. He and Tita Salina have been running the Ahmett Salina Studio in Jakarta. Tita Salina's works include elaborate narrative performances as well as videos. She focuses on important global and local issues – from the gentrification of cities to environmental pollution. She transforms documentary video footage into complex epic scenery. Artists have joined forces in long-term projects related to local Indonesian communities by creating documentary films, organizing workshops as well as interventions, and, through this, changing the local everyday life for the better, whilst at the same time slowing down the fierce, capitalistic transformations of places subjected to the laws of the market. They worked together in the red light district in North Jakarta, where they conducted an informational campaign on contraceptives and workshops on architecture and poor-design in the Kampung District (housing-estates of low social and economic status). They spread awareness on the subject of energy consumption in Indonesia, whose hundreds of millions of inhabitants are dependent on scooters and large trucks for transportation. In recent years, along with over a dozen of young artists and designers, they have formed an informal local housing fraternity and project team, which is characterized by energy and enthusiasm for the work they do.

Francis Alÿs
(Belgium/Mexico)

His poetic, post-conceptual and interdisciplinary work arises at the intersection of artistic practices, architectural considerations (he studied architectural history), and social practices. He deals with justice in the distribution of space, the tension between politics and poetics, individualism and community, as well as powerlessness. Similarly to the creators of the land art of the 60s and 70s, he is interested in perpetuity and passing away, but understood in

terms of geological time – in his perspective, it captures individual memory and collective mythologies. His works are often ephemeral or are dematerialized and function in the form of gossip, stories, or anecdotes. The most notable implementations include, for example, walks serving to organize public space, e.g. with a magnetic dog.

Tainá Azeredo
(Brazil)

Curator and activist from Brazil, who for the past four years has been involved in organizing a grass-roots school in the Amazon jungle. She works there with a group of artists, architects, activists, local community, and also local administration. She completed her studies in Dance and Performing Arts, Art History, Criticism and Curatorial Studies. She was a curator of exhibitions as well as editor of publications. She managed projects at the Crossway Foundation, coordinated the program *Create & Inspire – Brazil* for young artists from Arab countries. Azeredo was the director of the independent art space Casa Tomada in São Paulo, Brazil, where she developed networking programs. She investigates the concept of joint work, horizontal thinking, and she treats the curatorial practice as a territory to provoke discussions, meetings and debates around the art field. Resident of *U-jazdowski* under the program *Re-Directing: East*.

Dorian Batycka
(Canada/Poland)

Art critic, curator, performer and frequent contributor to numerous publications, including *Hyperallergic*, *Selections*, *Frieze Blog*, and *Nero*. His interests are investigating intersectional issues stemming from relational aesthetics, social movements, and geopolitics. As a curator, he has been involved in numerous international exhibitions and projects at venues such as: the NSK Pavilion at the 57th Venice Biennale; *kim?* Contemporary Art Centre, Riga; Royal College of Art, London; Bait Muzna for Art Film, Muscat; and the Maldives Pavilion at the 55th Venice Biennale. Since October 2015, he has been employed as a curator at Bait Muzna for Art Film

(BMAF), which is a new institution located in Muscat, Oman. The mandate of the institution is to explore discursive developments in contemporary art and film, with a focus on the Arab world.

Imani Jacqueline Brown
(USA)

New Orleans native, artist, activist, researcher who works to expose the layers of oppression, injustice, resistance, and refusal that make up the aggregate of our society's foundational stones. She believes that art can drive policy, and orients her practice toward the ever-elusive flicker of justice on the horizon, knowing that our world cannot find balance until social, ecological, and economic reparations are won. She works as a Director of Programs at Antenna, New Orleans, is a co-founder of Blights Out, and a core member of Occupy Museums, whose project "Debtfair" was featured in the 2017 Whitney Biennial at the Whitney Museum of American Art, New York. Her writing has been published in a.o. "Pelican Bomb," "Krytyka Polityczna," "Shelterforce Magazine," and "Printed Matter's" Artist and Activists series. She graduated in Visual Arts and Anthropology from Columbia University (2010).

Centrala Designer's Task Force:
Małgorzata Kuciewicz and Simone de Iacobis (Poland)

Centrala was established in 2001. Today, the core architects of the group are: Małgorzata Kuciewicz, Jakub Szczęsny, and Simone De Iacobis. They perceive design as a creative process that cannot be separated from contemporary philosophical thought and other forms of arts. Centrala is devoted to broadening the field of architecture debate, inspiring interdisciplinary architectural and design activities, as well as creating artistic projects aiding critical statements on Polish space. A new understanding of space is part of the exhibition projects that they develop: reception of an exhibition can be influenced greatly by the sole arrangement of the exhibition space. They designed, amongst others, the Polish exhibition at Triennial di Milano in 2016, creating "spatial relief," being a reference

to the experimental exhibition projects of Oskar Hansen and Wojciech Zamecznik, which they realized in Milan in the mid-twentieth century.

Cooperative Spółdzielnia Ushirika
(Kenya/Poland)

A social-art project by Alfa Omegri (Alicja Wysocka) and the Mathare Valley community referencing the tradition of cooperative movements. It commenced its activity on January 23rd, 2017 inside a Mathare slum in Nairobi, Kenya. Its headquarters is located on the floor just above the Mathare Art Gallery. The project is realized thanks to the help and support of the Pamoja Foundation. Cooperative Spółdzielnia Ushirika are Diana Adhiambo, Margert Adhiambo, Philgona Aluo, Brian Bera, Małgorzata Markiewicz, Mary Mueni, Ann Mwikali, Millicent Ochieng, Susan Odhiambo, Rose Onyango, Nancy Opondo, Maureen Otieno, Joanna Rajkowska and Alicja Wysocka.

Marta Frank
(Poland)

A Silesian designer and art practitioner, whose projects refer to natural materials such as coal, oil and clay, and bring up questions of regional identity and local heritage. Author of the famous, coal based Sadza Soap. During her sessions in Indonesia, together with Jatiwangi Art Factory, she started to work with the original, rooted material of West Java and to research the traditional methods of using natural resources in the production of everyday items (such as natural cosmetics, for instance). During the Jakarta Biennale 2015, she introduced the original Jatiwangi made *Clay Soap – Sabun Tanah*, produced only from natural ingredients and with the use of oils coming from provincial, organic farming. Marta is the founder of MUS – a unique botanical-design studio and store in Katowice, Silesia.

Forum Lenteng
(Indonesia)

An egalitarian non-profit organization as a means of social and cultural studies development. It was founded by communication students, artists, researchers and cultural observers in 2003. The forum was set up to

develop knowledge on media, cinema and the art of its members by realizing production, documentation, research, and open distribution. The development of this knowledge then becomes the foundation for community discussions on social issues through art and media. One of their main programs is AKUMASSA (since 2008) for education of community-based media, carried out in collaboration with local collectives throughout several regions in Indonesia. This program utilizes the framework of media literacy and citizen journalism approaches to conduct workshops and media productions.

Clara Ianni
(Brazil)

In her practice Clara Ianni investigates the links between art, politics and ideology and analyzes the connection between political act and artistic deed. Using different media such as sculpture, installation, videos, and texts, her work critically reviews hegemonic historical discourses, investigating its zones of invisibility through the exploration of memory and possible counter-narratives as an example of a space of political agency. Clara Ianni has completed a BFA in Visual Arts at the Universidade de São Paulo. Among her exhibitions we have: *Utopia/Distopia*, MAAAT, Lisbon (2017), *Jakarta Biennale*, Indonesia (2015), *31st São Paulo Biennale*, Brazil (2014), *Yebisu Festival*, Tokyo (2015), *19th Panorama VideoBrasil*, 33^o *Panorama de Arte Brasileira*, Museu de Arte Moderna de São Paulo (2013), *12th Istanbul Biennale*, Istanbul (2011). In 2017 she was an artist-in-residence at *U-jazdowski*.

Edyta Jarząb
(Poland)

She is interested in voice as a bridge between the public and private sphere; listening, singing as well as improvisation as a practice of social resistance. She studies the sonosphere of protests and demonstrations as well as organizes sound walks, workshops and warm-ups before street demonstrations. Jarząb co-creates the sound collective *Critical Band Ensemble* and the improvisation group *SYRENY*.

She has participated in the exhibition "Post-peace" at the Württembergischer Kunstverein in Stuttgart, the Warsaw Autumn Festival with the performative group ETC, at the Sanatorium Sound Festival; she was the curator of the program "Sirens' Song" at the Museum of Modern Art in Warsaw. Co-author of "Warsound/Warszawa" published by *U-jazdowski*. She also cooperates with *Strefa WolnoSłowa* in Warsaw and the magazines "Glissando" and "Wakat."

Jatiwangi Art Factory
(Indonesia)

Founded on September 27th, 2005, JaF is a not-for-profit organization that focuses on the discourses of local rural life through arts and cultural activities such as festivals, performances, visual art, music, video, ceramics, exhibitions, artists in residencies, monthly discussions, radio broadcasts, and education. Since 2008, JaF collaborates with the Jatisura Village Government in doing research and experiments to connect people using contemporary participatory techniques within the arts.

Robert Kuśmirowski
(Poland)

Performer as well as author of installations, objects, photographs, and drawings. For the most part, his works are based on the reconstruction or copying of old objects, documents, photographs or on the creation of delusively similar imitations. Often, they do not possess a specific prototype, but only evoke the material culture of a certain time. In his larger installations, objects accumulate and form hardly apprehensible collections. This is how Kuśmirowski returns to the issues of memory, history and nostalgia that accompany the visual culture of the far and recent past, slowly disappearing under its new layers. He studied in the artistic department of the Institute of Fine Arts at the Marie Curie-Skłodowska University in Lublin.

LBH Jakarta Legal Aid Institute
(Indonesia)

Founded 1969 initially, it provided traditional legal aid to the poor, who had no access to it. In the 1980s, the Institute began to apply structural legal aid in handling cases – within the meaning

of court and extra-judicial disputes. It operated through strategic education programs aimed at improving the law in terms of empowering communities that usually do not have a chance in individual cases of conflict with the authorities. It is something like the Office of the Ombudsman. The local representative offices are located in several cities throughout the archipelago. The main goals of LBH include the establishment of a legally aware societal system and the support of a legal and administrative system assuring procedures through which each side can access support and enjoy justice. LBH reveals the abuse of power, points to injustice in individual cases, and propagates the values of a democratic constitutional state as well as justice for all the layers of Indonesian society, based on the Pancasila rules and the 1945 Constitution. The Institute also educates people so that they may formulate, express, promote and protect their own interests.

Alfadir Luna
(Mexico)

He graduated from the Visual Arts Department of the National Art School in Mexico City. Amongst other things, he performed a series of studies upon aesthetics, art and violence at Colegio de Saberes (Knowledge School) from 2010 to 2011. His work focuses mainly on processes related to the theories of knowledge and on artistic interventions at specific sites. Since 2006, he has carried out his work within the context of public markets in Mexico City and the social structures that constitute them. His work has also been shown in various public venues both in Mexico as well as abroad, such as: Museo Universitario de Arte Contemporáneo (MUAC) in Mexico City, Museo de Arte Contemporáneo de Monterrey (MARCO) in Monterrey Mexico, Guest Projects in London, and Storefront for Art and Architecture in New York.

Barbara Kinga Majewska
(Poland)

She specializes in performing contemporary music. Her area of expertise and main interest is the voice – both as a musical instrument and a form

of expression as well as a communicative device used in publicity and education. In 2011, she took part in the “Opera Academy” Young Talents Development Programme at the Grand Theatre – National Opera in Warsaw. In 2012, she graduated from the Interdepartmental Postgraduate Song Interpretation Course at the Fryderyk Chopin University of Music in Warsaw. She is currently writing her PhD in the Creative Psychopedagogy Department at the Maria Grzegorzewska Academy of Special Education. Laureate of numerous scholarships, columnist in the monthly “Ruch Muzyczny,” and author of “Krytyczny przewodnik po sposobach realizacji zapisu nutowego we współczesnej muzyce wokalnej” [“A critical guide to ways of writing scores for contemporary vocal music”].

Open Place: Yulia Kosterieva and Yuri Kruchak (Ukraine)

Yuri Kruchak studied scenography at the Kharkiv State Academy of Arts, environmental design at the Kharkiv State Academy of Design and Arts. He did postgraduate studies at the Painting Department of the Kiev National Academy of Fine Arts and Architecture. Yulia Kosterieva studied scenography at the Kharkiv State Academy of Arts, graphic design at the Kharkiv State Academy of Design and Arts. She did postgraduate studies at the Kiev National Academy of Fine Arts and Architecture. Kruchak and Kosterieva work performatively in public space, creating a community of artists and audiences whose behavior helps to interpret and visualize social structures. They refer to the relationship between the artist and the audience. As curators and organizers, they combine the creative and receptive side of the art world in the story of one’s own life. In 1999, they launched the artistic platform Open Place, which aims to deepen creative research and create links between the artistic process and various layers of modern society. They define art as a space wherein artistic, social and political processes intersect and the purpose of the platform is to distribute a specific form of equality and liberation, broaden the boundaries of art, engage new groups of people

in creative processes, and to establish a fruitful dialogue between society and artists. www.openplace.com.ua

Pasir Putih
(Indonesia)

An artistic community from Pemenang, Lombok, Indonesia. Founded by two brothers, Muhammad Sibawaihi and Muhammad Gozali, who, together with a group of local activists and invited artists, using the tools of art, journalism, and communication, create an art education program for the community. Every year, a team of people centered around Pasir Putih co-create the art festival Bangsal Menggawe, which takes place in a port bay by the ocean. <http://pasirputih.org/>

Alicja Rogalska
(Poland/UK)

Polish artist, living in London and working internationally. She refers to herself as a midwife who initiates a process and coordinates it. She emphasizes that in this process of creating a common whole, the people involved in it and their stories interest her the most. The artist uses her privileged status as a platform to create space in the public sphere. The initiated events or meetings – ephemeral moments – are catalysts for collective deliberation, imagination, questioning, and testing of different ways of being together. Her practice is centered around the motifs of social and political contexts of everyday life, including research and the production of situations. Rogalska’s implementations are rooted in both contextual and speculative work, somewhere between that which already exists and that which might be possible. Graduate of Fine Art (Goldsmiths College, University of London, 2011) and Cultural Studies (University of Warsaw, 2006). Resident of Kulturkontakt in Vienna; in 2017, the artist received the IASPIS grant in Stockholm.

Rumah Cemara Center
(Indonesia)

The Center founded by five former drug users in 2003. The aim of this community organization is to improve the quality of life for people with HIV/AIDS,

drug consumers, as well as other marginal groups in Indonesia through peer support approach. Rumah Cemara dreams of an Indonesia without stigma and discrimination, thus why the organization will soon participate in the Nationwide AIDS treatment and drug control programs along with the formulation of policies in favor of the fulfillment of human rights and equality. Since 2011, Rumah Cemara started to use football and later, also boxing workshops for their sport development program and opened their office to the public. In 2013, they started the “Indonesia Tanpa Stigma” as their national campaign. With the help of a few new friends, they held a sports festival with the tag line “Solidarity Run.”

Vincent Rumahloine
(Indonesia)

Indonesian artist working with mixed media, mostly photography and video. He graduated from the Fine Arts Department of the Bandung Institute of Technology in 2009. After, he began to work as a high school art teacher until 2014; this experience of dealing and interacting with high school students taught him how to interact with communities in the future. Since 2011, he has been involved in social work as a volunteer in several organizations including Rumah Cemara Center (HIV and Drug Addiction Treatment Center located in Bandung that works on anti-discrimination programs too). Those experiences are crucial for his art practice.

Iza Rutkowska
(Poland)

Artist, animator, and manager of culture. Founder of the Forms and Shapes Foundation (www.formyikszaltaly.pl) and School of Practical Science (www.szkolanaupraktycznych.pl), director of the film *Podwórko im. Wszystkich Mieszkańców* [The All Residents’ Yard]. She cooperates with municipalities, non-governmental organizations, cultural houses, and art institutions in Poland as well as abroad. Her projects were carried out, amongst others, in collaboration with Zachęta, Ujazdowski Castle Centre for Contemporary Art, National Gallery in Jakarta, and Museum of

Modern Art in Bologna. Rutkowska's activities, which are on the confines of architecture, design and performance, focus on giving public spaces new forms and shapes. They engage people from all walks of life and of all ages. They are transitory, but more often they transform into a long process of local integration.

Maciej Siuda
(Poland)

His diploma (Faculty of Architecture of Wrocław University of Technology) was presented in, among others, the Guggenheim Museum in New York. Finalist in the international competition Archiprix. Co-founder of the international architectural workshops IWAU. He teaches at the School of Form and the Kielce University of Technology; he is the originator of the workshop-collective Balon. Siuda is constantly experimenting and designing in a duo with Rodrigo García Gonzales. Since 2012, he has also been developing his own design activity. He implements projects in, amongst others, Spain, Italy, Poland, and Haiti. One of the architect's recent projects includes the design of a school, currently under construction in Haiti, done in cooperation with the Poland – Haiti Foundation, which helps Haitians after catastrophic earthquakes.

Magdalena Starska
(Poland)

Author of drawings, performances, and installations. She graduated from the Poznań Academy of Fine Arts. At the turn of 2007/2008, she set forth on a half-year trip to study the culture of South America. She has been a member of the Penerstwo group since 2008. In 2010, Starska received a scholarship from the Budget of the Minister of Culture and Arts and in 2014, the Young Poland scholarship. Student of Interdisciplinary Doctoral Studies at UAP in Poznań, where she has been working in the Intermedia Department since 2016. Author of many national and international exhibitions as well as social and performative projects.

Igor Stokfiszewski
(Poland)

Literary critic, playwright, member of the "Krytyka Polityczna" team. He studied Polish Studies at the University of Łódź and at the Jagiellonian University in Kraków. Author of the book *Zwrot polityczny [The Political Turn]* (2009). He has published in, among others, "Gazeta Wyborcza," "Tygodnik Powszechny," "Halarcie," "FA-arcie," "Notatnik Teatralny," and "die tag-eszeitung." As a reviewer, he collaborated with the television program Kinematograf (TVPI) and Czytelnia (TVP Kultura). Stokfiszewski collaborates with Nowy Teatr in Warsaw as well as Teatr Łażnia Nowa in Kraków and Berlin Biennale.

Alicja Wysocka
(Poland)

She studied at the Academy of Fine Arts in Kraków, the School of Design and Crafts in Gothenburg and the Vrije University in Brussels. She defended her diploma at the Academy of Fine Arts in Poznań. She completed her studies in the Department of Cognitive Science and Philosophy of Mind at UPJP2 in Kraków. She works within Alfa Omegi (www.alfaomegi.com). Alfa Omegi implements projects on the borderland of art, design and social activism. It utilizes the experiences of artisans, craftsmen, and draws inspiration from local traditions. Its work is not about the promotion of people, but rather the effects of joint work. Alfa Omegi's operation consists of making alliances, in which everyone has the same voting rights. The name was inspired by the Omega Workshops, a group founded by artists, designers, and writers in London in 1913 who believed that by sharing their skills they would gain more autonomy and would be able to be free of institutional assistance.

Otty Widarsari
(Indonesia)

Painter, video artist, writer, filmmaker, curator, and media activist. She was educated in Journalism at the Jakarta Institute of Social and Political Science (IISIP), then completed her bachelor's degree at the Faculty of Art, Jakarta

Institute of Art (IKJ) in 2013. She is one of the founders of Forum Lenteng and is in charge of Community-Based Media Education and Empowerment Program, one of which is Akumassa.

Jaśmina Wójcik
(Poland)

An artist dedicated to activism and community focused art. PhD-lecturer at the Academy of Fine Arts in Warsaw. In 2016, Wójcik received 1st prize in the Film Awards Competition, granted by the Museum of Modern Art and the National Film Institute, for the feature-length film "Symphony of the Ursus Factory." In 2015, she received (together with Iza Jasińska, Pat Kulka, and Igor Stokfiszewski) the Grand Prix of Warsaw Cultural Education Award for the "Factory. Ursus 2014" project implemented in the urban space of a former Mechanical Plant in Ursus. In 2015, the artist participated in the "Radical Democracy: Reclaiming the Commons" project: as a member of the Warsaw team, she was one of the initiators of "City – a Common Cause," an informal coalition of Warsaw's initiatives working for the protection of public space.

Curators' bio

Marianna Dobkowska
(Poland)

Curator of residencies, projects, and exhibitions. She edits and designs publications as well as handles the production of new artistic works. Since 2004, affiliated with the Residency Programme at the Ujazdowski Castle Centre for Contemporary Art in Warsaw – one of leading residency programs in Central Europe. She has curated and co-curated projects such as "Public AIR," "We Are Like Gardens," "Porthos," and "Akcja PRL," which were carried out in public spaces and included the active participation of wide audiences. Together with Krzysztof Łukomski she curated a two-year long project and the exhibition at the National Gallery of Indonesia in Jakarta titled *Social Design for Social Living* (2015–2016) and exhibition-meeting at Ujazdowski

Castle Centre for Contemporary Art *Gotong Royong. Things We Do Together* (2017). Dobkowska received her MA in Art History from the University of Warsaw and completed postgraduate studies in Curating from the Jagiellonian University in Kraków. During her visits to Indonesia, she researched the field of socially and politically sensitive art practices and investigated the modes of work of various communities in Java.

Krzysztof Łukomski
(Poland)

A PhD-lecturer and curator of various art-events. He works in the field of art-education, wherein he focuses on new methodologies of process-oriented approaches, teaching in the Department of Intermedia at the University of Art in Poznań, International Design University, and the School of Form. Together with Marianna Dobkowska, he worked on two exhibitions and programs at *U-jazdowski* in Warsaw: *Gotong Royong. Things We Do Together* and *Social Design for Social Living* (exhibition at the National Gallery, Jakarta, Indonesia June-July 2016). He is interested in the interdisciplinary and performative experiences of contemporary art & social design as well as community-based art-practices. One of the Team works organized by Krzysztof was an official part of the 2017 Kathmandu Triennale program. As a broad traveler and researcher, he focuses mostly on the convergence of new art-education methodologies, the psychology of art reception, as well as communication design and the mobility of artists.

Participants of *Intervalo-Escola – Time for a break*

Adelina Cimochoicz
(Poland)

Graduated from the Faculty of Architecture of the Białystok University of Technology. Currently studying at the Faculty of New Media Arts of the Academy of Fine Arts in Warsaw. Active Member of the Committee of Defense of Tenant's Rights and the Consortium for Postartistic Practices.

Jakub Depczyński
(Poland)

Almost graduated from the University of Warsaw. Currently studies at the Faculty of Management of Visual Culture of the Academy of Fine Arts. For years he has been working as a producer and organizer of theatre festivals (having a very special relationship with the infamous Malta Festival in Poznań), film festivals, and concerts. Recently started an internship at the Museum of Modern Art in Warsaw and joined the Consortium for Postartistic Practices. He's interested in politics, algorithms, urban studies, and cooking.

Kamila Ferenc
(Poland)

Lawyer, activist, feminist, student of sociology at the University of Warsaw. Co-founder and activist of the grassroots student movement "Engaged University." Engaged in the anti-discriminatory section of this movement and in a "service learning" project aimed at researching and solving of foreign students' problems, refugees included. On a daily basis, she works in an NGO fighting for reproductive rights enforcement. Interested in urban studies.

Agata Grabowska
(Poland)

Graduated in Management of Visual Culture from the Academy of Fine Arts in Warsaw. Co-curator (with Ola Rusinek) of the exhibition *Decadence/Gift shop* organised inside the club-café Eufemia. Starting in October, she will develop her interests in urban studies by doing a master's degree at the Institute of Applied Social Sciences of the University of Warsaw.

Karolina Grzegorzczak
(Poland)

Cultural anthropologist, feminist, graduate student of the Institute of Polish Culture (University of Warsaw). She spent a year at Freie Universität Berlin, working mostly on performance archives and the art of protest. Currently, her research interests focus on micro-history and working class culture. She is conducting field research among the former workers of FSO (Polish

automobile manufacturer). She collaborates within the grassroots student initiative "Engaged University".

Mateusz Kowalczyk
(Poland)

Visual artist, performer, activist. He studies at the Media Arts Department of the Academy of Fine Arts in Warsaw. Artist manifests the influence of shamanism (ritual trance dance and music, singing and rituals) with intermediate techniques (object, installation, performance, painting). In his artistic practice, significant is the creation of a common experience at a given moment with a local community.

Filip Madejski
(Poland)

Visual artist, composer, drummer, audiovisual producer, participant. He studied at the Faculty of Media Art of the Academy of Fine Arts in Warsaw. Co-founder of the band How How. Between 2012-2014, he collaborated with Grzegorz Kowalski's studio during the workshops "Creativity and Cooperation" at the Ujazdowski Castle Centre for Contemporary Art. He studies sound as a space of interaction. As far as theoretical considerations are concerned, he is interested in the idea of "creator as interlocutor," understood as a form of dialogue in the field of culture and artistic education. One of the goals that he sets for himself is the activation of the community of arts academies in public debate and the modification of the overall character of didactics at the Warsaw Academy of Fine Arts. He is also an activist of the Engaged University, Consortium of Post-artistic Practices, and the (currently forming itself) Engaged Academy.

Ola Rusinek
(Poland)

Socio-cultural animator, local activist, an initiator and participant in the majority of social projects led by "Friendship Neighbourhood" in the Bemowo district of Warsaw. Cooperates with young Belarusians and Ukrainians, with an interest in speaking the Russian language. Co-curator (with Agata Grabowska) of this years

exhibition "Decadence/Gift shop" organised in the club-café Eufemia. (Almost) a graduate student of Visual Culture Studies from the Academy of Fine Arts in Warsaw.

Jana Shostak
(Poland)

Graduated from the Faculty of Intermedia at the Academy of Fine Arts in Kraków and the Faculty of Media Art at the Academy of Fine Arts in Warsaw (diploma entitled "Nowacy" 2017). In her artistic practice, she focuses on activating/hacking the community within the non-artistic system. She believes in the effectiveness of art. Winner of the Critics Award (Best Diploma of the Academy), Grand Prix (Young Wolves '16), 1.miejsce (In Out Festival), and Audience Award (Transmission Video Art Festival). In 2015, Shostak established one of the Polish Guinness Records. She holds the official volunteer certificate of World Youth Day 2016. She has participated in numerous festivals and exhibitions, among others, The European Biennial of Contemporary Art Manifesta 11 (Zurich); Draft Systems Biennale Wro (Wrocław).

Katarzyna Sztarbała
(Poland)

Dancer, performer and cultural manager. Member of the artistic collective Laboratorio in Madrid, where she took part in many productions and dance-theater performances as well as dance improvisation cycles. She also participated in projects on the crossroads of art and scientific research at the University Carlos III in Madrid. Engaged in social and artistic activities with children and immigrants in Madrid. She's trying to bring contemporary dance language to people with limited access to art (Veranos singulares project in the province of Madrid).

Bogna Tęczynopol
(Poland)

After receiving her BA degree in fashion design in Kraków, she moved to Warsaw to study Visual Culture at the Academy of Fine Arts. Struggles to make a living working in the field of culture; currently she works as an

audience assistant and exhibition guide at the Museum of Modern Art. Active member of the Consortium for Postartistic Practices. She's interested in feminist practices situated on the fringes of art and activism.

Jakub Wielgo
(Poland)

Sociologist, just finishing his MA in Sociology from the University of Warsaw. In his free time, he works at "Uniwersytet Zaangażowany" (Engaged University), an organization that focuses on fighting all kinds of inequalities (including racism, sexism) at university and its surroundings. Strongly believes that social diversity is one of the most important, and, on the other hand, one of the most controversial topics nowadays. Member of the first Service Learning Project in the history of Polish universities. Cooperates with students from Berlin and Northampton on the topic of fighting social exclusion. Member of multi-universities group that tries to implement the anti-discrimination law in all of Poland's universities.

