Alternative space

Also possible way of the 4...

Alternative space
- longing to be in the official world
- using same processes
- semi-informal
- supporment underground
- focused dialogue

ethical Space
- working with different networks
- non hierarchical
- different kinds of people
- defining specific wishes or needs
- How to build a space to give space to others
- Dealing with trends & fashions (Hipster scenario)

Orion space
- open structure
- mixed positions
- giving space for others
- what is critical mass
- what is envisioning what is being able to speculate

Negotiation space
- working with power Trying to influence
- empowering need of insights
- possessing or generating insights

empowering networks

SUPPORTIVE STRUCTURES
- lijupital lidiportal

problemi based

ethical based

citizen experiment

see home
Agung burniawan

Kunci

modyono jakarta 32 c

JAF

Ruang rupa

The different types of spaces outlined:

1   Alternative space: of or by a group of friends or like-minded people.
2   Also-space: in combination with everyday activities. I distinguish two types of also-space: the ethical also-space and the DIWO ('do-it-with-others') also-space. The activities of the ethical also-space are guided by a focused field of interest (for example the theory and practice of community building within an urban environment). The DIWO variant is more flexible and open to whatever or whoever happens to be passing by; it is a prime example of a generous space, guided by the understanding that an artist always exists within a heterogeneous world.
3   Negotiation space: in public structures/institutions.
    In this insert I will be examining in detail and comparing these three different types of spaces.

1   Alternative space

A space for exchange between artists and others related to art (writers, organisers, family, etc.).
(Semi-professional), part of mainstream society, the institutionalised art world and the capitalist value system.

NOTE	SPACE (PUBLIC PROGRAMME)	CHARACTERISTICS
Alternative or not? *'Can artistic practices still play a critical role in a society where the difference between art and advertizing have become blurred and where artists and cultural workers have become a necessary part of capitalist production? Scrutinizing the 'new spirit of capitalism' Luc Boltanski and Eve Chiapello1 have shown how the demands for autonomy of the new movements of the 1960's had been harnessed in the development of the post-Fordist networked economy and transformed in new forms of control. The aesthetic strategies of the counterculture: the search for authenticity, the ideal of self-management, the anti-hierarchical exigency, are now used in order to promote the conditions required by the current mode of capitalist regulation, replacing the disciplinary framework characteristic of the Fordist period. Nowadays artistic and cultural production play a central role in the process of capital valorization and, through 'neo-management', artistic critique has become an important element of capitalist productivity.'* Chantal Mouffe, 'Artistic Activism and Agonistic Spaces', in: *Art & Research*, Vol. 1, No. 2, Summer 2007.	The art space as a stage for showing. either: When it is really necessary to be 'alternative' and somehow isolated from a larger audience: Private locations, going underground. Art for artists (closed circle), friends, family, local art scene, etc. Being alternative within a specific art world, in which one positions oneself simultaneously as insider and outsider (the 'outsider' being a brand consumed by the insider). or: When there is no other solution than to go underground due to: Working with sensitive material (necessary illegal activities). Functioning as a hideout, a think tank (in theory and/or practice) against authoritarian regimes of power (not only political power). When free speech is too dangerous or precarious.	Supportive structure for a group, a scene, a closed community. Platform for experimentation amongst peers with the goal of eventually taking part in an official/professional art world. The artist is usually preoccupied with the concerns of her/his own work. Production of original artworks (individual claim of authorship) often within a liberal-democratic mindset. The community 'performs' an alternative lifestyle that is not that far from the mainstream. This is of course nothing new, consider for example the history of punk: *'Punk broke all the rules and declared war on all previously existing musical trends and rules of social behaviour. Rebelling against established musical trends and social mores, punk quickly became a tradition in itself – a movement with highly predictable stylistic elements.'* Henry Tricia, *Break All Rules! Punk Rock and the Making of a Style*,1989. Question: what is it exactly that makes something 'alternative'?

2   Also-space
2a   Also-space as an ethical space (focusing on the commons)

Building a substantial and real alternative together with cultural actors (communities, artists, individuals, neighbours, etc.) alongside dominant centres of (neo-liberal) culture.

NOTE	SPACE (PUBLIC PROGRAMME)	CHARACTERISTICS
One possible approach to an ethical practice: *'My work on free software is motivated by an idealistic goal: spreading freedom and cooperation. I want to encourage free software to spread, replacing proprietary software that forbids cooperation, and thus make our society better.'* Richard Stallman, 'Copyleft: Pragmatic Idealism', GNU Operating System, *http://www.gnu.org/philosophy/pragmatic.html*	Any suitable place can in principle be a stage. 'Public moments' happen during presentations, workshops, talks, exhibitions. They mostly occur at suitable places such as the dinner table, workshop space, community house, art space, etc. (see reinaart vanhoe, 'At the Gate and at the Table', in: *Appendix*, Homeshop, 2012). Organising moments for meeting (in thinking and doing).	Supportive structure for like-minded people or groups. In the cases of Homeshop and Jatiwangi Art Factory, with a focus on the commons. People linked through a commonly felt and shared urgency. Organising and sometimes restoring a collective memory (since collective memory has often been co-opted by media corporations, etc.). A platform for defining ethics of production, a social space. A specific perspective on how to conceive work and/or projects. Multidisciplinary, different 'layers' of society, curious people, etc.
	Working with a diverse group of people, individuals, communities, artists, etc. People with different practical goals (some want to make artworks, some want to invent better medications, some want a cleaner neighbourhood, others are looking into issues of privacy, etc.). Keeping one's focus, working and acting in a way that is grounded within a specific social ethos. Building a community with different kinds of people. Working within a community from one's own potentials and focus, not as a counterforce or opposition against existing institutional or capitalist structures. A possibly agonistic space.	Opposing the state of being 'possessed' (of undergoing certain consumerist-oriented forces). An example: 'Feral Trade', an initiative by the artist Kate Rich, is a postal service for organic food. Feral Trade attempts to bypass not only the corporate postal services but also any other middleman. A viable answer, an also-world that exists alongside a certain authority, the authority of the mainstream. Whether or not one's work is meaningful depends on the process of working together and sharing resources. Tactics. A certain kind of autonomy, sovereignty.

2b Also-space as a DIWO (do-it-with-others) space

Working within a mixed group of people, communities. People bring in their connections, their knowledge, their time, their needs, everyday conversations, etc.

The DIWO also-space could also be seen as normal space/altered space/poetic space/etc.

NOTE	SPACE (PUBLIC PROGRAMME)	CHARACTERISTICS
'*Just use a set of technical skills and work together, search or use collaborations to develop your own language and that of others in the area of citizenship.*' Andreas Siagian (Lifepatch) in a conversation with me, Yogyakarta, 2014. '*The more one pole defines itself in opposition to the other, the less it is possible to maintain the middle ground in which questions that could be pertinent to both – how to balance openness and the aptitude for concerted action, how to be capable of strategic decisions while retaining democracy – could appear.*' Rodrigo Nunes, *Organisation of the Organisationless: Collective Action After Networks*, Mute/PML Books, 2014.	Any place is a stage: office, campus, highway, institution, kitchen, street, festivity, river, etc. Personal relationships built up over a longer period of time. Working within the existing structures of everyday production; artists and others sharing the vulnerability inherent to everyday life. Working with different kinds of communities and people without judging who they are or what they do. Working from what is present, from one's latent strengths. Starting from everyday life, from being there, informal production, co-production.	Generosity as supportive structure, encouraging people ('cari sendiri' = finding your own way). Platform to work from relationships based on friendship as well as a shared notion of citizenship. Being 'possessed' is not an issue here. We are already possessed anyway, there is always some (political) power above you (for example, being possessed by the mobile phone industry, the pharmaceutical industry). Outcomes/work are part of a broader production mechanism. Personal preferences become part of a whole, do not overrule the collective. Being open to interaction. Making one's ego available to collaboration, to developing together, to communal experimentation. Platform for confronting one's own activities by working together or by involving different groups of people. Once in a while, defining some mission points: in which direction would we like to be heading? Is it important that something is seen as 'art'? Can artists simply use their skills (asw artists) and implement these in the everyday practice of living together? What does this mean for a platform, and what does it mean for being recognised as an artist?

3 Negotiation space

Strategically putting the needs and concerns of a group of artists/citizens on the institutional agenda of cultural and political institutions; making these concerns visible to those in power. Proactively demonstrating that one is an authority in specific areas.

NOTE	SPACE (PUBLIC PROGRAMME)	CHARACTERISTICS
'*It is ultimately in the city where the politics and economics of privatization, labour and (im) migration are manifested, dividing it into enclaves of mega-wealth and sectors of marginality. This indicates the need to re-engage the invisible forces that shape the territory, reorganize the systems of urban development, and challenge the political and economic frameworks that have produced the crisis in the first place.*' From *Radicalizing the Local,* a brochure accompanying a workshop by Teddy Cruz, Miguel Robles-Duran and Jeanne van Heeswijk with students from the Berlage Institute that took place in the Afrikaanderwijk, a working-class neighbourhood in Rotterdam, 2009.	Institutional stage, political arena, facilitating publicity, etc. The artist as negotiator: working directly with power (political, cultural, religious, institutional, etc.). Bringing together, creating a network of socio-cultural actors. Being able to have an overview of different actors, both informal and formal, in the socio-political field. Being able to make connections.	Drawing attention to the preferences, needs and insights of one's own network. Gaining influence by addressing these preferences and needs on an institutional level. Individual concerns play a minor role here (except the concern of profiling oneself in public, of becoming a spokesperson). Either 'possess' or be 'possessed' (in order to make this possible, one must find partners and be able to generate a certain critical mass). Platform for influencing on an institutional and organisational level. The individual energy is harnessed in order to deal with power structures and everything around that. Being a sparring partner, a catalyst. Strategy, infiltrating.

4 (5, 6, etc.) Contingent space

While conducting research we have a tendency to rationalise and formalise our findings, interpretations and definitions. Whatever our original intention may have been, the models we define tend to divide everyone and everything into categories, even if it was just a temporary model made up on the spot to gain insight into a specific dimension (the quote by Mark Poster in section 3.6.3 is quite illuminating in this respect).

To me the term 'contingent space' means admitting that our models always lack something, for example an insight into the nearby future. For example, as I am busy writing this research, ruangrupa is already working on discovering another possible definition of institutional space.

'Contingent space' thus stands for all the other possible categories I didn't think of, and which would probably have been just as good as the ones which I did happen to formulate, more or less arbitrarily, based on my own experience and perspective.

I leave it to readers to consider for themselves what these kind of spaces might be for them.

Alternative space

Seeing ourselves
in opposition

Alternative ⟷ main space

Alternative
space

Alter...ti-e → main

Also space
{ ethical
{ olivo

Building a substantial
something else
or
Working within hat is present

Also

main

or
main

also

Also

Negotiation space

Leaning onto existing systems
or
placing issues of own concerns
on an Institutional/political
agenda

main

or