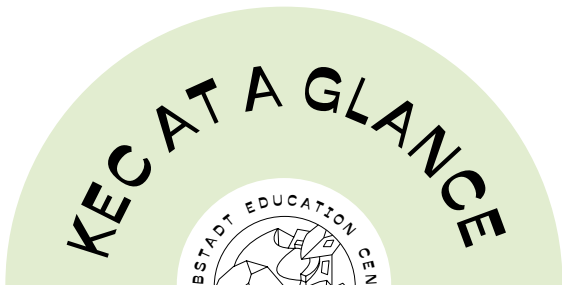


# Conflated Places, Learning Pretzel



Greetings  
from  
the Dean

**Report  
from a  
Student**

*bolcano's statement*

**HANGOUTS IN  
INDONESIA**  
  
KEC meets 3  
non-degree schools

KUNCI  
Jatiwangi Art Factory  
Gudskul  
**THE  
SCHOOL**

**LAND  
ART  
INTAKE  
BREAK**

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# KEC at a Glance

Krabstadt is a fictitious town in the Arctic where all the Nordic countries send their unwanted people and problems. It is an animated transmedia project developed through many collaborations and contexts. As a location where visions are tested, Krabstadt attracts individuals from different demographics, such as feminists, artists, retired teachers, emotionally stuck creatures, the long-term unemployed, and architects.

For the Jakarta Biennale, 2021: ESOK, Krabstadt has animated its Education Center (KEC) and brought it into space. Originating from a fictional universe, KEC shifted contexts when accepting the

invitation to edit a Spring 2022 issue of PARSE journal for artistic research. KEC ricochets and develops further in Indonesia where it meets with non-degree programs such as KUNCI's School of Improper Education, Jatiwangi Art Factory, and Gudskul. The hangouts with different communities of learning have guided KEC's zig-zagging between a drawn element in a fictional animated universe and a located context aiming to host educational time.

KEC seeks to exchange ideas on teaching methods and attitudes, learning outcomes and activities that are informed by performance, translation, digital and non-digital games.

# Report from a Student

My name is Pasmida Budder. I'm 26 years old, and I major in post-emotional design at KEC.

The Education Center in Krabstadt has unique learning facilities, such as the No-Gravity Room, the Borges Library, the Worry Room, and the Stuck Cafeteria. There is also the floor of dead-end corridors.

The No-Gravity room is a space for online classes and is located on the 6th floor. The room is a calibrated pressure chamber and the screens are based on e-ink technology. Because the light and temperature are adjusted for distant and multi-locational learning, we never

experience online fatigue there.

The Borges Library has a collection of rare dictionaries, such as the Volcanish dictionary, which helps us communicate with volcanoes who do not speak English. We also have dictionaries for Danish, Treeish, Snowish, Stoneish and Riverish, so that we can communicate with nature.

The Worry Room is on the 2nd floor, and we go there regularly to worry so that we don't worry when we're learning or doing homework. The Worry Room is open to all. The more people that worry in the Worry Room, the easier and more time effective it is to worry there. It takes some time to learn to worry only in the Worry Room but once you get the hang of it, you basically only worry in that room. It is emotionally unhygienic if you worry outside of the Worry Room and is equivalent to peeing outside the toilet.

The Stuck Cafeteria serves Indonesian coffee and is our hangout area. At KEC all teaching is aimed to make us stuck so that we can train to become unstuck. The teachers get us stuck by fully exhausting a problem so that we feel as though we've run out of ideas and can't make a move. Hanging out on the Recall & Retell mats installed in the Stuck Cafeteria helps with finding solutions. The school developed the Stuck Cafeteria based on Nongkrong, which is an Indonesian concept of sharing non-productive time.

KEC's administration is on the floor of dead-end corridors. Most students are prohibited from entry due to virus control. The best way to reach the admin is to first call, follow up via email, and then text them.

I like the Dean of our school, a kind and funny person, who always has a joke

at hand. She is half-seal, half-human and it's really great to have a mixed species dean because we trust her to be invested in recruiting beyond the human. Her office is by the gym so she can get to the pool easily, and it's fun when we can make her happy and flop her tail just by feeding her fresh fish.

On campus there are different student-led activities such as the Marching Feminists' Band and the Rainbow Cross where we learn to give first aid for smaller emotional hurts, just to name a few.

Come to Krabstadt and check out the facilities and activities at the Krabstadt Education Center!



# Greetings from the Dean

Dear KEC community

My name is Isabella Stone and I'm the Dean of the Krabstadt Education Center.

I want to express how excited, humbled and inspired I am to serve as the Dean of this newly developed Education Center. I'm grateful for the opportunity to share my vision for the school at this juncture in the history of the Nordic region, broadened recruitment, and blended learning in art education.

I come to this position as the first inter-species head of studies, indeed as the first half-seal, half-human, but also as a

passionate thinker and practitioner of secondary cycle art education. In my previous work at art academies in the Nordic region, I was frequently the only interspecies presence among colleagues who saw nature and animals as subservient to humans.

“Broadened recruitment” is institutional lingo for actively increasing applications from a more diverse group of students and teachers. The systemic failures of Nordic institutions to walk the walk and not just talk in regards to diversity, difference and inclusion has led me to refocus our efforts to assemble the most non-humanly diverse teaching body in the history of the Nordic region. At KEC, we actively recruit nature, both flora and fauna, to teach and study. For example, we just sent out a call to volcanoes, who are very eager to protect and revive the atmosphere.

Given the ecological crisis facing all lifeforms on the planet, KEC has decided to become the first no-fly-in school while maintaining a diverse, international, multi-located faculty who visit our campus at regular intervals. While teachers and students in art schools all over the region are booking flights to get back on campus, at KEC, we are busy developing new post-digital formats together with feminist game makers, activists from the crip community, as well as psychotherapists who treat patients remotely.

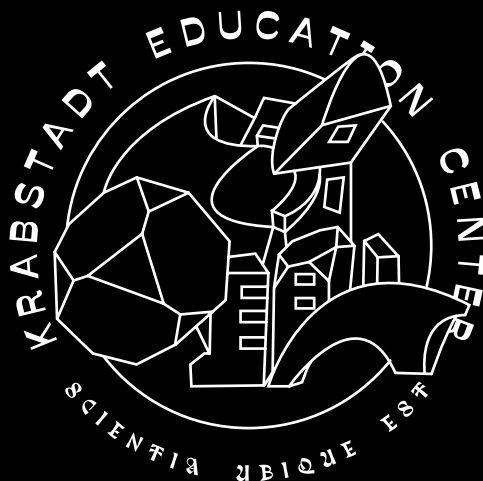
We have also radically rethought the sacred triad of time, work and travel. As of Autumn 2021 faculty and students are given support to travel at slower speeds, by foot, bike, train, boat, paragliding, or dog sledding. It's a journey that takes between 3-14 days depending on the starting location and weather. During the journey, teachers are supported in devel-

oping their courses while commuting in and do administrative work on their way home. KEC is building up a system of befriended cottages, restaurants, cafes, studios, and clubs to facilitate the commute.

KEC supports this journey as time for development rather than blind transportation of a body from a place called home to a place called work.

I welcome new and returning students and faculty at KEC.

Isabella Stone



# Introducing Fairly New Faculty – Volcano's Statement

I am Arrabbiata, the Krabstadt volcano. I'm one of the few non-human life-systems working at KEC. We have a lot of fungi at school, but they're not on payroll and work pro-bono.

I was headhunted to apply as a student a couple of years ago, at a time when KEC was re-evaluating its art program. When they inspected the student body, it became clear it was mostly white, able-bodied, and human. Therefore, KEC got special funding from the Nordic Ministers to start a one-year art course, "Land Art for Land". I've always wanted to be an artist and therefore, I was thrilled to get into the program.

Annoyingly, I soon found out that we (the broadly recruited) were treated differently from the human participants and were not offered an adequate study environment. Firstly, they gave me a studio space that was too small for me to fit into, I couldn't even get through the doorway. Secondly, teachers and other students kept wanting to teach ON me and not WITH or FOR me, which was really perturbing.

So, I officially filed a complaint with the Dean, who actually listened to what I had to say. They offered me an adjunct position as part of my anger management treatment but I saw through that smoke-screen! Instead, I made them give me an honorary professorship.

As an honorary professor, I offer the following three courses at KEC:

## RADIO FOR THE NON-HUMAN ELEMENTS

This course explores what radio for the non-human can be from an artistic perspective and in relation to established formats, such as reportage, documentary, montage, radio drama, and music. We listen collectively to audio-based material to address how hearing relates to listening and the question of having or not having ears. We raise the question about multiple, dual, mono or zero ears listening in relation to multimedia's multifaceted elements. We will read some text excerpts in class, feel vibrations, and do short home-made radio exercises.

GAMES OF TRANSLATION:  
COLLECTIVE PLAYING  
“ARRABBIATA WANTS A RAISE”  
[online course]

In this course, you learn to play out the challenges of being me: of needing to learn a new language (English), of having to not only socialize but learn to cooperate and negotiate. As a group, you will learn to calibrate anger and annoyances when people in town first ignore you and then try to take advantage of your fire and capacity. Depending on how well you play, you will either learn to use your anger to demand rights of nature or be subdued to serve others. Exercise: think of an absurd situation in your educational life when you couldn't believe what someone said or did, when you wished



you hadn't properly understood and didn't know whether to laugh, cry, or get angry. The aim of the course is to make a glossary of unwanted (untranslatable) situations in art education.

### 3.

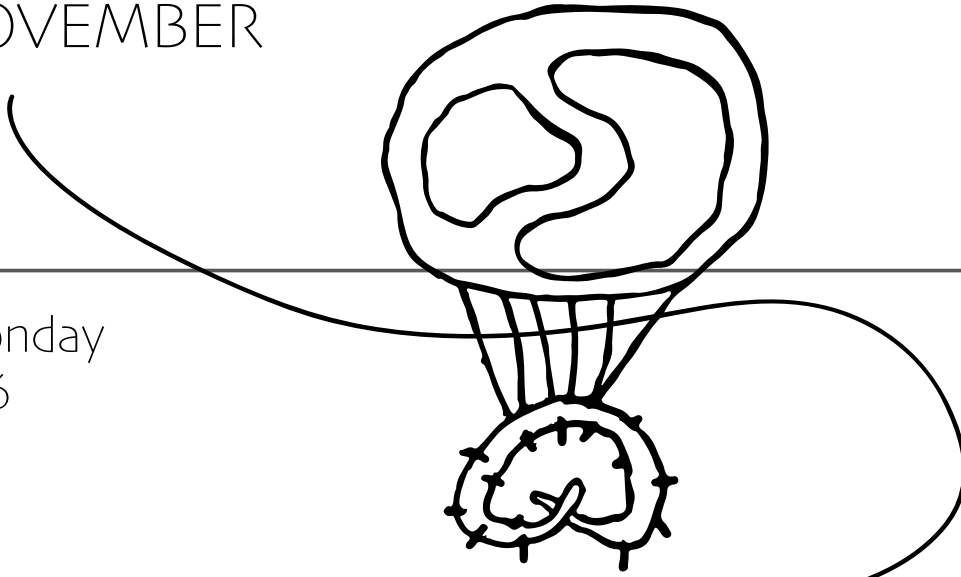
## BREAK CENTERED LEARNING, A MANDATORY COURSE FOR ALL TEACHERS AT KEC

Based on current research carried out at KEC, we have shifted from in-class learning to break-centered learning. This is reflected in all of the course scheduling, where we schedule learning activities in between breaks rather than breaks in between learning activities. On a break, you can do what you want, but do you really want what you do? In this

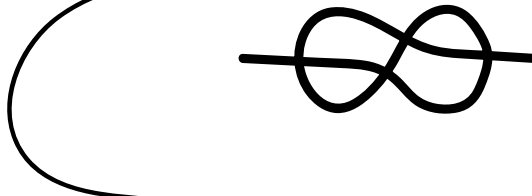
course, I explore intentional and guided breaks from the point of view of different natural systems. All our teachers have to undergo basic break training in one of our dead-end corridors during the first year of their employment.

NOVEMBER

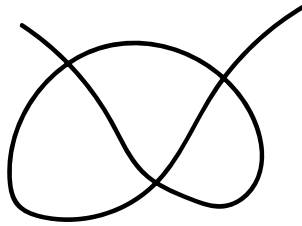
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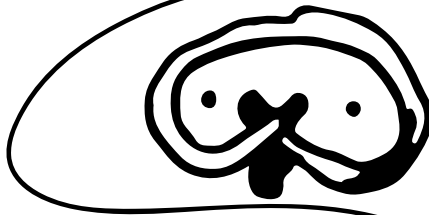
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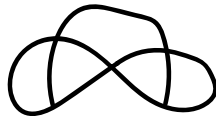
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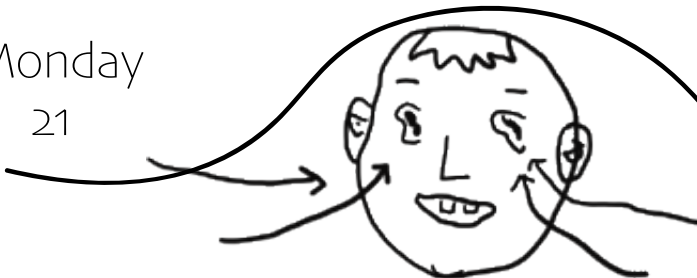
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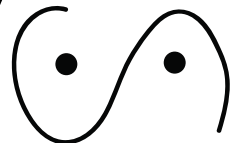
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# HANGOUTS IN INDONESIA

KEC MEETS 3

NON-DEGREE SCHOOLS

KUNCI, Jatiwangi Art Factory, Gudskul

A conversation between members of Gudskul (Jakarta), Jatiwangi Art Factory, KUNCI's School of Improper Education (Yogyakarta), Krabstadt Education Center, and the curatorial team of Jakarta Biennale 2021 that took place on 15 June and 06 July, 2021, 7am CET 1pm WIB.

[KUNCI Video-Walkthrough, 6min](#)

[Gudskul Video-Walkthrough, 9min](#)

[Jatiwangi Art Factory Video-Walkthrough, 3min](#)

# THE SCHOOLS

## KUNCI's School of Improper Education

School of Improper Education is one of the main programs of KUNCI Study Forum and Collective. We want to create a space that we can all take part in as members of KUNCI, and together with other people. We look at pedagogies that allow us to disrupt the hierarchical structures present in normal educational institutions and approach our social environment in new ways. Rather than focusing only on teachers and students, we also acknowledge other figures that take part in education, such as parents,

society, or art. Every student that joins our school will learn specific things that they love the most. We teach certain methods, but what you want to learn is up to you.

[KUNCI Video-Walkthrough, 6min](#)

## Gudskul

We need to look back at the three collectives in Jakarta that built Gudskul, ruan-grupa, Serrum and Grafis Huru Hara, because each of them have had their own programs for a specific public. Today there's also RURU kids with kids from kindergarten up until elementary school, a course that focuses on high school students and another for university

students. There are curatorial and artistic workshops addressing curious minds who want to know more about art and criticism. We are also dedicated to what some people call the meta collective or the collective of collectives that comes from 20 years of experience with pedagogical programs. We don't necessarily think of it as a school because our projects are driven by intuition.

[Gudskul Video-Walkthrough, 9min](#)

## Jatiwangi Art Factory

Jatiwangi Art Factory is currently building a vocational school, but for a long time it was operating as a place for

informal education. While we want to organise an education system which offers some guarantees, we also want to teach based on what we experience. So we are dipping our toes in both fields. The Akademi Komunitas (Community Academy) is in fact something we can experiment with for a few years. If it turns out that the academy is not what is needed in the community, we can change the subjects taught according to the needs of the community. So we are together in the uncertainty and in the learning.

[Jatiwangi Art Factory Video-Walkthrough, 3min](#)



# LAND

**KEC:** Our first question is about land, since many of you have mentioned property and land in relation to your school's location and place. This interests us because Krabstadt is located on a fictional, animated land.

**Gudskul:** It's a different context in each city. Land is always a trouble and an obstacle for every art collective in Jakarta because it's really expensive. Throughout many of our programs, we've seen this city as our playground, as our school. But in the end, we always need a home, we need a place for us to convene and do practical things. So that was the basic necessity; to buy land when rent became unaffordable. As a collective, we have shared ownership.

Jatiwangi Art Factory: For what we are calling Akademi Komunitas, we have set aside a plot from the land that the Jatiwangi Art Factory will be using in collaboration with Politeknik Negeri Bandung (Polban) and ITB (Institut Teknologi Bandung/Bandung Institute of Technology), which will have a satellite school in Majalengka, in Jatiwangi.

KUNCI's School of Improper Education: The question of land is also the question of communities. For us, in Yogyakarta, where we see a lot of forced displacement and agrarian conflicts, we don't believe that owning land would help the social construction of the city. We don't see the sustainability of our institution in private property, inheritance, and the generational cycle. We think about it in more irregular terms, such as to maintain critical knowledge collectively and in rhizomatic ways.

# ART

**KEC:** We'd like to know more about your relation to art. Do you produce art? Do you teach art, or is the school itself an art project that teaches other things? Is the art context helpful in achieving something, or is it more of an obstacle and difficult to deal with?

**Gudskul:** Do we make art? We want to believe so! These are artist-driven projects and programs. In many instances, art becomes the device, the reason for us to just mingle. Initially, our idea has been built around Nongkrong or Hangout culture, and then art becomes the reason for us to convene. We have dealt with finished and unfinished artworks; art that we like, art we don't like, it doesn't matter, because the main thing is how we

can gather and allow other people to have space to do that. We have two programs: firstly, the collective study and contemporary art ecosystem that has been running for three years, specifically dedicated to anyone who wants to learn about collective practice, which could be artists who already have a collective practice, or someone who studies business, for example. The second is the short course program, where the commitment is not as long. We often say it's for those who want 'to cheat' on their existing profession, such as architecture or finance, but want to learn more about art.

KUNCI's School of Improper Education: There has always been a tendency to see KUNCI as an in-between creature. We do research, we write, we are a collective and active in both the field of art and the university. We've recently talked a lot about tools

and tooling. To perceive our work as art offers more freedom to create our own ways of looking, seeing, being, and attuning to our environment. Some of the methods we have tried to exercise and reflect on came from left-wing praxis, such as ‘turba’, an acronym for ‘turun ke bawah’, which means ‘going down below.’ It’s about bringing intellectuals (activists, artists, etc.) to live, eat, and work with the people (farmers, etc.), confronting their day-to-day problems. Therefore, there is a whole ambience around the idea that the artist should go to the grassroots to grasp the spirit of the people. That’s one of the pedagogies that is implemented in our school.

## INTAKE

KEC: A frequent question KEC gets asked is: ‘Who can be part of KEC?’ The

answer might be: ‘Are you unwanted? Then you can enter Krabstadt.’ The issue of accessibility is layered, as in: how does one get into a fictional place and then become a student in the Education Center? What’s your admissions policy?

Gudskul: There are people from different age groups and backgrounds, and established and emerging artists. They always come as a friend or as a friend of a friend, so they at least know the nature of the collective and its programs. There’s always a fluidity, an organic nature in what we do that is very different from institutionalized curriculums. For example, in the short course or collective studies program, we often encounter participants who want assignments, but we say ‘this is a space, feel free to do anything’. Sometimes it takes a process of unlearning for those

who are not used to a hangout-based curriculum.

KUNCI's School of Improper Education: 'Commitment' is one term that keeps us together, commitment to the participants' goals. In terms of admissions, it's about countering discrimination in the sense that you don't have to prove a certain knowledge or skill. Instead, it is about studying togetherness itself. We learn how to learn, and for some of us, it's quite confusing without guidance or a fixed curriculum. We are used to structures in school or university, and here, we have to get used to the condition of uncertainty. Most of the educational institutions in Indonesia obsessively do compulsive testing, which is a form of discrimination considering their testing rests on the meritocratic and ableist concept of ability. What we can offer is getting to know each other

instead of comparing oneself to another. There's a different attitude towards public institutions in the way that we create our school. I cannot speak for the whole Indonesian experience, but in general, we are skeptical of the bureaucracy in institutions. Many of us prefer to just stay out of the university system, not because no interventions could be made there, but for some people, it's impossible to even enter such a system. We see universities as resources that we can take from as we produce imaginations, critical knowledge.

Jatiwangi Art Factory: Jatiwangi is known as the industrial area. People don't have much time to study but want to hang out. If they want to go to school, they would go to Yogya, Jakarta, or Bandung. That's why we were thinking of making a proper school here. We've been negoti-



ating with the government but also smuggling in our ideas, based on our needs and life. Considering that many of us fail in normal schools, we are experts in failure. At the same time, we don't want to rely on the certainty of education, because the way we learn is very speculative.

## BREAKS

KEC: Your approaches seem different from very structured education models in which you get a schedule and you understand: this is the place where I focus and that's where I have my lunch. When we meet to learn in a group, it's a particular form of being together, whereas the break is often seen as going back to normal life. On the other hand, what students talk about during breaks and what they learn

from their co-students is important, too. It's not always the teachers who we learn from the most. Can you say something about that?

KUNCI's School of Improper Education: Our notion of time is different from schools that offer degrees. For us, time is fluid. Most people who join have a certain amount of time to share and learn together. When we meet, it's often for two or three hours, and if the discussion goes on, we continue. The duration is always based on agreement between the participants. We usually stop at dinner time, because it's easiest to combine the break with our biological time: when we are hungry, we stop the meeting, because we can't think when we are hungry. The idea of non-productiveness is interesting for us because we don't think in terms of goals, such as learning certain skills.

Our school is literally improper because you can't drop out. Even if you didn't show up for six months, you'd still be accepted back.

Jatiwangi Art Factory: You asked about places and seating; for many years, we would always sit on mats during our monthly discussions. Recently, we started using chairs more often, and it has impacted our way of eating. We used to all eat together from the banana leaf, now it's like a buffet. Perhaps we use chairs just to practice—for the development of Majalengka City. We are making propaganda for the terracotta city, but in a slow way, not too fast!

Krabstadt Education Center  
Ewa Einhorn,  
Jeuno JE Kim,  
Karolin Meunier

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2021

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