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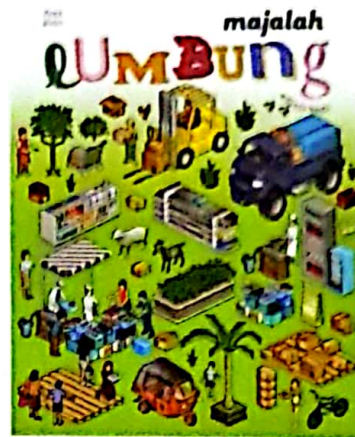
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majalah lumbung adalah sebuah inisiatif yang berkesinambungan. majalah lumbung merekam cerita, praktik, dan nilai-nilai tentang lumbung yang ada dalam beragam konteks budaya di berbagai tempat di Indonesia. Penerbitan majalah lumbung ini adalah bagian dari documenta fifteen. / majalah lumbung is an ongoing initiative. majalah lumbung records existing stories, practices, and lumbung values in various cultural contexts in different places in Indonesia. The publication of majalah lumbung is part of documenta fifteen.

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The documenta und Museum Fridericianum gGmbH adalah sebuah organisasi nirlaba yang didukung dan didanai oleh Kota Kassel dan Negara Bagian Hesse, Jerman sebagai pemegang saham, dan juga didukung oleh Yayasan Kebudayaan Federasi Jerman / The documenta und Museum Fridericianum gGmbH is a non-profit organization that is supported and financed by the City of Kassel and the State of Hesse as shareholders and is also financially supported by the German Federal Cultural Foundation.

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Gudskul (Gudskul Ekosistem) adalah ekosistem yang berbasis di Jakarta, dan terdiri dari banyak elemen: seniman, kurator, penulis seni rupa, manajer, peneliti, musisi, sutradara, arsitek, tukang masak, penata artistik, desainer, perancang busana, street artist, serta individu-individu dengan keahlian lainnya. Keragaman ini menjadikan Gudskul sebagai sebuah Ekosistem yang kaya dan dinamis. Gudskul juga terdiri dari kolektif-kolektif dengan ragam praktik dan medium artistik: instalasi, arsip, video, suara, performance, seni media, partisipasi warga, seni grafis, desain, pendidikan, dan lainnya. Keragaman ini juga memperkaya isu serta pihak-pihak yang terlibat dalam berbagai proyek kolaborasi di dalamnya secara sosial, politik, budaya, ekonomi, lingkungan hidup, ataupun pendidikan. / Gudskul (Gudskul Ekosistem) is Jakarta-based, and consists of many of artists, curators, art writers, managers, researchers, musicians, directors, architects, cooks, artistic designers, designers, fashion designers, street artists, and individuals with various other expertise. This variety makes Gudskul an affluent and dynamic. Gudskul also houses a multitude of collectives with differing practices and artistic mediums: installation, archive, video, sound, performance, media art, public participation, printmaking, graphic design, education, etc. This variegated bunch also enrich the issues and involved parties in many collaborative projects, socially, politically, culturally, economically, environmentally or even educationally.

documenta fifteen, Kassel
June 18 – September 25, 2022

*“rebbā sipatokkong, mali’ siparappe’, sirui’ menre’ tessirui’ no,’
malilu sipakainge’ maingepi’ mupaja”*

*“saling membangkitkan ketika jatuh, saling
mendamparkan ketika hanyut, saling mendorong
ke atas dan tidak saling menjatuhkan, saling
mengingatkan ketika khilaf hingga tersadar”*

~ Pepatah Bugis

*“lifting each other up when falling, bringing each other
ashore when drifting, raising each other up and not
pulling each other down, reminding each other when
we err until our sense is regained”*

~ Bugis Proverb

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©Panitia Nemlaai Kampung Long Tuyoa, 2019

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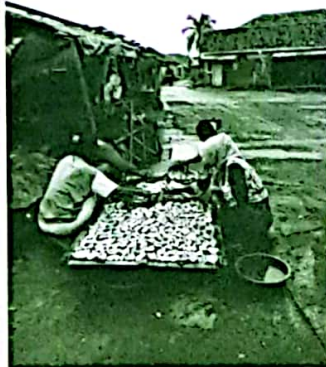
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*semua bersahabat
di dalam kehidupan yang hangat
saling tegur sapa
saling peduli dan berbagi*

Negeri Khayalan, Nicky Astria

Di antara hal yang tidak terlewatkan dilakukan para petani sesuai panen adalah: berbagi. Hal ini di antaranya tidak terlepas dari rasa syukur atas hasil panen yang diperoleh. Selain itu, berbagi hasil panen juga menjelaskan bagaimana pengelolaan terhadap sumber daya dilakukan. Ada nilai dan pengetahuan yang dapat digali dan dipelajari lebih jauh terkait dengan praktik ini untuk kemudian bisa diadopsi dan dimodifikasi untuk konteks yang lebih luas.

Gagasan ini menjadi relevan untuk ditelusuri kembali. Terutama di tengah krisis yang terjadi di sekitar kita hari ini meliputi persoalan ekologi akibat eksploitasi sumber daya alam, dan industri ekstraktif yang membuat sumber daya terkonsentrasi hanya pada segelintir individu.

Konsep *Bagi* ini memiliki tempat utama dalam proses lumbung. Sebagai praktik yang melihat semangat kolektif sebagai pilihan dan cara lain, lumbung berkaitan erat dengan pengumpulan dan pengelolaan sumber daya baik yang terlihat (*tangible*) atau (*intangible*). Dalam hal ini bagaimana sumber daya yang ada dapat dimanfaatkan secara berkelanjutan untuk kemajuan dan keberlangsungan suatu ekosistem.

Salah satu rujukan alternatif untuk ini adalah dengan melihat praktik-praktik yang telah berlangsung lama di masyarakat tertentu. Karena itu *majalah lumbung* edisi *Bagi* ini mencoba menjelajahi beragam praktik yang berlangsung di berbagai konteks geografis dan kebudayaan yang ada di Indonesia, dengan mengundang sejumlah penulis dari berbagai latar belakang, menelusuri bagaimana praktik dan nilai-nilai berbagi masih beroperasi, juga tantangan-tantangan yang terkait dengan keberlangsungannya.

Untuk memberikan wawasan secara umum, *majalah lumbung* juga mengundang beberapa penulis tamu. Mereka dengan beragam profesi, misalnya peneliti, pengajar, penyair, pengorganisir masyarakat, pemusik, jurnalis, atau aktivis sosial budaya, diberikan keleluasaan dalam memaparkan praktik-praktik lumbung yang dekat dengan keahlian dan pengalaman mereka. Bentuk dan gaya penulisan pun tidak dibatasi dengan cakupan tema tulisan yang beragam. Wacana ini setidaknya diharapkan untuk menambahkan wawasan lain di luar dari bidang penelitian yang telah ada sebelumnya.

Sebelum proses penulisan dimulai, para penulis dan ilustrator diundang untuk mengikuti curah ide bersama sejumlah sejarawan, akademisi, aktivis, dan jurnalis dalam lokakarya. Selain untuk penyamaan persepsi, kegiatan ini juga untuk memperluas dan memperkaya referensi

terkait dengan praktik kerja lumbung di berbagai wilayah di Indonesia serta nilai-nilai yang meliputinya, selain juga persoalan-persoalan yang mungkin dihadapi. Bekal pengetahuan awal ini kemudian menjadi titik berangkat untuk penjelasan lebih spesifik dalam konteks di mana masing-masing penulis tinggal.

majalah lumbung adalah bagian dari kegiatan penyebaran pengetahuan pelaksanaan documenta fifteen Juni hingga September 2022 di Kassel, Jerman. Keseluruhan kegiatan ini didukung oleh Goethe Institut dan Gudskul Ekosistem.

Selamat berbagi.



ilustrasi oleh omle

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Mepaang Pare

Jonathan Irene Sartika Dewi Max

Jika kita mendengar istilah berbagi, yang muncul di benak kita biasanya adalah segala sesuatu yang bisa dilakukan atau digunakan bersama dengan adil dan merata. Dalam pola masyarakat komunal misalnya, ada pembagian kerja, ada pula pembagian hasil kerja. Demikian pula dalam kehidupan masyarakat Dayak Bahau. Namun yang paling mencolok dalam masyarakat ini adalah pola pembagian hasil panen. Dalam panen pertama, *pare havat* atau jenis padi yang cepat panen diambil dari ladang untuk dikonsumsi bersama pada ritual syukuran, *lalii ataq*. Selang beberapa hari setelah panen pertama, diadakan pula panen besar beras baru yang kemudian ditutup dengan ritual *petapa baha'* sebagai syarat sebelum seluruh hasil padi boleh dibagikan pada keluarga lain di luar kampung, misalnya untuk mengirim jatah beras bagi sanak keluarga di Kota Samarinda atau dijual bila hasil panen berlebih untuk digunakan selama satu tahun.

Salah satu desa yang masih melestarikan adat *petapa baha'* adalah Desa Liu Mulang, Kecamatan Long Pahangai, Kabupaten Mahakam Ulu. *Petapa baha'* pada adat Dayak Bahau Busang, mengambil tempat di sebuah karangan sungai yang terletak di arah hulu sungai. Karangan itu sendiri adalah dataran pada daerah aliran sungai Mahakam yang dangkal dan biasanya ditutupi bebatuan sungai yang kerap mereka sebut dengan koral Mahakam. Di dataran itulah para warga datang dalam rombongan sejak pagi hari dengan perahu cas membawa anggota keluarga masing-masing. Di sana, mereka membangun pondok terpal dan membuat api untuk memasak beras baru. Kemudian, bersama mereka wajib menyantap beras yang baru mereka panen itu. Kegiatan ini dilakukan sembari melepas lelah atas kerja panen yang dilakukan sekitar bulan Februari hingga April, tergantung mulainya





masa tanam di desa masing-masing.

Beras panen pada masyarakat Dayak Bahau hingga kini pun diukur dalam satuan kaleng. Kaleng yang dimaksud adalah kaleng minyak goreng volume 18 liter atau setara kurang lebih 14 kilogram. Dalam hal penyimpanan padi, ada dua model penyimpanan yang dilakukan oleh

masyarakat Dayak Bahau. Menurut Bapak Ismail Gag (anggota Kelompok Tani Palaang Urip, Senoni, Kabupaten Kutai Kartanegara, Provinsi Kalimantan Timur, dan Koordinator Urusan Adat Lumaq/Dumaan Lembaga Adat Bahau Busang Samarinda), orang Dayak Bahau tidak punya tradisi menyimpan padi atau beras di rumah. Kata beliau, *"Lumbung keluarga selalu ada di pondok ladang, bukan di rumah dalam kampung. Jadi setiap butuh beras, kami harus mengambil secukupnya di ladang."*

Padi atau beras umumnya ditaruh pada lumbung penyimpanan yang bangunannya terpisah dari rumah pondok di ladang, *lepo pare*. Yang tersimpan di *lepo pare* adalah beras utama dan juga benih padi yang akan menjadi bahan bibit di masa tanam selanjutnya. Saat *lepo pare* telah penuh, beras disimpan pada bagian bawah pondok ladang yang disebut *kelevung*. Walaupun di kolong pondok, *kelevung* juga berlantai dan tertutup dinding kayu. Jika masih ada sisa beras yang harus disimpan, maka diletakkan dalam pondok di sebuah wadah seperti tabung dari kulit kayu disebut dengan *tebilung*.

Pak Ismail Gag juga menceritakan adanya sistem penyimpanan di kampung, namun ini adalah tradisi lama di Desa Long Tuyoq, Kecamatan Long Pahangai, Kabupaten Mahakam Ulu, yang sekarang sudah tidak lagi dilakukan masyarakat setempat. Dalam Bahasa Bahau Busaang, sistem ini disebut *mepaang pare* atau mengumpulkan beras. Tradisi ini berjalan sewaktu Bapak Bonifasius Belawing Belareq, Kepala Suku Dayak Lung Glaat, menjabat sebagai Petinggi Kampung Long Tuyoq pada tahun 1980an. Dalam tradisi ini, ada sebuah lumbung yang disediakan dalam area kampung di mana keluarga dengan hasil panen lebih dari kebutuhan pangan untuk setahun mengumpulkan beras di situ agar keluarga yang panennya kurang dari yang dibutuhkan dapat menggunakannya. *"Hanya saja ada syarat yang harus dipenuhi. Di tahun selanjutnya, jumlah beras yang dipakai harus diganti kembali, agar persediaan tetap terjaga untuk keluarga yang lain,"* tandas Pak Gag.

Sistem adat tersebut hampir menyerupai prinsip koperasi desa, hanya saja dalam bentuk beras. Tetapi, semangat gotong royong dan saling menjamin kesejahteraan antar warga itu sudah tumbuh dalam kehidupan komunal masyarakat Dayak Bahau.

Di kesempatan lain, Pak B. Belawing Belareq (Kepala Suku Dayak Lung Geliit) mengutarakan hal lain berkaitan dengan lumbung padi tradisi masyarakat Dayak Bahau. Beliau mengisahkan bahwa dahulu kala kaum *hipui* (bangsawan) memang memiliki lahan ladang yang paling luas dibandingkan anggota keluarga lain di kampung. Itu merupakan bagian dari tatanan tanah adat yang hingga kini masih diakui. Dalam pengerjaannya, panen dan tanam di lahan ladang keluarga *hipui* dikerjakan bersama-sama oleh seluruh warga kampung.

Hasil panen padi kemudian disimpan oleh keluarga *hipui* sendiri namun nanti simpanan beras akan dikeluarkan untuk memenuhi kebutuhan acara adat yang memerlukan konsumsi untuk warga kampung. *"Sekarang ini, karena anak-anak sudah tidak ada lagi yang berladang, maka proses tanam hanya mengambil sedikit bagian ladang milik hipui sebagai isyarat bahwa masa tanam sudah dimulai. Dengan begitu, warga kampung boleh mulai menanam di ladangnya masing-masing,"* ujar Pak Belawing.

Berbicara tentang lahan ladang, Damianus Higang, petani tradisional sekaligus pegawai penyuluh pertanian dari Desa Long Hubung Ulu, Kecamatan Long Hubung, Kabupaten Mahakam Ulu, menjelaskan tentang bagaimana tradisi masyarakat Dayak Bahau dalam menentukan batas-batas lahan ladang dalam kampung. Dalam kesempatan ini, ia bersama Bapak Leonardus Irang Huvat seorang sekretaris adat Desa Long Hubung Ulu berbagi cerita.

"Saya awalnya tidak mengerti waktu buka ladang. Saya tebas saja. Tapi ada yang beri nasihat, 'jangan ada batas ladang itu pas di lahan yang satu lebih tinggi dan yang lain lebih rendah, nanti bisa sakit-sakitan' begitu," ujar Dami.

Pak Iraang menimpali, *"Jangan satu mulai dari bawah, satu dari atas, dalam satu kemiringan, tidak boleh. Jadi harus cari batas pematang atau lebak yang jelas agar bibit padi dari atas tidak bergulir ke ladang yang di bawahnya."*

Dami berkata, *"Nah ini yang kami anak muda kadang tidak paham. Mereka orang tua ini walau tidak mencatat, mereka ingat betul di mana batas ladang dan batas jenis padi yang berbeda-beda dalam satu ladang. Sehingga waktu panen pun tahu mana padi yang diambil duluan. Ini yang harus kami pelajari."*



"Bentuk ladang juga itu," lanjut Pak Iraang, "Arah kita maju untuk membuka ladang itu jangan melancip seperti ujung tombak, harus melebar. Jadi waktu menebas ladang, harus memperhatikan garis depan dan belakang sehingga bagian depan tidak menyempit."

Dami melanjutkan, "Nah, batas ladang dengan orang lain pun ada juga aturannya. Misal saya sudah membuka di sini, maka di depan sana itu punya saya untuk tahun selanjutnya. Jika ada orang lain ingin membuka ladang, dia harus membuka di sebelah kiri atau kanan, tidak boleh buka ladang di depan ladang saya, bisa sakit-sakitan juga dia nanti. Lalu, jika maju terus, batas ladang garapan saya sekian ratus meter ke depan bisa berupa sungai, tapi jika sudah sampai batas itu beberapa tahun ke depan, saya bisa membuka kembali ladang yang awal ini untuk ditanam lagi."

Pak Iraang menambahkan, "Seandainya kami dua satu keluarga, saya membuka ladang di depan dia, itu tidak boleh juga. Kata orang Dayak itu, Dami yang di belakang ini nyiun (gendong) saya. Lungun istilahnya kalau Orang Bahau bilang. Saya yang di belakang ini akan kalah sama dia walau lebih tua. Ibaratnya, saya ditopang oleh Dami akibatnya, bisa sakit-sakitan atau kurang rezekinya. Orang lain di luar hubungan keluarga pun tidak boleh melakukan yang sama."

Dami menjelaskan lebih lanjut, "Dengan ini menjadi kebiasaan, tidak ada orang yang berniat mencuri lahan saat buka ladang. Saya tidak perlu bilang, "jangan, itu ladang saya." Orang akan langsung tahu bahwa lahan itu sudah milik orang dan hanya bisa mengambil lahan di sampingnya. Sekalipun orang tersebut tetap berniat mencuri pakai lahan itu, cukup dibiarkan nanti pasti akan ada hal jelek terjadi."

"Orang lain juga tidak bisa membuka ladang di antara lahan milik orang yang masih satu keluarga atau saudara," tegas Pak Iraang. "Terjepit dia itu, bisa sakit bahkan ada anggota keluarga yang meninggal, jadi lebih baik membuka ladang di lahan lain sementara lahan yang terjepit ini masih bisa dibuka oleh sesama keluarga."

Dami melanjutkan, "Memang pernah terjadi orang bikin lahan di tengah lahan ladang milik orang lain yang masih bersaudara, sakit dia. Supaya sembuh harus bikin syarat, ngaping, seperti bersih diri atau buang sial supaya bisa sembuh."

Kata Pak Iraang, "Walaupun berobat ke rumah sakit, tidak akan bisa sembuh kalau tidak bikin syarat adat ngaping itu."

Menurut Kitab Hukum Adat Dayak Mahakam Ulu (2019, hlmn. 105), ngaping adalah ritual dengan media *Ubungputeq Uraan* (daun pisang ambon) oleh seorang *Dayuung* sebagai cara berkomunikasi dengan leluhur dan *Tipang Tenangaan* untuk membersihkan segala hal-hal yang tidak baik.

Dari percakapan ini kita bisa menarik suatu pelajaran berharga dari tradisi pembukaan ladang masyarakat Bahau yang ternyata sudah punya pola untuk pencegahan konflik kepemilikan lahan. Misalnya, dengan tidak membuat batas ladang di lahan miring yang sama maka tidak ada benih yang semata tergulir dan tumbuh di ladang sebelah. Maka antar peladang tidak akan mendapat masalah tentang hasil panen ladang masing-masing sebab batasnya jelas. Ada pula harapan yang tersemat dengan tidak membuat ladang yang menyempit seperti ujung tombak. Yaitu, agar garapan dan hasil ladang selalu stabil hingga tidak berkekurangan di tahun selanjutnya.

Dengan demikian, tradisi perladangan orang Dayak Bahau ini sudah mengandung kesadaran untuk berbagi pemanfaatan lahan bahkan tanpa catatan administratif, hitam di atas putih. Kesadaran ini menjadi praktik masyarakat hingga kini sehingga antar sesama warga Dayak Bahau hampir tidak pernah ditemukan perpecahan dengan alasan pematokan lahan ladang orang lain. Hal ini telah diatur dalam Hukum Adat Dayak Bahau Busang dalam Kitab Hukum Adat Dayak Mahakam Ulu (2019, hlmn. 137-138) Bab VI tentang Pelanggaran terhadap Sumber Penghidupan Pasal 80 *Ngetatu* (Menggarap/Menyerobot Lahan Tanpa Izin). Dalam pasal ini pelaku penyerobotan tanpa izin masyarakat atau lembaga adat baik perorangan, perusahaan perkebunan kelapa sawit, perusahaan tambang, perusahaan perkayuan, dan perusahaan lainnya termasuk pihak pemerintah yang bermaksud membuat pembangunan untuk masyarakat dapat dikenai sanksi oleh Dewan Adat Dayak Wilayah Mahakam Ulu berupa denda yang harus dibayarkan dengan barang adat yang telah ditentukan jenis dan jumlahnya. Dan jika dikonversi ke nilai uang bisa mencapai jutaan bahkan milyaran rupiah.

Penerbitan Kitab Hukum Adat Dayak Mahakam Ulu ini pun telah didukung oleh Bupati Kabupaten Mahakam Ulu, Bonifasius Belawan Geh, pada Agustus 2019 dan ditandatangani pula oleh perwakilan setiap Lembaga Adat Kecamatan dan Lembaga Adat Kampung. Pembuatan kitab hukum adat ini juga telah berlandaskan kepada hak-hak masyarakat adat yang terdapat dalam Deklarasi Perserikatan Bangsa-Bangsa tentang Hak-hak Masyarakat Adat (hlmn. 31-43). Termasuk juga di dalamnya tertuang Pengakuan terhadap Masyarakat Adat yang berlandas pada peraturan perundangan dalam negeri di antaranya adalah Undang-Undang Dasar Negara Republik Indonesia 1945 Pasal 18B Ayat (2), Permendagri Nomor 52 Tahun 2014 tentang Pedoman Pengakuan dan Perlindungan Masyarakat Hukum Adat, dan Peraturan Daerah Kabupaten Mahakam Ulu Nomor 7 Tahun 2018 tentang Pengakuan, Perlindungan, Pemberdayaan Masyarakat Hukum Adat dan Lembaga Adat (hlmn. 44-40).





edisi: tngi

Acuan:

Dewan Adat Dayak Wilayah Mahakam Ulu.
(2019). *Kitab Hukum Adat Dayak Mahakam Ulu*.
Malang: Kota Tua.

edisi: lumbung

Mepang Pare

Jonathan Irene Sartika Dewi Max

When we hear the term sharing, what comes to our mind is usually anything that can be done or used together fairly and equitably. In the pattern of communal societies, for example, there is a division of labor, there is also a division of yield. Likewise in the life of the Dayak Bahau community. But what is most striking in this community is the pattern of the harvest distribution. In the first harvest, *pare hawat* or a type of fast-harvesting rice, is taken from the fields to be consumed together at the thanksgiving ritual, the *Lali Ataq*. A few days after the first harvest, a new big rice harvest is also held which after that is closed with a ritual called *petapa baha'* as a prerequisite before all rice yields can be distributed to other families outside the village, for example, to be sent as rice rations to relatives in Samarinda City or to be sold if there is excess after some of the yield has been set aside and stored to be used for their own consumption for the year.

One of the villages that still preserves the *petapa baha'* custom is Liu Mulang Village, Long Pahangai Sub-district, Mahakam Ulu District. The *petapa baha'* ritual in the Dayak Bahau Busang custom takes place on a river coral (*karangan*) which is located upstream of the river. *Karangan* itself is a plain in the shallow Mahakam watershed and is usually covered with river rocks which they often call Mahakam coral. On the plain, the residents come in groups by single-engine speedboat (*cas boat*) carrying their respective family members. There, they build a tarpaulin hut and light the fire to cook new rice. Then, together, they are obliged to eat the rice they have just harvested. This activity is done while relaxing from the harvest work carried out around February to April, depending on the start of the planting season in each village.

Today, harvested rice in the Bahau Dayak community is measured in a can. The can is an 18-liter can of cooking oil or the equivalent of approximately 14 kilograms. With regard to rice storage, there are two systems that the Dayak Bahau apply. According to Mr. Ismail Gag (a member of the Palaang Urip Farmers' Group, Senoni, Kutai Kartanegara District, East Kalimantan Province, and the Coordinator of Lumaq/Dumaan Customary Affairs of the Bahau Customary Institute of Busang Samarinda), the Bahau Dayak people do not have a tradition of storing husked rice or rice at home. He said, "The family's *lumbung* is always located in the hut in the field, not at the house in the village. So, every time we need rice, we have to go to the field to get it."

Husked rice or rice is generally placed in a storage *lumbung* which is separate from the hut in the field, the *lepo pare*. What is stored in the *lepo pare* is the main rice and also rice seeds which will be used as seed material for the next

planting season. When the *lepo pare* is full, the rice is stored at the bottom part of the hut called *kelevung*. Even though the *kelevung* is located under the hut, it also has a floor beneath and is covered with wooden walls. If there is still excess rice to be stored, then it is placed in a hut in a tube-shaped bark container called *tebilung*.

Mr. Ismail Gag also talked about the presence of a storage system in the village, but this tradition was an old tradition in Long Tuyoq Village, Long Pahangai Sub-district, Mahakam Ulu Regency, which is no longer practiced by the local community. In the Bahau Busaang language, this system is called *mepaang pare*, or collecting rice. This tradition was practiced when Mr. Boniface Belawing Belareq, the head of the Lung Glaat Dayak Tribe, served as an official in Long Tuyoq Village in the 1980s. In this tradition, there is a *lumbung* provided in the village area where families whose harvest yield is more than what they need for a year would store the remaining rice there so that families whose harvest is less than what is needed can use it. "But there is a condition that must be met. In the following year, the amount of rice used must be replaced and put back there so the supplies are maintained for other families," said Mr. Gag.

The customary system is almost similar to the principle of village cooperatives, but it is in the form of rice. However, the spirit of mutual cooperation and mutual assurance of welfare among residents has grown as part of the communal life of the Dayak Bahau community.

On another occasion, Mr. B. Belawing Belareq (Head of the Lung Geliit Dayak Tribe) said something else as regards the traditional rice *lumbung* of the Dayak Bahau community. He recounted that long ago the *hipui* (nobles) had the most extensive farmland compared to other family members in the village. It is part of the customary land order which is still recognized today. In the process, the harvesting and planting in the *hipui* family's fields were done jointly by the entire village.

The rice harvest was then stored by the *hipui* family themselves, but later the rice savings would be taken out to meet the needs of traditional events that require consumption for the villagers. "Nowadays, because the young people no longer work in the fields, the planting process only takes a small part of the *hipui*'s field as a sign that the planting season has started. That way, villagers can start planting in their respective fields," said Mr. Belawing.

Talking about farmland, Damianus Higang, a traditional farmer and an agricultural extension worker from Long Hubung Ulu Village, Long Hubung District, Mahakam Ulu Regency, explained how the Dayak Bahau community's tradition determined the boundaries of farmland in the village. On this occasion, he and Mr. Leonardus Irang Huvat, a traditional secretary of Long Hubung Ulu Village, shared their stories.

"At first, I didn't understand anything about the proper time to clear the fields. I would just cut the weed. But someone advised me, 'You must not have the field boundary on the part of the land where one is higher and the other is lower, it may make you get sick,'" Damu said.

Mr. Iraang chimed in, "You must not start from the bottom, one from the top, in one slope, you must not do that. So, we have to find a clear dike or valley boundary so that the rice seeds from above don't roll down into the fields below."

Dami said, "Note, this is what young people sometimes don't understand. Even though the elderly people did not take notes, they remember very well where the boundaries of fields and the boundaries of different types of rice are in one field. Hence, at the harvest time, they know which rice to be taken first. This is something that we have to learn."

"Likewise, with the shape of the field," continued Mr. Iraang. "Our direction is forward to open the field, do not taper like the tip of a spear, but it must be widening. So, when cutting the plants in the fields, we have to pay attention to the front and back lines so that the front doesn't narrow down."

Dami continued, "And, there are also rules about the boundaries with other people's fields. For example, if I opened a field here, then it will be mine for the following year. If someone else wants to open a field, he has to open it on the left or right, he can't open a field in front of my field, he can get sick later if he does. Then, if I move forward, the boundary of my arable field in the next few hundred meters could be a river, but if it reaches that limit in the next few years, I can reopen this original field for planting again."

Mr. Iraang added, "If we (Dami and I) were two people from the same family and then I opened a field in front of his (Dami), that's not allowed, either. The Dayaks would say, Dami whose field is behind me nyiun (carries on the back) me. The Bahau People called it Lungun. I, who is behind him, will lose to him even though I'm older. It's like I am supported by Dami, and as a result, I will get sick or have lack of sustenance. Other people outside of family relations should not do the same thing, either."

Dami further explained, "With this becoming a habit, no one intends to steal land when clearing the land to open a field. I don't have to say 'no, that's my farm'. People will immediately know that the land already belongs to someone and they can only take the land next to it. Even if that person still intends to steal the land, just let him, something bad will happen to him, anyway."

"A person also can't open a field between plots of land owned by other people who are still part of the family or relatives," said Mr. Iraang. "He would be squeezed, and he can get sick and even have a family member dies, so it's better to open a field in another land while the squeezed land can still be cleared by the relatives."

Dami continued, "Indeed, once there was a person who opened a piece of land in the middle of fields belonging to other people who are still relatives, then he got sick. In order for him to heal, the person had to perform a customary ritual, ngaping, such as cleaning himself or throwing away the bad luck so that he could recover."

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According to the Customary Law of Dayak Mahakam Ulu (2019, p. 105), ngaping is a ritual with a medium called *Ubungputeg Uraan* (the leaf of *Musa acuminata* Cavendish Subgroup banana) by a *Dayuung* as a way of communicating

with the ancestors and *Tipang Tenangaan* to clean up all things that are not good.

From this conversation, we can draw a valuable lesson from the tradition of the land clearing of the Bahau community, which in fact already has a system of preventing land tenure conflict in place. For example, by not demarcating fields on the same sloping land, no seed will wastefully roll and grow in the adjacent field. Therefore, no problem between farmers with regard to harvesting the yields of their respective fields occurs since the boundaries are clear. Clearing the land and making the fields open up and widen instead of narrowing like the tip of a spear also implies an aspiration that the yields from the fields are always stable so that they do suffer from shortage in the following year.

Thus, the farming tradition of the Dayak Bahau people already contains an awareness to share the land use even without administrative records, in black and white. This awareness has been a community practice until now, so there is almost no dispute between fellow Dayak Bahau residents due to claiming other people's fields. This is governed in the Customary Law of Dayak Bahau Busang in the Mahakam Ulu Dayak Customary Law (2019, p. 137-138) Chapter VI concerning Violations of Livelihoods Article 80 *Ngetatu* (Cultivating/Pilfering Land Without Permit). In this article, the perpetrators of land pilfering without the permission of the community or customary institution, applicable to individuals, palm oil plantation companies, mining companies, timber companies, and other companies including the government that intends to facilitate development for the community may be subject to sanctions by the Dayak Customary Council of the Mahakam Ulu Region in the form of fines that must be paid with customary goods of which type and amount have been specified. And if the fine is converted to the value of money, it can reach millions and even billions of rupiah.

The issuance of the Mahakam Ulu Dayak Customary Law was also supported by the District Head of Mahakam Ulu District, Bonifasius Belawan Geh, in August 2019 and also signed by representatives of each District Customary Institution and Village Customary Institution. The adoption of this customary law is also based on the rights of indigenous peoples stipulated in the United Nations Declaration on the Rights of Indigenous Peoples (pp. 31-43). It also includes the acknowledgment of Indigenous Peoples based on domestic laws and regulations, including the 1945 Constitution of the Republic of Indonesia Article 18B Paragraph (2), Regulation of Minister of Home Affairs Number 52 of 2014 concerning Guidelines for Recognition and Protection of Indigenous Peoples, and The Regional Regulation of Mahakam Ulu District Number 7 of 2018 concerning Recognition, Protection, and Empowerment of Indigenous Law Communities and Customary Institutions (pp. 44-40).

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**Penulis, Peneliti, dan Fotografer/
Writers, Researchers, and Photographers**

Abdullah Totona, lahir di Galela, Maluku Utara. Menyelesaikan studi S1 Sosiologi, UMMU Ternate & S2 Kajian Budaya di Universitas Sanata Dharma Yogyakarta. Kini menetap di Ternate, Maluku Utara.

Abdullah Totona was born in Galela, North Maluku. He graduated from Sociology Department, UMMU Ternate, and Cultural Studies at the graduate school of Sanata Dharma University, Yogyakarta. He resides in Ternate, North Maluku.

Agung M. Abul lahir di Kuningan, Jawa Barat. Selain menulis, ia juga berkarya seni rupa dan meriset untuk beberapa proyek seni dan mengaggas beberapa kegiatan seni rupa dan sastra bersama tud_gam, kolektif tulisan dan gambar yang berbasis di Kuningan, yang ia dirikan sejak 2009. Agung juga banyak mengurasi beberapa pameran seni rupa di Kuningan dan Cirebon. Ia merupakan salah satu penggagas Kuningan Biennale.

Agung M. Abul was born in Kuningan, West Java. Aside from writing, he also produces artworks, carries out research for art projects, and had initiated art and literature activities with tud_gam, a writing and drawing collective in Kuningan, which he founded in 2009. Agung has also curated exhibitions in Kuningan and Cirebon. He is one of pioneers and founders of Kuningan Biennale.

Dadank Yepese, lahir di Merauke, Papua. Ia menyelesaikan pendidikan Sarjana Hukum di Universitas Cenderawasih Jayapura, Papua. Dadank memulai karirnya sebagai penyiar radio dan reporter di Rock FM, Jayapura, sejak 2013 hingga 2018. Ia juga pernah bekerja sebagai reporter di LPP RRI Jayapura (2018-2019) dan wartawan media daring (2019-2021). Sekarang Dadank aktif melakukan penelitian dan penulisan tentang isu-isu sosial dan kebudayaan di Papua.

Dadank Yepese was born in Merauke, Papua. He graduated as Bachelor of Law from Cendrawasih University, Jayapura, Papua. Dadank started his career as radio announcer and reporter at Rock FM, Jayapura, from 2013 to 2018. He also worked as a reporter at Radio of the Republic of Indonesia in Jayapura (2018-2019), and journalist of online media (2019-2021). Now, Dadank actively researches and writes on social and cultural issues in Papua.

Dedy Hermansyah. Kelahiran Sumbawa Besar Nusa Tenggara Barat. Peneliti lepas untuk isu sosial dan humaniora. Saat ini menggerakkan dan mengelola Teman Baca, komunitas literasi di Kota Mataram, Lombok. Meminati isu sejarah dan aktif di Masyarakat Sejarawan Indonesia (MSI) Cabang NTB.

Dedy Hermansyah was born in Sumbawa Besar, West Nusa Tenggara. He is freelance researcher for social and humaniora issues. Currently, he initiates and operates Teman Baca, a literary community in Mataram, Lombok. He is interested in historical issues and actively engages in Indonesian Historian Community, West Nusa Tenggara chapter.

Diana Debi Timoria adalah seorang penulis, peneliti dan penenun yang tinggal dan bekerja di Sumba- NTT. Tertarik pada isu Perempuan dan Anak, Budaya, Lingkungan dan Kesehatan. Pernah menerbitkan kumpulan cerpen "Tanpa Judul" dan merilis album musik dan puisi "Perempuan Sabana".

Diana Debi Timoria is a writer, researcher, and weaver who lives and works in Sumba, East Nusa Tenggara. Her interests are women and children, culture, environment, and health issues. She has published "Tanpa Judul," a collection of short stories, and released "Perempuan Sabana," a musical and poetry album.

Harry Isra Muhammad merupakan peneliti di Riwanua. Ia menyelesaikan pendidikan sarjana di Sastra Inggris, Universitas Hasanuddin, Makassar, dan program master di Goldsmiths, University of London dalam bidang Kajian Budaya. Pada tahun 2021, Harry mengikuti program residensi peneliti di Athena dengan tema self-organisation yang diselenggarakan Onassis AiR.

Harry Isra Muhammad is a researcher at Riwanua. He majored in English Literature of Hasanuddin University, Makassar, and graduate program of Goldsmiths, University of London, in Cultural Studies. In 2011, Harry attended researcher residency program in self-organization in Athens, Greece, funded by Onassis AiR.

Heru Joni Putra adalah seorang penulis, kurator seni, dan peneliti. Karya pertamanya berjudul "Badrul Mustafa, Badrul Mustafa, Badrul Mustafa" (2017) dan tahun 2021 menerbitkan buku "Suara yang Lebih Keras: Catatan dari Makam Tan Malaka". Sekarang tinggal di Yogyakarta.

Heru Joni Putra is a writer, art curator, and researcher. His first work was entitled "Badrul Mustafa, Badrul Mustafa, Badrul Mustafa" (2017), and he published a book "Suara yang Lebih Keras: Catatan dari Makam Tan Malaka." He now resides in Yogyakarta.

I Made Susanta Dwitanaya, lahir di Tampaksiring Gianyar Bali. Made adalah seorang penulis, periset, kurator dan pendidik seni rupa, berbasis di Bali. Sejak 2013 sampai sekarang bergiat di Gurat Institute, sebuah lembaga independen yang diinisiasi bersama beberapa penulis, peneliti, kurator dan akademisi muda Bali, lembaga ini berfokus pada riset, penulisan, kurasi, dan publikasi seni rupa dan budaya visual di Bali.

I Made Susanta Dwitanaya was born in Tampaksiring, Gianyar, Bali. Made is a writer, researcher, curator, and art educator based in Bali. Since 2013, he has worked at Gurat Institute, an independent organization initiated together with some young writers, researchers, curators, and academics in Bali. The organization is focused on art and cultural research, writing, curating, and publishing in Bali.

Jonathan Irene Sartika Dewi Max, kelahiran Samarinda, adalah lulusan Universitas Sanata Dharma, Yogyakarta, jurusan Sastra Inggris dan Kajian Bahasa Inggris. Sekarang Irene mengajar di Program Studi Sastra Inggris, Fakultas Ilmu Budaya, Universitas Mulawarman juga menggeluti bidang folklor dan kajian wacana. Hobi fotografi mengantarkan ketertarikannya pada pendokumentasian dan penelitian budaya Kalimantan Timur, khususnya Dayak Bahau.

Jonathan Irene Sartika Dewi Max, born in Samarinda, graduated from Sanata Dharma, Yogyakarta, and majored English Literature and English Study. Irene teaches at the English Literature Department of Cultural Studies Faculty, Mulawarman University. Her interest is in also at folklore and discourse study. Her enthusiasm for photography has led her to documentary and cultural study of East Kalimantan, particularly Dayak Bahau.

**Kontributor Tulisan/
Text Contributors**

Aslan Abidin, seorang sastrawan. Buku antologi puisinya, "Orkestra Pemakaman" (Penerbit Kepustakaan Populer Gramedia, 2018), "Bagian Paling Perih dari Mencintai" (Penerbit Kepustakaan Populer Gramedia, 2020), dan kumpulan esai "Menunggu Rakyat Bunuh Diri" (Penerbit Basabasi, 2020). Juga dosen Fakultas Bahasa dan Sastra Universitas Negeri Makassar.

Aslan Abidin is a writer. His publications include the poetry anthology, "Orkestra Pemakaman" (Penerbit Kepustakaan Populer Gramedia, 2018), "Bagian Paling Perih dari Mencintai" (Penerbit Kepustakaan Populer Gramedia, 2020), and collected essays "Menunggu Rakyat Bunuh Diri" (Penerbit Basabasi, 2020). He is a lecturer at the Literature and Language Faculty of Universitas Negeri Makassar.

Gesyada Siregar adalah seorang kurator, penulis, dan pengurus kegiatan seni. Ia adalah Koordinator Subjek Artikulasi & Kurasi di Gudskul: Studi Kolektif dan Ekosistem Seni Rupa Kontemporer, platform pendidikan seni yang didirikan oleh tiga kolektif di Jakarta: ruangrupa, Serrum, and Grafis Huru Hara. Ia juga bagian dari tim riset fixer.id - proyek riset berkelanjutan untuk membaca dan memetakan perkembangan praktik kolektif seni di Indonesia.

Gesyada Siregar is a curator, writer, and committee member of art-related activities. She is Subject Coordinator for Articulation and Curatorial in Gudskul: a collective study and contemporary art ecosystem, art-related education platform which was established by three Jakarta-based collectives: ruangrupa, Serrum, and Grafis Huru Hara. She is also member of fixer.id research team, a continuous research project in reading and mapping the art collective practices development in Indonesia.

Harlan Boer adalah penulis dan singer-songwriter. Harlan banyak menulis tentang musik dan budaya populer, selain juga cerita pendek dan puisi. Tulisannya tersebar di berbagai media. Sebagai musisi, album terakhirnya adalah kompilasi berjudul "Kiri Kanan" yang berisi sejumlah rekaman karyanya dalam kurun 2012-2018, dirilis dalam format piringan hitam. Harlan lahir di Jakarta.

Harlan Boer is writer and singer-songwriter. Harlan mostly writes on music and popular culture, short stories and poetry. His writings have been distributed in various media. As musician, his last album was a compilation entitled as "Kiri Kanan" of his records from 2012-2018, and it was released as vinyl. Harlan was born in Jakarta.

Maulida Raviola bekerja sebagai Assistant Program Officer di The Asia Foundation untuk program yang berfokus pada penguatan partisipasi kelompok-kelompok marjinal dalam proses demokratisasi di Indonesia. Maulida juga aktif sebagai satu anggota pengurus perkumpulan Pamflet, organisasi anak muda bekerja untuk isu pergerakan anak muda dan hak asasi manusia. Maulida berdomisili di Jakarta.

Maulida Raviola works as Assistant Program Officer of The Asia Foundation for programs focused on strengthening marginal groups' participation in Indonesian democratization processes. Maulida is also actively engaged as a board member of Pamflet, a youth-based organization for youth movements and human rights. Maulida lives in Jakarta.

Kontributor Visual/ Visual Contributors

Melani Budiarta adalah Guru Besar Fakultas Ilmu Budaya, Universitas Indonesia yang menjadi anggota Japung (Jaringan Kampung Nusantara), penasehat Perkumpulan Puan Seni, dan anggota Akademi Ilmu Pengetahuan Indonesia dan Akademi Jakarta.

Melani Budiarta is a professor at the Faculty of Humanities, University of Indonesia who is a member of Japung (Jaringan Kampung Nusantara—the Nusantara Village Network), advisor to the Association of Women of Arts, and member of the Indonesian Academy of Sciences and the Jakarta Academy.

Akrab dengan panggilan Purna, co-founder Hysteria ini dekat dengan isu komunitas, kesenian dan isu kota lewat berbagai aktivitas dan program di Semarang. Purna Cipta juga terlibat di sejumlah program riset diluar negeri seperti ANCER Research Camp 2016 di Lasalle University, Singapura, Heidelberg Project 2019 di Heidelberg Kunstverein, Jerman, dan Indonesian Immigrant Research 2020 di Tamkang University, Taiwan. Setelah menyelesaikan program S2 nya di Jurusan Ilmu Komunikasi, UGM, tahun ini ia memperluas jejaringnya dengan menginisiasi riset di kampung halamannya, Metro Lampung.

Known as Purna, this co-founder of Hysteria is familiar with community, art, and urban issues through various activities and programs in Semarang. Purna Cipta is also involved in research programs abroad such as ANCER Research Camp 2016 in Lasalle University, Singapore, Heidelberg Project 2019 in Heidelberg Kunstverein, German, and Indonesian Immigrant Research 2020 in Tamkang University, Taiwan. After he finishes his graduate school of Communication Studies, Gadjah Mada University this year, he will expand his networks in initiating researchers in his hometown, Metro Lampung.

Qaris Tajudin, wartawan Tempo yang kini dipercaya memimpin Tempo Institute. Selain meliput perang dan konflik, Qaris juga kerap menulis untuk rubrik gaya hidup dan seni-budaya.

Qaris Tajudin is a journalist of Tempo and trusted to lead Tempo Institute. Aside from covering war and conflict issues, Qaris also writes for lifestyle and art-culture columns.

Rahmadiyah Tria Gayathri saat ini bekerja sebagai Produser, Seniman lintas media dan Praktisi pengurangan resiko bencana. Anggota pendiri Perkumpulan Forum Sudut Pandang, Anggota Koalisi Seni Indonesia & Anggota Perkumpulan U-INSPIRE Indonesia. Sejak tahun 2014, Rahmadiyah terlibat dalam beragam praktik kerja kolektif di Kota Palu, Sulawesi Tengah, dan jejaring lembaga seni di Indonesia sebagai Manajer Seni.

Rahmadiyah Tria Gayathri currently works as producer, cross-media artist, and practitioner for disaster risk mitigation issues. She is also the founder member of Forum Sudut Pandang, member of Indonesian Art Coalition, and member of U-INSPIRE Indonesia. Since 2014, Rahmadiyah had been involved in various collective work practices in Palu, Central Sulawesi, and art institution networks in Indonesia as Art Manager.



Adhitya Nisfianto (Ditkors) adalah ilustrator dari Depok, Jawa Barat. Kegemarannya menonton film kartun, menggambar dan melihat awan. Di sela rutinasnya bekerja di agensi kreatif selama enam tahun, Adhitya juga bekerja sebagai ilustrator lepas dan mengerjakan ilustrasi untuk band seperti Sajama Cut, The Rang-Rangs, Ghost Fever, dan NOFX.

Adhitya Nisfianto (Ditkors) is an illustrator who lives in Depok, West Java. His hobbies are watching anime, drawing, and watching clouds. alongside working in a creative agency for more than six years, he works as freelance illustrator and does the illustrations for a number of bands such as Sajama Cut, The Rang-Rangs, Ghost Fever, and NOFX.



Dwi Wicaksono Suryasumirat (UBE) lahir di Depok. Ia menyelesaikan pendidikan di Fakultas Seni Rupa dan Desain, Institut Kesenian Jakarta tahun 2010. Selain aktif berkarya secara individu, UBE aktif mengerjakan proyek seni dan pameran bersama Gambar Selaw, kelompok seniman muda yang menggemari kegiatan menggambar bersama dan meyakini bahwa "Semua Orang Bisa Menggambar." Ia juga mendirikan pokrameame Studio yang untuk kegiatan melukis di berbagai medium. Sebagai penikmat kopi, UBE mendirikan KULUK-KULUK sebagai tempat berkumpul, bercerita, dan tempat nongkrong.

Dwi Wicaksono Suryasumirat (UBE) was born in Depok. He finished his undergraduate at the Art and Design Faculty, Jakarta Art Institute in 2010. Apart from his personal work, UBE is actively working on collective art projects and exhibitions with Gambar Selaw, a group of young artists who like to draw together and believe that "Everyone can Draw." He also established pokrameame Studio for painting activity in various mediums. As a coffeeholic, UBE created KULUK-KULUK as place for meeting, chat-challing, and hanging-out.



Marishka Soekarna adalah pekerja visual dari Indonesia yang gemar menggambar dan saat ini berdomisili di Jerman. Elemen kedekatan dan identitas di kemasyarakatan, sebagai seorang anak, ibu dan perempuan menjadi formula dari sudut pandangnya dan pondasi dari ide-ide dalam berkarya.

Marishka Soekarna is a visual worker from Indonesia who loves to draw, and is currently residing in Germany. The elements of closeness and the identity in a society, as a daughter, a mother, and a woman became the formulas of her perspective and the foundation of the idea in her works.



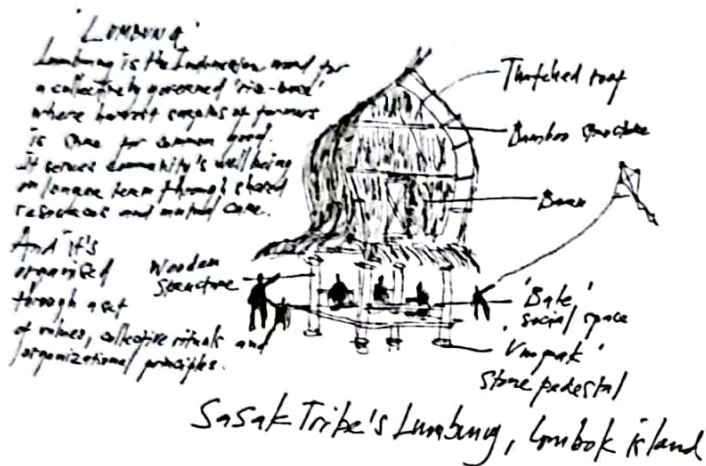
Mufti Priyanka (Amenk/Amenkcoy) lahir di Bandung. Menyelesaikan program sarjana bidang Seni Lukis di Pendidikan Seni Rupa, Universitas Pendidikan Indonesia (UPI), Bandung, dan program master di Penciptaan Karya Seni Rupa, Institut Seni dan Budaya Indonesia (ISBI), Bandung. Semenjak 2003, Amenk aktif berkesenian dan berpameran dengan multi disiplin media. Saat ini Amenk juga bekerja sebagai dosen luar biasa di Telkom Creative Industries School Bandung.

Mufti Priyanka (Amenk/Amenkcoy) was born in Bandung. He finished his undergraduate program in Art Painting, Art Education at The Indonesian Education University, Bandung, and masters degree program, Art Works Creation at Indonesian Art and Culture Institute, Bandung. Since 2013, Amenk has been actively involved in multi-media art and exhibition activities. Currently, Amenk works as adjunct lecturer at Telkom Creative Industries School Bandung.

documenta fifteen

Pada tahun 2022, Kassel akan kembali masuk dalam sorotan internasional selama 100 hari. *documenta fifteen* akan berlangsung dari 18 Juni hingga 25 September – *documenta fifteen*, yang dianggap sebagai salah satu perhelatan pameran kesenian kontemporer penting dunia sejak 1955. Sekali dalam lima tahun, *documenta* akan mengumpulkan seniman dan pelaku kreatif lainnya, demikian halnya juga dengan para pengunjung. *documenta* telah menjadi sebuah seismograf bagi kesenian kontemporer internasional dan keterkaitannya dengan isu-isu sosial yang ada sekarang.

In 2022, it will once again be in the international spotlight for 100 days. documenta fifteen will take place from June 18-September 25—the fifteenth documenta, which is considered one of the world's most important exhibitions of contemporary art since 1955. Every five years it brings together artists and creatives as well as visitors. documenta has become a seismograph for international contemporary art and its engagement with current social issues.



ruangrupa

ruangrupa adalah kolektif seniman pertama yang dipilih sebagai direktur artistik *documenta*. Kolektif yang berasal dari Jakarta, Indonesia ini, terdiri dari sembilan anggota yang akan menghidupkan kegiatan pameran, festival, dan proyek lainnya. Karya mereka didasarkan pada sosial, ruang, dan praktik personal yang menyeluruh, dengan nilai-nilai seperti pertemanan, solidaritas, dan komunitas dijadikan sebagai hal penting. ruangrupa telah berperan dalam beberapa perhelatan kesenian kontemporer internasional seperti Aichi Triennial, Nagoya (2016), São Paulo Biennial (2014), dan Singapore Biennial (2011). Di tahun 2016, kolektif ini juga menjadi direktur artistik SONSBEERK '16: transACTION, edisi ke sebelas pameran seni rupa kontemporer di Arnhem.

ruangrupa mendasarkan pelaksanaan *documenta fifteen* pada nilai dan ide tentang lumbung. lumbung adalah sebuah kosakata Bahasa Indonesia yang dijelaskan sebagai tempat untuk menyimpan kelebihan hasil panen padi masyarakat yang dikelola secara kolektif untuk dibagikan ke anggota masyarakat lainnya yang membutuhkan. Jika diterjemahkan menjadi sebuah praktik yang berkesinambungan, makna lumbung bagi *documenta fifteen* adalah bahwa prinsip-prinsip seperti kolektivitas, ruang berbagi sumber daya, dan pembagian yang adil menjadi karakter keseluruhan prosesnya. Dalam konteks tersebut, ruangrupa mengundang kolektif lokal dan internasional yang berbasis kemasyarakatan dengan lingkungan artistik, sosial, dan politiknya masing-masing untuk bergabung bersama dalam mempraktikkan lumbung itu sendiri. Secara bersama-sama, mereka yang kemudian disebut sebagai anggota lumbung yang terdiri dari wadah lintas disiplin kesenian kontemporer ini, akan memberikan pengaruh setelah perhelatan pameran di tahun 2022.

ruangrupa is the first artists' collective ever to curate a documenta. The collective from Jakarta consists of nine core members who jointly realize exhibitions, festivals, and other projects. Their work is based on a holistic social, spatial, and personal practice, where values like friendship, solidarity, and community are central. ruangrupa has taken part in the Aichi Triennial, Nagoya (2016), the São Paulo Biennial (2014), and the Singapore Biennial (2011), among others. 2016 saw the collective curating SONSBEERK '16: transACTION, the eleventh edition of the contemporary art exhibition in Arnhem.

ruangrupa has based documenta fifteen on the values and ideas of lumbung. Translated into lived practices, it means for documenta fifteen that principles such as collectivity, shared resource building, and equitable distribution characterize its entire process. In that context, ruangrupa invites community-oriented local and international collectives from the artistic, social, and political milieus to join in practicing lumbung. Together these so-called lumbung members form an interdisciplinary platform of contemporary art that will have an impact beyond the exhibition in 2022.

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