

damdam – a collective of 14 collectives brought together by de Appel Curatorial Programme, Sandberg Instituut temporary master's programme Lumbung Practice, and Gudskul, Jakarta – launched a flock of invitations to the different collectives that make up its ecosystem. The responses to these invitations echoed each collective's needs, and flew back in the form of instructions for damdam to respond to. From their diverse and rich territories around the world, the collective's instructions are in dialogue with the resonant question: *how to build a house without bricks?*

We invite you to walk through our house of collectives. Its bricks are the questions that keep us together: How to organise? How to distribute resources and labour? How to share what we produce? Its living room, kitchen and bedroom hold our strategies for survival; keeping our friends warm on cold days, unexpectedly talking about larger conflicts throughout the daily maintenance of a shared space, or amplifying the struggles of our locality so that none of us has to face them alone.

The works presented here are the materialisation of the instructions mentioned above. Some pieces were replicated overseas, in the collective's locality, like an equal antipode of solidarity. Other works intend to illustrate the techniques developed by collectives and self-managed groups that sustain domestic labour, lighten the endless administrative tasks, or refresh the intense warmth of affections that fit inside the house.

During the process, the fees and production costs emerging from each instruction were dialogued and re-adapted between Hosts (damdam members located in Amsterdam) and Collectives (in their own localities around the world) not as fixed amounts but adapting to the collective's need as a practice of equity. From this conversation, the works were then hand-built in Amsterdam; some are finished pieces, some are temporary, and some are trials to be built and used in the different localities where they help with daily activities and specific needs. So, if you cross a draft or a model, be assured that it's echoing new meridians of homely ways.

Be welcome.

PUBLIC PROGRAMME



OPENING EVENT

Friday 3 July, 17:00–20:00

During the opening, one of the exhibited works, a clay oven, will be activated as the centre of an ongoing ritual gathering. Visitors are invited to gather around the fire, share stories, prepare bread together, and take part in a collective moment of making and eating.

COLLABORATION WITH CREATIVE PRODUCER PROGRAMME AT KUNSTVEREIN AUGHIRM

Sunday 5 July, 17:00–19:00

This public programme is a collaboration between participants of the Lumbung Practice programme in Amsterdam and Kunstverein Aughrim Creative Producer Programme in Ireland, which is a curatorial production framework focused on artistic accompaniment, collective learning, and building support structures for contemporary art practices.

Developed through exchange between the participants of both programmes, the July 5th gathering will unfold through two artistic presentations by artists Avril Corroon and Katie Watchorn, on questions of living conditions, infrastructure and the politics of place.

This will be followed by a panel conversation with the Kunstverein Aughrim Creative Producers on sustaining curatorial and artistic practices through collective organisation and infrastructures of care and hospitality. The programme emerged from the practices, urgencies and methodologies of cultural workers involved, creating a space for peer learning, experimentation and polyphonic dialogue. Kunstverein Aughrim's collaboration with de Appel is supported by the Arts Council of Ireland.

DIGITAL PROGRAMME: BUILDING A HOUSE WITH WIRE

From Friday 3 July on dampack.lumbung.space

The digital programme extends the exhibition into an ongoing online space hosted on lumbung.space, bringing together films (*Film Pot* and *Footage Therapy*), interviews (*Rice to Meet You!*), radio transmissions, reading sessions and knowledge sharing (*Low Budget, High Concept*), archival materials from the two-year process of forming Lumbung Practice (*Rumours and Humours*) in Indonesia (Six-Pack) and Amsterdam (damdam), alongside contributions from participating collectives. It functions as a shared infrastructure for staying connected across different localities and temporalities.

The platform is shaped through contributions, coexistence and collective use. Some materials remain continuously accessible as part of a growing digital archive, while others unfold as temporary interventions during the exhibition: curated film programmes, knowledge-sharing gatherings, DJ sets and evolving textual and audiovisual harvests. The digital space acts as another room within the house: a space where different rhythms, contexts and forms of knowledge can encounter one another and continue circulating beyond the physical.

WHAT'S NEXT? ITERATION II: MAPPING UNEVEN TEMPORAL INFRASTRUCTURES

Wednesday 12 August, 14:00–18:00

Taking place in the exhibition space, this workshop approaches the objects in the exhibition as situated expressions of different temporal realities. Participants explore how different localities operate within distinct rhythms of time, shaped by urgency, stability, labour conditions, political contexts, and local calendars. Participants are invited to trace how different understandings of time, continuity, urgency, and collective life become embedded within the objects and instructions, revealing multiple temporalities and cosmologies of organising across different localities. Through collective mapping and reflection, we examine how these uneven temporal infrastructures shape collaboration, and relations within translocal solidarity networks.

HOW TO RECLAIM PUBLIC SPACES?



1 LES POTAGES SOLIDAIRES

Front garden

Voedselpark Amsterdam has given new life to the front garden of de Appel, turning it into a community-oriented garden: an ecologically managed space providing food and shelter for insects and birds, freely accessible to local residents for harvesting, and to organisations that distribute food.

The idea for a solidarity garden arose following a visit to Nantes, where various Les Potages Solidaires (community gardens) in public spaces are supported by the local council. Voedselpark Amsterdam hopes that the city will embrace this form of communal green space, and that more solidarity gardens will spring up on neglected plots of land throughout the city. They are campaigning to stop the industrialisation of precious, fertile land in the Lutkemeerpolder. In addition, they are building a socially and ecologically just food system: a sustainable food park focused on biodiversity that makes healthy food accessible to all income groups and ensures a fair income for regenerative farmers.

HOW TO ORGANISE?



Bedroom

The bedroom is the place where we stretch our imagination – here we consider how to stick together in the current times that keep separating us. The bedroom softens us. It starts with our feet and the hug of the *contract slippers* as we put them on, we build an agreement on how to be together in this house. As we converse with each other under a *collective blanket* that holds many bodies, we are reminded of our shared commitments and dreams. The intimacy brings up difficult conversations too; remembering what keeps failing in this house, we *frame these failures* – they are our guides for learning. Our pillows listen to our late night conversations and respond to us in dreams. We dream of a house, a shared space, a *canopy*, a place for gathering, for coming together in celebration, in learning, in assembly.

2 CONTRACT SLIPPERS

Instruction from Millemains

A shelf of slippers created in collaboration with damdam as part of the public programme at OT301.

This work forms part of Millemains' research into collaboration, participation and co-creation, as well as their aim to develop contractual forms that serve as a basis for discussion and collective creation (involving both artists and non-artists) to examine participatory artistic practices and their power dynamics. For this project, damdam was invited to take part in two sessions with Millemains to design the form of the contract and create it together. This exercise enabled them to fund a period of collective research into co-authorship within the collective.

What are the house rules? *What is the status of our artistic collaboration?* If I stay for a day, can I change the decor? *If I'm just passing through the project, can I interfere in the creative process?* Can I become a co-owner of the house? *Can I become a co-author of the work?* The slippers are your contract between damdam and yourself; choose the ones that suit you best to access the space – are you a host, a guest or a bit of both?

3 COLLECTIVE FAILURES ALBUM

Instruction from Typography

For this instruction, damdam was invited to 'frame' moments of irritation within their own domestic interiors. These family pictures frame objects and places from damdam's homes, studios or shared spaces that generate irritation; imperfections that are constant encounters. Typography's main question is: how to organise interactions between people and space in a way that allows us not to become frustrated with our differences, but to stay connected and feel happy with what we create together? How can we organise in an open way, sharing concerns without the fear of being judged? How can we move beyond organising simply in order to remain a collective, and instead become genuinely inspired by each other's contributions, while remaining open to new encounters and unexpected input?

4 COLLECTIVE BLANKET

Instruction from Serrum

A long collective blanket accompanied by cushions, developed in response to *One Blanket/Satu Selimut* (c. 2007), a work by the collective Serrum created during the City Sign Festival in Jakarta.

The original project was an effort to collect stories about how people struggle to survive in Jakarta. Stories of those who sleep on the streets, spend their nights in twenty-four-hour food stalls or sleep in carts because they have no place to call home in the city. As part of the project, Serrum distributed blankets to people sleeping outdoors, under the open sky, as a gesture of solidarity and care. For this iteration, Serrum invited damdam to remake the blanket as a way of telling their own story: tracing their processes, histories and collective dreams. The surrounding cushions pose questions, while the blanket becomes a space for collective response. As with the original *One Blanket*, this installation also functions as a photo booth. In doing so, the work extends and continues Serrum's earlier project through new encounters and shared authorship.

5 SOCIOCULTURAL CANOPY

Instruction from Biquini Wax

Scale model of a mobile canopy for gathering collectives, artists and communities for celebrations, an open air school and work meetings.

2026 marks an important year for Biquini Wax since they are turning fifteen years old and finishing the Lumbung Practice programme. They are celebrating this with a traditional quinceañera party, and by launching the school of collectives, using the canopy to hold the work meetings under: an open-air school. The canopy is mobile so it can travel to different locations to host gatherings, either to Mexico City or to other states around the country (Oaxaca, Guanajuato, Yucatán).

The instructions to damdam were to build a scale model of this canopy in Amsterdam, so it can be reproduced in full size in Mexico. It was designed by members of Typography and produced by members of damdam in Amsterdam.

HOW TO DISTRIBUTE RESOURCES/LABOUR?



Kitchen

In this brickless house, the kitchen is full: it is where different forms of labour become apparent and where resources – material, immaterial, political, emotional – are mapped, discussed and distributed. When we share meals together, some are cooking, some are DJing, others consoling a grieving soul. Some are planning an action, gossiping about love or cleaning the dishes. Labour is distributed, re-distributed, un-distributed, over-distributed. The kitchen is a place for experimentation; as we gather around a new recipe to be baked or tasks to be done, we often fail to move beyond the systems that we carry from within. We keep trying.

In this kitchen you will find a *hundred hands award* for cultivating a culture of celebration around the daunting tasks of maintaining shared spaces. You can gather around a *(s)table* with many legs, where you can play a game, *a bunch of people playing words*, as a tool that helps us connect to each other. The kitchen is furnished with our basic kitchen necessities, echoing the meme that one of the collectives sent as their instruction: “*I Want a Stove, a Washing Machine, a TV, a Speaker, a Switch, a Fridge aaaaaaand...*”.

6 HUNDRED HANDS AWARD

Instruction from Level Five

This bingo tournament is a game between the studio buildings of the Level Five community in Brussels. Each location displays a bingo card in their space with information about the everyday maintenance tasks required to care of the shared studio spaces. Every time one location succeeds in filling the bingo card by completing maintenance tasks before the others, they get the Quickly Dirty Award.

Level Five has always been a large group of people. This means things get used intensively, get dirty quickly or need maintenance. But it also means there are a lot of hands that could help out. These hands need to come together to take care of the things they share in their workspaces. Each one should also mind the small everyday gestures that keep the spaces useable, shareable and loveable. Some hands have, at some moments, more ability to do things than others; care and support should be shared in equity. How do we ensure a fair participation of everyone in the social reproduction of our workspaces? How do we keep bringing together the hands to create the spaces we need and the relations we value?

Level Five's instruction for damdam was to create a tool to support each other. A tool that encourages everyone to contribute in a way that is possible for them. A tool that is useful for one hundred people.

7 A BUNCH OF PEOPLE PLAYING WORDS

Instruction from Makmur Djaja

The work consists of a simple participatory game, presented through a card and an instructional video. Visitors are invited to play the game with friends, colleagues or strangers. Participants sit together, choose a topic, question or problem they wish to discuss together, and take turns writing two words at a time within a ten-second limit. Without discussing their answers beforehand, the group collectively produces a text that gradually becomes a shared reflection or response to the issue at hand.

The game responds to a recurring need within Makmur Djaja: how to maintain relationships while working collectively. Many challenges faced by the collective are not primarily artistic or organisational, but social: family problems, romantic relationships, personal conflicts and misunderstandings often enter collective spaces and influence how people collaborate. Rather than separating private life from collective work, the project acknowledges that personal relationships form the foundation of collective sustainability. The game aims to create a structure for problem-solving through a playful format.

Before labour, resources or artistic production can be distributed, a collective must establish ways of communicating and resolving tensions. After the participants contribute equally through a simple rule system, the resulting text is collectively authored, making both the process and the outcome shared forms of production. In this sense, the work explores how collectives organise themselves through dialogue, how emotional and social labour can be recognised as part of collective work.

8 I WANT A STOVE, ~~A WASHING MACHINE,~~ ~~A TV, A SPEAKER, A SWITCH, A FRIDGE~~ AAAAAAAAND . . .

Instruction from United Fried Front

United Fried Front (UFF) invited their peers to collaborate on an institutional critique that exposes the contrast between the performativity that art work requires and the material reality of the work. The invitation did not arrive to one collective, but fell upon the whole of damdam, which resulted in a large amount of labour for the two people responsible for the production of the majority of the objects in this exhibition. Further lack of clarity within the collective structure naturally led to the complete misinterpretation of the assignment (delivering an actual stove, fridge, TV, speaker), on display here.

UFF's instruction ended up providing a space for some otherwise redundant furniture, thereby transforming de Appel into an alternative temporary storage space. Taking into account that UFF, like the other participating collectives, will receive a fee for contributing to this exhibition, both UFF and damdam practiced different forms of undercommoning via this collaboration, with de Appel as their generous host.

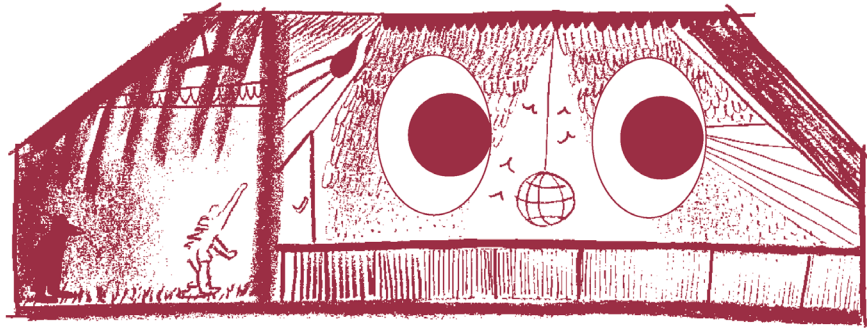
9 (S)TABLE

Instruction We Sell Reality

damdam stands together, like this table, with many legs. Some are doing the work, other legs are hanging, or just holding a bit of the weight, depending on capacities. The labour is never distributed equally, as the situations and capacities are never equal. Overall, they carry one another according to what each of them can give at a particular moment. This table embodies an understanding of collective work. The instruction for damdam was to design and build this table in collaboration with members of We Sell Reality.

For We Sell Reality, one of the ongoing needs is sticking together throughout the demands of everyday life. The process of building this table opened up a moment to make something together. The resulting object doesn't hide uneven contributions, it makes space for them, as every leg remains part of the table, whether it is carrying weight or not.

HOW TO SHARE WHAT WE PRODUCE?



Living room

In the living room, what happens in the other rooms of the house circulates; here, objects, instructions, questions, ideas and dreams become relations. In the living room, we invite guests that become hosts, that invite guests, that become hosts, that invite guests...

What we produce is important, not as an end point, but as a place to connect. In this room, you will encounter a *clay oven* for eating together during the exhibition opening (and afterwards in Voedselpark), an *extended ear* as a landline phone that cannot call but exchanges poems in times that force adaptive forms of communication, a *Kashkoul* carrying stories of collective life under changing conditions, *heating pads* for when there is no other way to warm up, and a wallpaper, the *echo chamber*, building and sharing collective legacies.

10 CLAY OVEN

Instruction from Voedselpark Amsterdam

A clay oven is a place where people can sit around the fire, share stories, knead dough, bake bread and eat together. This clay oven emerged from the question of how collective activities – such as preparing clay together, building, making fire and baking bread – can help foster a deeper sense of connection. If we aim to create art that can respond to today's ecological and social crises, we need to cultivate not only land, governance and infrastructure, but also the social and emotional conditions that make cooperation possible.

The process of building Voedselpark has revealed a strong need for the community to become more connected and relational. Meetings are often focused on outcomes, leaving little room for genuine exchange, care and conviviality. We miss the practice of simply hanging out together.

Clay ovens have long functioned as social hearths in community gardens, bringing residents together and strengthening connections within a neighbourhood. Voedselpark asked damdam to create an experimental mobile oven using donated firebricks from a clay oven formerly located in the Suikertuin community garden. Voedselpark then invited damdam to contribute their vision to a ritual for the exhibition opening – one that cultivates joy, emotional connection and a sense of togetherness among the Voedselpark community and its guests.

11 EXTENDED EAR

Instruction from Khamoosh, RE-PEAT and Soundcamp

This landline phone contextualises the difficulty for solidarity, and for working together, across localities during the communication blackouts experienced by members of the damdam ecosystem in and out of Iran.

After months of internet blackout in Iran, communication has been difficult. During this time, the members of collectives have explored various ways to stay in touch, through different VPN channels, apps that might allow calls to Iran, and even purchasing alternative phone numbers, since calls between Iran and the EU are significantly more expensive than those to North America. For those who remain completely unreachable, they have relied on others to check in and make sure they are safe. These ongoing challenges in simply communicating with one another have created a growing sense of distance and disconnection within the group.

The instruction to damdam was to invent a communication device that reduces or makes visible the struggle of being in disconnection, while also amplifying the voices of those who cannot be reached.

The resulting object is a domestic landline telephone. Its appearance recalls the technological optimism of the early 2000s, before the promises of Wi-Fi, 5G and permanent connectivity became part of everyday life. The telephone becomes less of a solution, but rather the carrier of voices in times of silence. Next to the phone, you can read a text written by a member of damdam's ecosystem in Iran. Visitors are invited to read it out loud as a gesture of amplification. All these voices are recorded by the telephone, to become a chorus of voices.

12 KASHKOUL: A TRAVELLING TOOLBOX

Instruction from dash

A Kashkoul, a travelling vessel and an evolving toolbox, with inside it a selection of zines and printed materials emerging from different projects, conversations, collective activities and initiatives within the ecosystem of dash, including Otagh-e Toop-e Khamosh, Mamalakat-e Gojeh, Hammam Choobi and Deshi Hosts.

Traditionally, a Kashkoul was a portable vessel often carried by dervishes during their travels. Made from materials such as coconut shell, wood, metal, or carved gourds, it was designed to be lightweight and easy to carry, often suspended from a strap over the shoulder. As it moved from place to place, it gathered offerings, food, objects, stories, and traces of encounters. More than a container, it functioned as a companion in movement, connecting different people, places, and moments through what it carried.

In recent months, dash and their ecosystem in Iran have been navigating the aftermath of war, economic instability, and the everyday conditions required to sustain collective work. Alongside artistic and cultural production, they are facing practical and immediate needs: internet access, VPNs, transportation, daily expenses, and the maintenance of the infrastructures that allow people to continue participating.

Their challenge in the aftermath of war is not only a lack of resources, but how to sustain collective life under changing conditions. How to support immediate needs while continuing collective practices? What needs to be carried forward, and how can resources, knowledge, and care remain in circulation?

13 HEATING PADS

Instruction from spin

A collection of heating pads made to keep you warm. The variety of shapes adapt to different parts of the body and for different uses.

spin shares Learning Grounds, a garden house without electricity that used to be heated by a wood stove. Since January 2025, there has been a ban on burning wood for warming allotment houses in Rotterdam. Without a heater, the garden house is no longer a haven from the icy winters. Next to the heating issue, spin also has the collective need to get to know their neighbours better.

spin combined these two needs into an instruction for damdam to make heating pads that could be gifted to their garden neighbours who have the same heating issue. In order to do so, they asked that damdam connect with farmers that grow cherry seeds collecting the surplus seeds to fill the pads.

14 THE ECHO CHAMBER VOL. 2

Instruction from Danger Gevaar Ingozi (DGI)

The Echo Chamber began as a response to Thenjiwe Nkosi's exhibition of the same name at the Goethe Institute Johannesburg in 2018, and became a process of visually tracing conversations around personal and collective lineage(s) between Danger Gevaar Ingozi and Alphabet Zoo, two collectives with a focus on print and publishing from Johannesburg, South Africa. *The Echo Chamber* is a floor-to-ceiling wheat-paste collage, a wallpaper that acts as a complex referencing system for lineage(s), and as an ephemeral site for knowledge exchange and production.

Eight years later, DGI together with damdam creates a second iteration of *The Echo Chamber* by collaging directly onto the documentation photos of *The Echo Chamber vol. 1*. DGI invited all collective representatives from damdam to contribute fragments of their individual and/or collective lineages to *The Echo Chamber vol. 2*, as an updated iteration of the wallpaper that traces our internal lineages, concerns and trajectories. This collective sharing process reflects a stock-taking process of DGI's collaborative process after ten years of DGI studio, while also embedding the broader ecosystem of damdam within their existence as a collective rooted in Johannesburg printmaking and publishing culture.

BIOS OF COLLECTIVES

COLLECTIVES IN DAMDAM :

Biquini Wax EPS (Mexico City) – Mili Herrera (she/her), Gerardo Contreras (he/him), denisse vega de santiago (she/her)

Biquini Wax EPS, based in Mexico City and recently in Amsterdam, is committed to being an interdependent art-space collectively managed by and for the cultural community interested in the intersection of contemporary art and critical thought. They are both a communal living/working/hangout space and a self-organised study centre/experimental exhibition-making (para)site. [@biquiniwax_tv](https://www.instagram.com/biquiniwax_tv)

Danger Gevaar Ingozi Studio (Johannesburg) – Chad Cordeiro (he/him)

Danger Gevaar Ingozi Studio (DGI) is based in Johannesburg and functions as an artist collective, collaborative printmaking workshop and experimental studio space which focuses on the preservation of a medium deeply rooted in the socio-political and cultural histories of South Africa. DGI is invested in nurturing alternative systems of print production and publishing through institutional critique, but also in adding to pre-existing histories of printmaking as a means of collaboration through collective research and inter-generational discussion. These shared histories of practical and theoretical knowledge form the basis of their collaborative practice, and the structure of the studio, workshop and educational programmes. [@dgi.studio](https://www.dgi.studio)

dash (Isfahan) – em (she/her), Tara (she/her)

dash is an ecosystem that began their activities in 2023 in Isfahan, Iran to experiment with a self-sustainable economy that utilises community resources. Each member of dash is involved

in other collectives within the Isfahan community. By connecting these collectives and engaging in trial-and-error, dash reimagines an economy that integrates art with life by drawing inspiration from local stories and actively participating in the local community. In this process, instituting, education and collective care became dash's main activities.

Silent Ball Room is a space that emerged from dash's ecosystem. Shared and organised with a wider network, artists organise different working groups based on their needs. It enables connection, resource sharing and rethinking ways of working together. This space challenges traditional art structures and serves as a ground for exploration, gathering and experimenting with new forms of collective work.

Khamoosh (Tehran), RE-PEAT (Netherlands & UK), Soundcamp (London) – Kate Mitchell (she/they)

Khamoosh is a participatory artistic research community that facilitates conservation and restoration by exploring the sonic heritage of Iran through recorded sounds of everyday life; sounds less heard or even silenced. This process-based project aims to build an interactive archive of sounds and to exchange, resurrect and decolonise these sounds using artistic methods. [khamoosh.posthaven.com](https://www.khamoosh.posthaven.com)

RE-PEAT is an international youth-led collective with a mission to change the narrative around peatlands across Europe and beyond – what they term a “peatland paradigm shift”. They work to realise their mission through two major pathways: expanding the circle of people interested in and activated on peatlands and bringing a strong climate and social justice focus into the existing peatland field. [re-peat.earth](https://www.re-peat.earth)

Soundcamp is an arts cooperative based at Stave Hill Ecological Park in Rotherhithe (UK). They work on transmission ecologies, from DIY broadcasting devices to public sound and radio projects.

As part of the Acoustic Commons network, they coordinate the long-form radio broadcast *Reveil* (2014–), and a series of sound and ecology events (soundcamps) on Dawn Chorus Day each year. [soundtent.org](https://www.soundtent.org)

Level Five (Brussels) – rori (he/they)

Level Five is a cooperative studio community for and by artists. They collectively organise and take care of their spaces and the people making use of them, creating a durable foundation for each of their artistic practices and initiatives. Established by artists in 2019, Level Five currently runs three studio buildings across three Brussels municipalities, providing artist studios for more than one hundred members.

Through cooperation, Level Five rethinks the organisational and economic structures of the arts, redefines what it means to be an artist, and rehearses potential fair practices that could take root in the locality they live and work in. As such, their community develops an understanding of what it stands for and how they see themselves, which prepares them for solidarity and coalitions with others in different situations but similar struggles. In this way, collectively organising as artists is repoliticising being an artist. Level Five can be seen as a search for an alternative; a prefigurative practice, not a utopia – a continuous process of readjusting and working through difficulties to come to a new world in the shell of the old. [levelfive.brussels](https://www.levelfive.brussels)

Millemaids (Brest) – Jado Herbert (they/them)

Millemaids is a collective based in Brest (France) since 2021 that defends a collaborative, experimental and contextual approach to art and design, aiming to create empowering and solidarity-based projects with the communities they work with. They design workshops, installations, objects and events rooted in local contexts with global issues. [base.ddabretagne.org/millemaids/oeuvres](https://www.base.ddabretagne.org/millemaids/oeuvres)

Papaya Kuir (Amsterdam) – Alejandra Ortiz (she/her), Patri Roa Johansen (he/him), Pau Chaves (she/they)

Papaya Kuir is a lesbo-transfeminist collective founded in 2020 by and for Latin American migrants and refugees residing in the Netherlands and the larger community interested in our struggle. Together they organise workshops, art projects and festivals to celebrate the emergence of diasporic latinx culture, foster a sense of belonging among queer and trans migrants and create spaces of solidarity, collective pleasure and social transformation. They have three pillars of work: (1) collective advocacy, by participating in anti-racist and anti-patriarchal discussion panels and denouncing the problems that threaten their community; (2) community building: by organising cultural and artistic events, such as those mentioned above and (3) coordinate emergency support via their emergency response network in the Netherlands that supports people during their transit processes, whether migratory, gender or sexual.

Serrum/Gudskul (Jakarta) – AC Praditama (he/him), MG Pringgotono (he/him)

Gudskul Collective Study and Contemporary Art Ecosystem is a public learning space formed by three art collectives in Jakarta: ruangrupa, Serrum and Grafis Huru Hara (GHH). Since the early 2000s, the three have been active in the field of contemporary art by exercising collective and collaborative work. In 2015, these collectives agreed to form a joint ecosystem adapting values emerging from the collective process: equity, sharing, solidarity, friendship and togetherness. The objective of this learning space is to spread the *élan* of art-cultural workers in order to spark initiative among the public. [serrum.id](https://www.serrum.id)

SPIN (Rotterdam) – Juliette Douet (she/her), Katayun Taraporevala (she/her), Carla Arcos Mathon (she/her)

SPIN emerged as a student advocate group in the university of the Willem de Kooning Academy in Rotterdam, supporting a net of students and teachers through community building, a student-led curriculum and protests. They are a collective of friends who engage in community building, organising and exploring different forms of study. Recently, they have been looking into self-publishing and gardening as a collective practice. They share and care for a garden that is part of Learning Grounds, a platform for collective learning, dreaming and cultivating care practices through and with gardens. spin.hotglue.me/?start_archive

Typography (Krasnodar-Yerevan-Köln-Berlin) – Marianna Kruchinski (she/her)

Typography is a translocal collective that originated in southern Russia, where they were active in Krasnodar from 2012 until 24 February 2022. They view art as a discursive and political force, grounded in local contexts and driven by self-organised practices.

Following the full-scale Russian invasion of Ukraine and their designation as a 'foreign agent', they were forced to shut down their space and leave Russia. Since then, they've continued to work non-publicly – organising an emergency residency in Yerevan (Armenia), continuing their work on the Krasnodar Institute of Contemporary Art (KICA), and Fantasia Community Radio. Typography's return to the public sphere reflects a need to re-engage with the issues that matter to them: decolonial possibility, forced migration, state violence and the challenges of being a collective across geographies, finding shared ground not in a single locality or venue, but in mutual intention and dispersed solidarity. typography-worldwide.org

United Fried Front (Europe) – Moss Lutz (they/them)

UFF (United Fried Front) is an anarcho-queer interdisciplinary artist collective as well as a friend- and affinity group. They are a fluid collective with changing members; the number of people organising their projects vary from two to eight people, depending on each member's different capacities to engage. The collective making process triggers a critical approach to the (both formal and informal) hierarchies of authorship. With some years of performing institutional critique and organic organising around local anti-gentrification activism in Rotterdam (NL) behind them, they now aim to stick together and find ways to support each other's struggles across borders. Scattered over Europe, they target the evergrowing fascist, imperialist and capitalist superstructures terrorising everyone except our enemies. As a queer collective, they refuse to conform to labels and boxes of gender identities, because in violent times, the only identity we need is to fight back. They share resources to minimise their precarity as makers, which simultaneously increases their mobility. unitedfriedfront.xyz

Voedselpark Amsterdam – Natascha Hagenbeek (she/her)

Voedselpark Amsterdam (Food Park Amsterdam) is a citizen initiative that has the potential to become an example of new, integrated forms of land use and stewardship. Agroecology, regenerative agriculture, commons and the 'donut economy' are some of the ideas ushering in the era of post growth and future-proof land and urban planning. voedselparkamsterdam.nl

We Sell Reality (Amsterdam) – Mahmoud Dukureh (he/him)

We Sell Reality is a social rebellion label which is set up as a collective of undocumented artists with an open source character. We Sell Reality makes products and installations and creates performative

interventions in public space. We Sell Reality was founded in 2018. [@wesellreality](https://wesellreality.com)

COLLECTIVES IN SIXPACK :

Gudskul Collective Studies is a programme created by Gudskul Ekosistem. During this two-year programme, the collectives shared and exchanged their knowledge and experiences about economic sustainability, local practices and local traditions in contemporary art. They worked on building a Lumbung, a traditional Indonesian storage system used by farmers. A Lumbung collects surplus crops after harvest for the whole community to use during tough times, not just for individual needs. This idea of a Lumbung represents how collectives can support each other by pooling their resources, like materials, programmes and people.

The sixth batch of this programme, in partnership with de Appel Curatorial Programme and Sandberg Instituut in Amsterdam, has created a collective of collectives called Sixpack, including five participating art collectives from different parts of Indonesia: Indonesia Art Movement (Jayapura), Makmur Djaja (Jakarta), Pasir Putih (Lombok), Riwanua (Makassar) and Ruang SimpaSio (Larantuka).

Indonesia Art Movement (Jayapura)

Indonesia Art Movement is an association that brings together various artists and cultural arts practitioners from various backgrounds and disciplines established on 8 April 2016 in Jayapura, Papua. The group has a mission to encourage the growth of urban art and culture-based industries in Jayapura. [@indonesiaartmovement](https://indonesiaartmovement.com)

Makmur Djaja (Jakarta)

Established in 2022, Makmur Djaja are a group of students from the Jakarta Institute of Arts, with a focus on contemporary work practices. Makmur Djaja is concerned with issues relevant to Generation Z and

Generation Alpha, such as digitalisation, sustainability and socio-cultural dynamics in the modern era. With an approach of humour, games and exploration, they have initiated various activities, such as exhibitions, film screenings, workshops, open studios, music performances, zine publishing and merchandise.

For Makmur Djaja, the most important thing is to be open to anyone who wants to participate in joint activities. In addition, they also act as a bridge that connects anyone to the network they have built, creating opportunities for collaboration and the development of a wider creative community. [@_makmurdjaja](https://makmurdjaja.com)

Pasir Putih (Lombok)

Formed in 2010, Pasir Putih is generally engaged in the realm of research, study and the production of art and cultural knowledge, basing its work on social context curation, archiving and media literacy. pasirputih.id

Riwanua (Makassar)

Founded by arts and cultural workers, activists and researchers, Riwanua Karya Bersama (registered as a foundation), or Riwanua for short, is a collective work initiative based in Makassar. Riwanua's work departs from the intersection of social, cultural, economic and political affairs in South Sulawesi in particular and in Indonesia in general and its relation to the global world. riwanua.id

Ruang SimpaSio (Larantuka)

Starting from his hobby of archiving stories and manuscripts as well as collecting books over a thirty-year period, Bernad Tukan, a teacher, writer and cultural figure of East Flores, founded the East Flores archive and study institution in Larantuka. Today, SimpaSio has transformed into an organisation that accommodates various youth activities related to the introduction and preservation of Larantuka culture. [@ruangsimpasio](https://ruangsimpasio.com)

Harvest Festival 2026 is

Aban Arab
Ajeng Nurul Aini
Akop Machkalian
Alina Haikova
Alasdair Asmussen Doyle
Anastasiia Dmitrievskaya
Anita Bonit
Angga Cipta
Ava Zevop
Bethany Copsey
Carla Arcos Mathon
Chad Cordeiro
Christine Bramwell
Daniel Aguilar Ruvalcaba
Davood Dorra
denisse vega de santiago
Diana Cantarey
Diba Tajabadi
Duta Adi Brata
Elena Ishchenko
Elien Ronse
emili allahbeigi
Elham Kazemi
Elke Uitenhuis
Emma van der Put
Erfan Salehi
Evgeniia Skvortsova
Faeze Saberi
Fatemeh Bagheri
Fatemeh Mostazavi
Gerardo Contreras
Gladya Senandini
Golnoosh Heshmati
Grant Smith
Gustavo A. Cruz Cerna
Haura Khalisha
Irak Morales
Jado Herbert
Jamie Walker
Julia Wilhelm
Juliette Douet
Juliette le Monnyer
JJ Adibrata
Katayun Taraporevala
Kate Mitchell
Lu Fraser

Madonna
Mahmoud Dukureh
Masoud Amoutaghi
Matin Ghodoosi
Marianna Kruchinski
Maxim Logvin
Mekonen Teferi
Mélanie Hilaire
Melika Sharifani
Mili Herrera
Mina Shahnazary
Moss
Mort Drew
Maryam Ramezankhani
MG Pringgotono
Natascha Hagenbeek
Pantea Armanfar
Paoletta Holst
Reza Akrami
Rune Peitersun
rori (rob ritzen)
Ramin Mahmoudi
Said Rosales
Samira Hashemi
Simnikiwe Buhlungu
Sohrab Mostafavi Kashani
Solène Chartier
Stepan Petrosyan
Stepan Subbotin
Syafiatudina
Tara Jamali Gandomani
Tina Mirjalili
Yas Maleki
Zagros Hamidi
Zyanya Arellano

Lumbung practice is a collaboration between Sandberg Instituut, Gudskul Collective Studies and de Appel Curatorial Programme / Lumbung is een samenwerking tussen het Sandberg Instituut, Gudskul Collective Studies en de Appel Curatorial Programme

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