

前言

上阳台 SJT 座落于中国广州的一个普通居民社区，它是互助的、开放的自主空间，也是一种联合运动的平台；2016 年启动，2017 年正式运作至今。它的发起人和紧密参与者包括诸多具有不同身份、但不愿意接受社会和国家体制约束，也不愿意以疏离的原子状态生活的人们，包括艺术家、作家、策划人、厨师、影像工作者，等等。原子自由组织成不同形态的分子（实践单位），通过在分子间实行平等协商的参与式民主，继而持续联合，这些人共同经营并扩大着上阳台 SJT 的可能性。到 2019 年 4 月，这样的实践单位已经有十三个。

因此，上阳台 SJT 首先是实践的和伦理的，它的自觉可以简单描述为试图在不同范畴都保持、或至少是寻求手段与目的相一致，抵抗和质疑权力关系的发生与侵入。比如个体的和集体的日常生活和（非资本主义）经济生活建设，比如一些未必主动阐发、但很难不被感受到的

对未来的文化和社会想象，比如恢复艺术在社群与（中国）社会中的参与性作用。就其生产和创造样式来说，去中心的场所 / 合作网络使相互感知、激发与协同工作变得日常化，同时为各种探索性、批判性的想法提供了讨论、实现的空间和社会媒介。来自不同背景的才能得以共振，这一过程因此具有自我教育和自我革命的意识。

联合让上阳台 SJT 成为了有机生物，持续地创造并释出能量。这不止朝向本地区。上阳台 SJT 自身的产生即是多种脉络的联合工作和跨地区、跨语言交流的汇集，推动它的那种迫切需求同样涌现于各地，目前仍在进程中。辨析和回应基于地区的日常生活和政治经验，但也无法在一个地区、一个国家、一个民族内部完成。这不意味着各地的回应（方案）就天然地能相互联结起来，而不被隔断。这是我们来到法兰克福的动机：直接见面。同时，帮助自己辨析经验的特殊性与普遍性，寻找参照与对照；面对面地相处、讲述、触碰、反观之后，更广阔的联合才可能成立。

上阳台 SJT 的时间经过折叠，开张成这个“小的区域”。我们邀请了现有的和曾经的实践单位来呈现他们所

做的事情，其中也包括个体自由联合、单位自由联合所做的事情，还有一系列形成了关于上阳台 SJT 的最低共识的文本、会议记录、论述。一千二百多年前，诗人李白和朋友们访问山中的阳台（JT）观，期求从道家学习自我解放的方法，修炼成为真人。他为此写下的诗帖成为上阳台 SJT 名字的来源。在法兰克福的上阳台 SJT，对人间的超越不是解放的动力 / 目标，但我们仍希望因为大家的到来，有快乐而神秘的事情将发生。

由冯俊华执笔，并经李筱天、潘赫修改和确认。本文对上阳台的描述仅代表三人的意见。



Opening of SJT
photographed by Zhang Chao

Preamble

Soeng Joeng Toi (SJT) is an open space of mutual aid and a platform for collaboration and connection, which was initiated in 2016 and officially launched in 2017 in a residential community in Guangzhou, China. It's Initiators and participants are a group of people from different fields with different identities, such as artists, writers, curators, chefs, video makers and so on. They are neither willing to accept the constraints from the society and state institutions, nor to live like an isolated atom. In SJT, these atoms are freely organizing into different forms of molecules(practice projects). Through participatory democracy with equal consultation between molecules, the group is maintaining and expanding this collaboration and connection, co-organizing and developing the possibility of SJT. As of June of 2019, there are already thirteen such projects in SJT.

Therefore, in the first place, SJT is based on a practical and ethical approach. Its consciousness can be described as merely trying to continually resist and question the occurrence and intrusion of any power relationship in different areas, or at least trying to maintain the consistency between means and purpose. For example, SJT emphasizes the everyday life of individuals / collectives and the construction of a (non-capitalist) economic life and the imagination of the future culture and society, which may not be elucidated intentionally but is not difficult to be perceived, or the attempt to restore the socially engaged function of art in the Chinese context. In terms of its production and creation mode it is a decentralized space and collaborative network that make mutual perception, provocation and collaboration part of everyday life. At the same time, the network is also providing space and media for the discussion and realization of various exploratory and critical ideas. In this way, talents from different backgrounds can resonate

together and bring self-educational and self-revolutionary consciousness to the practical here and now.

Collaboration and connection make SJT an organism that creates and releases energy continually. This energy is not only face toward the local region. The production mold of SJT is a combination of cross-language, cross-regional exchanges and collectives in multiple contexts. The urgency of promoting it is emerging everywhere today. This mold differentiates and responds to everyday life and political experience based on local regions, but it cannot be achieved within a region, a country or a nation. Moreover, this does not mean that responses (projects) from different areas can be linked naturally to each other without being cut off. The motivation of meeting directly brings us to Frankfurt. At the same time, we believe this meeting can help us to discern the particularity and universality of our experience and find our references and comparisons. Only living, chatting, touching and reflecting together face to face can establish a broader

collaboration and connection.

We folded the time of SJT and opened it into this ‘small area.’ We invited current and former practice projects to present what they have done in SJT, including not only connections of individuals and groups but also a series of texts, meeting records and discussions that form the minimum consensus of SJT. More than 1,200 years ago, the poet Li Bai and his friend visited the Joeng Toi Temple in the mountain to learn the Taoist method of self-liberation. The poem he wrote for this experience became the inspiration of the name of SJT. At this SJT in Frankfurt, we are not aiming or motivated by the transcendent approach to the world or life, but we still look forward to something mysterious and happy that you will bring here.

This essay is written by Junhua Fung, revised and confirmed by Li Xiaotian, Pan He. The description of SJT in this article only represents the opinions of the above-mentioned three people. (translator: Xueer Zou; proofreader: Siyan Xie)



Activities of SJT
photographed by Junhua Fung

SJT in Frankfurt

Participation / 参与:

•• PROPAGANDA DEPARTMENT / 点点宣传部

37Club

Benguangdahualang / 本广大画廊

Bridge | Topic Society / 桥梁 | 议题社

Da Fan Ta / 大饭台

Folded Room / 折叠的房间

Fong Fo Print Shop / 冯火印刷社

Hellkitty Band / 空气炸 Hellkitty

HB Station / 黄边站

Moonshine Screening Project / 月光放映计划

Relay Running / 接力跑

Sewing Co-op / 女子天团

Theater 44 / 44 剧场

trA-Art Store / 艺术商店

Travel Agency Office / 旅行团办公室

TST / 跳水台

Twomoons / 双月服饰

除了上阳台的业主们¹，以上还包括活动于上阳台的项目、团体，他们共同为本次展览提供了各自的实践文献、艺术创作和出版物。

In addition to the proprietors¹, the above also includes projects and groups that are active in SJT, who provide their literature, creations and publications for this exhibition.

¹ “业主”是对进驻上阳台并共同承担空间运营费用（主要是租金和水电费）的实践单位的日常称呼，它包含了一种主动的戏谑，像是在角色扮演游戏里的饰演了某种身份。同时，“业主”一词的使用削减了被动的房屋租赁关系，也暗示着实践单位对空间的义务，这使他们和同样在上阳台活动的各种项目、团体有所区别，虽然后者可能来自“业主”之间的再次联合。（谢思堰注）

“Proprietor” is a daily expression for the running units who share the operational expenses (mainly rent and utility) at SJT. As an active and jocular banter it is, it compares the whole experience to acquiring an identity in a role-play game. It also reduces the passive leasing relation of the space and indicates SJT participants' responsibilities toward it, which makes them different from various projects and groups that also operate at SJT, although the latter may originate from the reunion of “proprietors”. (annotation: Siyan Xie)

Curators / 策展人:

Junhua Fung / 冯俊华, Li Xiaotian / 李筱天,
Pan He / 潘赫

Coordinators / 协调人:

Christoph Plutte / 柯冥, Liang Jianhua / 梁健华

Exhibition design / 展览设计:

Sewing Co-op / 女子天团, Zhu Jianlin / 朱建林

Calligraphy / 书法:

Ou Feihong / 欧飞鸿

Assistants / 助理:

Siyao Xie / 谢思堰, Xueer Zou / 邹雪尔,
Wu Wenli / 吴文礼

Duration / 展期:

2019.8.3 - 9.26

Opening times / 开放时间:

Sundays and Tuesdays / 星期日和星期二

16:00 - 18:00

and by appointment / 看展预约

(hello@synnika.space)

location / 地点:

SYNNIKA

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點點宣传部 •• PROPAGANDA DEPARTMENT

“点点宣传部”是对文字空间的探讨，是用出版显示一路行进的“听—说”集合体。“點點”或“点点”在构字法上：黑色是其意义指向；占则是其发音属性，又同时与其他同样发音的字词组成一个意群代表充斥和占据。她的出版项目则是一种慢节奏的身体延伸和产出。随着出版的行进，散发出去激起点点涟漪，也就建立了这个集合体和空间路径中其他身体的联系。

•• PROPAGANDA DEPARTMENT is an inquiry into textual space, an ongoing assemblage of ‘hearsay’ manifest in print form. “••” may be pronounced diǎn diǎn, or $\text{dim}^2 \text{dim}^2$, or dot dot, etc., etc., depending upon the common attribution for the symbol in your preferred language. Its publications are a corporeal extension following the slow rhythms of the haptic,

mechanically distributed text: partially anonymous, intended as a dispersion, free to peruse and opening a different set of possible actions.

这个匿名集合体开始于 2017 年，并承接了一系列刊物的公开印刷出版和发行，其中叫得上名的如《等等目录》。The anonymous collective was established in 2017 and has undertaken a series of publicly distributed broadsheets known as the Etc., Etc., catalogue.

《等等目录》的第二期做成了番薯的包装纸进行传播，是子杰 2017 年初在广州的公共绿地间进行的番薯种植计划的一部分，该期包括了游击种植的指导、一篇点点宣传部的社论，也记录了当时全球财富论坛在穗召开期间的一次漂移野餐，以及番薯食谱和关于阶级差别在食物文化上的体现的对谈。

The second issue of Etc., Etc., catalogue was disseminated as packaging paper for yams given away as part of the Urban Sweet Potato Gardening Project initiated by artist June LEE.

Contents include a guerrilla planting guide, op-ed society piece from the •• Propaganda Department editorial bureau, records from a Global Economic Forum dérive in Guangzhou as well as recipes and a conversation on class distinctions in food culture.

37Club

37Club 的 b37 在上阳台 SJT 卖酒和饮品，从开业至今。并且经常做维修，b37 说，但是今年常常罢工，他还捡过很多废弃木材和家具回台，给大家造成麻烦，直到他租了小屋。37Club 成员从广东到沈阳，横跨中国大地！有艺术家、医生、音乐人、策展人、设计师等。37Club 命名源于“27Club”，37 岁逝世的大艺术家有梵高、普希金、兰波、拉斐尔、顾城等等。

37Club's b37 sells wine and drinks on SJT since it's opening. He often repairs and makes furniture, b37 says. But this year, he often strikes. He also smashed a lot of discarded wood back to SJT, causing trouble for everyone. Members of the 37Club are come from Guangdong to Shenyang, all across the China! They are artists, doctors, musicians, curators,

designers, drunkard, and so on. The 37Club is named after “27Club”. Famous artists who died at the age of 37 include Van Gogh, Pushkin, Rimbaud, Raphael, Gucheng etc.

本广大画廊 *Benguangdahualang*

存在于广州的一家非正式的微型画廊，主要售卖画廊主个人作品，偶尔代理身边的艺术家朋友作品。

Benguangdahualang, A miniature gallery in Guangzhou, China, which mainly sells the works of the gallery owner and sometimes works of his friends.

这一次，本广大画廊带来了“论电影院：MAO 逝世之前第三年新闻电影中的中国妇女”的放映幕布以及海报，他们也来自广州。

This time, Benguangdahualang brought the screenings and posters of “On Kino: Chinese women in the third year of news film before the death of MAO” for Frankfurt. They are from Guangzhou.

桥梁议题社

Bridge / Topic Society

议题社是一个意气用事但又深思熟虑的行动计划，这份计划敦促我们直面复杂而多变的当代社会，并引领或参与到那些正在发生的关键讨论之中。议题社以种种议题为引，试图通过真诚对话和趣味革命来创造智性的空间。我们相信，思考与实践、科学与艺术的结合将带来新的希望。

Topic Society is a plan of actions based on impulse as well as deliberation. It urges us to confront the complex and ever-changing contemporary society, and to join or lead the seminal discourses relevant to our life. Taking various topics as entrance, Topic Society aspires to create alternative space through sincere conversation and taste revolution. We also believe that the synthesis of thinking and practice, science

and art could bring about new hope.

2019 年，基于试图连接不同领域人士的共同信念，议题社携手桥梁成为了上阳台的联合业主。

Sharing a belief in connecting people from different backgrounds, Topic Society joined hands with Bridge in 2019 and became a joint-proprietor of SJT.

此次议题社呈现的，是一件制作于 2017 年的声音作品，这件作品回应了当年冬天发生的一个故事。声音采样自采访音频，并通过程序进行了处理。如你所闻，这是一件关于失意与失调的作品。

Here we present an audio piece produced in 2017 by Topic Society as a response to one winter incident in Beijing that same year. Sampled from interview audio clip and coded with software, the work is about out-of-place, disorientation, and desynchronization, as what you will hear.

大饭台 *Da Fan Tai*

大饭台没有固定成员，任何人都可以不定期地在上阳台以任何形式烹饪、聚餐和交流。

Da Fan Tai, has no fixed member as everyone can irregularly hold dinner gathering of any forms or ideas, with home-made food at SJT.

每次发起大饭台，主厨都会设计海报，吸引朋友们加入。

Every dinner has its own poster for calling people to join us.

折叠的房间 *Folded Room*

折叠的房间来自“实践论”，通过游牧于不同城市并进入出人意料的地方，它试图促成一种关乎行动经验和路径的空间互助网络。其中节点是闪烁不定的：目前，在广州、沈阳、贵阳、武汉、汕头、北京、上海、深圳、长沙存在着 / 过常设或临时的房间。折叠的房间基于以下预设：即使在不同语境下（城市、街区或社区，政治环境或资本条件），也有存在两个相同房间的可能。我们觉得这意味着比主流的“本真性”预设更好的一种可能——一张纸上的多个点如何以最轻快的方式贯通？

Folded Room, having evolved from a previous project *OnPractice*, is a nomadic enterprise roaming through different cities, and though entering some surprising spaces, it tries to promote a mobile network of action experiences

and methods; some nodes in this network are flickering, but currently there exist both permanent and temporary “rooms” in Guangzhou, Shenyang, Guiyang, Wuhan, Shantou, Beijing, Shanghai, Shenzhen and Changsha. Folded Room’s practice is based on certain presuppositions: even with different contexts (cities, communities, blocks, political environments or capital conditions), there still exists the possibility of two identical rooms. This presupposition acts as a better possibility than the mainstream presupposition of “authenticity”, which poses the question: “How can we link up all these points written on a piece of paper in the briskest and most lively way?”

在法兰克福，折叠的房间邀请了来自 5 个城市的 8 个空间 / 项目 / 个人，其中定海桥互助社（上海）、复印 info（武汉）、目田（长沙）、仙境（沈阳）是不同形态的青年空间 / 社群，副本制作、木刻波流是以广州为据点的创作 / 出版计划，万青、吴海珠是生活于广州的导演 / 艺术家。折叠的房间带来大家的创作、出版物和影像，有的

是文学写作和跨国族思想交流的成果，有的是社区艺术工作坊的记录，有的是音乐、戏剧演出等各种集体性项目的记录。

In Frankfurt, Folded Room invited eight spaces / projects / individuals from five cities. Dinghaiqiao Mutual-aid Society (Shanghai), Fuyin-info(Wuhan), MuTian (Changsha), and Wonderland(Shenyang) are different forms of youth space / communities; Instance and Woodcut Wavement are creation / publishing projects based in Guangzhou; Wan Qing and Wu Haizhu are director / artist live in Guangzhou. Folded Room introduced their creation, publication, and film. Some are the result of literary writing and exchange of transnational ideas. Some are records of community art workshops, and some are records of various collective projects such as music and drama performances.

万青的《七上八下》是本次的特别放映，这部纪录片从作者 2016 年参与的广州民间的女权主义行动现场和个人家庭日常同时切入，并梳理了二十世纪中国的性别图像。它

的提问是：在资本“—分化区隔—制造焦虑—催生欲望—反哺资本—”的这一似乎看不到尽头的循环链中，大众日常如何被侵入和改写？行动者如何尝试介入和破局，他们面临怎样的困境？身处复杂社会情状，“我”能做的选择及姿态又是怎样？

In particular, we brought the “The Anxiety of Desire” directed by Wan Qing. This documentary showcases the live footage of the feminist action the author participated in Guangzhou, 2016 and the author's family scenes. It looks into the gender images of China in the 20th century. The questions it proposes are as follows: How can the public life be invaded and rewritten in the seemingly endless circular chain of capital “differentiation and segmentation – anxiety production– desire promotion – capital feedback”? How does one try to intervene and change the situation? What kind of predicament do they face? In a complex social situation, what are the choices and gestures that “I” can do?

冯火印刷社 FongFo Print Shop

“冯火”是一份月刊杂志的名字，诞生于 2013 年 3 月，冯伟敬是杂志主编，朱建林是运营总监，BUBU 担任社长，欧飞鸿是广告经理，史镇豪是形象大使。它以“大众读物”的姿态，收集 / 激发艺术家的创作，尝试一种低成本且持续流动于各地的连结行动。冯火月刊每月 21 号出版，在不同城市共有 16 个销售点，每本售价人民币 1 元。月刊每期附有三页广告，每个广告页面售价人民币 50 元，以此收入维系月刊的持续运营。

“Fong Fo” is the name of a monthly magazine that was launched in March 2013. Fong Waiking is the editor-in-chief, Zhu Jianlin is the CEO, BUBU is the publisher, Ou Feihong is the manager of the advertising department, and Ce Zhenhao is the brand ambassador. Taking the form of a

general audience reading material, the magazine seeks to collect and inspire artists' creation. Fong Fo Monthly is published on the 21st of each month. It costs one yuan per issue. There are three pages for advertisements each charges fifty yuan. The magazine is distributed in 16 places in 10 cities.

委托项目“特刊”包含了一个视频装置、一本出版物、以及一幅被用作出版物封面的绘画，展览中的这三个部分互相关联。在铝板上的丙烯画中画的是朱建林的 49 号住宅。2018 年 12 月朱在这个房子中举办了一个小型展览，并在此期间邀请不同的人进行了几次讨论。视频装置根据这些从空间的角度展开，涉及了历史、身份、社群等话题的讨论制作。藉杂志创办六周年之际，这个项目回看了冯火最近的活动，并以此来想象他们未来的实践方向。

The commission project “Special Issue” contains a video installation, a publication, and a painting that is used as a cover for the publication. The exhibition features the publication and the video “Special Issue”. The acrylic

painting on the cover of “Fong Fo, Extra Edition” features the No. 49 residence in Guangzhou. After more than a year of preparation, in December 2018, Feng Fo and the architect of the residence Liu Yang planned an open day / exhibition, and invited different guests to have several discussions over construction / space. The script of “Special Issue” was edited based on these discussions, covering topics such as history, identity, and community, which constitutes the main content of “Fong Fo, Extra Edition”. On the occasion of the 6th anniversary of Fong Fo, this project retraces Fong Fo’s recent organization / activities and imagines the direction of their future practice.

空气炸
Hellkitty乐队
Hell kitty Band

一个驻在广州的实验性噪音乐队，有 43 名成员（与乐队合作过的都算，也包括在线聊天群中的人数）。

An experimental noise band based in Guangzhou has 43 members (including those who have worked with the band, as well as the number of members in the online chat group).

空气炸 Hellkitty 为你们带来了爱恨情仇。

Hellkitty Band brings you love and hatred.

黄边站 HB Station

黄边站是一个非营利艺术机构，2012 年创立于广州。我们希望与艺术家、写作者、策展人及相关领域的行动者紧密合作，通过“实践－研究－创作”的相互推动，建构面向当代情境的联合工作和学习交流平台，也希望探索当代艺术教育的可能形态。

HB Station (Contemporary Art Research Center) is a nonprofit art institution founded in 2012. Participants are composed of artists, writers, curators and practitioners from related fields. By the interdependence of the trifold combo of “research-practice-creation”, we try to construct a mutual work and knowledge exchange platform for contemporary scenarios and explore contemporary art educational approaches.

黄边站秉持性别平等的立场。2017年8月，基于一起性骚扰投诉，黄边站工作团队邀请陈畅女士共同执笔，起草反性骚扰机制，并在实践中扩充和增订。2018年8月，正式公布实施了《黄边站防治性骚扰行为指引及性骚扰投诉处理程序》。

HB Station supports gender equality. In August 2017, based on a sexual harassment complaint, Ms. Abby Chen was invited by HB Station to jointly draft a counter-sexual harassment code of conduct and to revise and update it in practice. In August 2018, the “Procedures for Sexual Harassment Prevention and Sexual Harassment Complaint in HB Station” was officially published.

月光放映计划 Moonshine Screening Project

“月光放映计划”是一个不定期的影像放映计划，关注各种形态的动态影像以及其引发的周边行动地带。围绕放映，我们也将发动参与者一起展开相关话题的讨论，意在使影像成为我们感知、审视当下生活、历史与未来的镜像，让参与者在城市生活中彼此联结。上阳台是放映计划目前的放映地点。在法兰克福，我们策划了“广场、公园、乐园与废墟”，以考察几种不同的公共空间形态。

Moonshine Screening Project is a screening group that focuses on moving image and related peripheral activities. Centred around screening, we also facilitate discussions which take moving image as the mirror to sense, reflect

and speculate on society, while connecting urban inhabitants through a shared visual culture. Our project is currently located in SJT, a co-governed community space in Guangzhou's Haizhu neighbourhood. We curated the screening program of "Square, Park, Fairyland and Ruins" at this SJT in Frankfurt exhibition to inspect the different modalities of public space.

广场、公园、乐园与废墟，这些空间有什么相同之处么？都是人为建造、定义与管制 / 放弃？都是记忆性显著的空间？都触手可及而又无从把握？都在某个时刻相继时髦过，而其余时间沉睡在浮尘里？它们是有益身心健康的，大众喜闻乐见的，但它们也可以是劣质的，仿造的，丧气的，它们可以孕育公共性，但也可能是假冒的公共领域（哈贝马斯），无法产生“未失真的沟通”。

What are the common features of Square, Park, Fairyland and Ruins? That they are all man-made, artificially defined, managed or abandoned? That they are all

distinguished with memorability? That they are within reach but out of control? Or that they have been trendy once one after another and in other times asleep in dust? They are beneficial and healthy, popular and loved by the mass. But they can also be shoddy, fake and despondent. They can cultivate commonality, but can also be the faked version, which can not produce “undistorted communication” (Jürgen Habermas).

以下几个短片，进入了这几种公共空间，在广东。它们分别是辛未的《浮园遗梦》（2019）、欧飞鸿的《燃烧》（2019）、卢心洋的《广场的角落》（2019）、张子木的《占领清溪公园》（2017）。

The following short films, entered these public spaces in Canton. They are Xin Wei's “Fairyland yet to dream” (2019), Ou Feihong's “Burning” (2019), Lu Xinyang's “Those Squares” (2019) and Zimu Zhang's “Occupy Qing Xi Park” (2017).

接力跑

Relay Running

“接力跑”始于日常中的观影分享和交流，我们曾讨论希望能以一种生产的方式，让观看、交流和创作互相推动。在 2017 年中国发生很多突发性的社会事件，面对复杂的社会事件，发出个人表达是有必要的，我们意识到，如果很多事情都可能被遗忘，那不如发起一个三分钟短片收集吧，以“一堆人”作为当下的个人处境的回应！我们开始逐一邀约朋友们参与项目，经过来回沟通，作者们陆续发来影片。有些和我们长期相处的朋友，因为这次邀请而首次尝试用影像来创作，也有作者被其他人的影像带动，主动参与到项目中。于是《每个人都有自己的 2017 / 2018》变成了一个简单而重要的创作契机。

This project began with daily sharing and communication in the film watching process. We once discussed the possibility to make film watching, communication and creation to interact in a productive way. In 2017, sudden outbursts of social events occurred in China. It is necessary to express personal opinions in the face of complex social events. We realize that if lots of incidents might be forgotten, a better way to restore them will be to start a three-minute short film collection. We consider “a bunch of people” the response to the current individual situation! One by one, we invited friends to participate in the project. After communication, many authors sent their videos. Some were friends who have been with us for a long time, who tried to use images to create for the first time. Some were driven by other people's images to actively participate in the project. Therefore, “Everyone has their 2017 / 2018” has become a simple and crucial creative opportunity.

女子天团 Sewing Co-op

女子天团是由 BUBU、嘉璐、Money 和苗子组成的创作团队。我们因创作、交流和互助聚集在一起，探索创造力的柔软或硬核，保持软女和硬女并肩而行。

Sewing Co-op is initiated by BUBU, Jialu, Money and Miaozhi. We assemble for creating, communicating, and cooperating, we explore the softness and hardcoreness of creativity, keep walking with soft / hard girls side by side.

照片是关于我们通过缝纫为上阳台在 SYNNIKA 的展览制作物料的过程，还有我们与多元家庭网络共同举办的一个重要的活动——关于多元家庭合作社的构想和分享讨论会。

Photos are about our process of making materials for
SJT's solo exhibition at SYNNIKA Project Space. They
came from our past but important event about sharing and
discussing our plan of building single-mother co-op
community, with Diverse Family Network.

Ins: nztt_sewing

Facebook: nzttsewing

44 剧场 Theater 44

44 剧场来自“实践论”，是一个跨城市跨学科的合作网络。我们视剧场为方法，每一回 44 剧场通过设计概念性框架和开放的参与结构来组织研习会、工作坊、表演、设计、写作、展览呈现、出版等，以展开某一议题。44 剧场的实践力图去权力惯性，去主体幻觉，不追求最大有效性的专业分工，推动才能的溢出和联合，并在这种联合中探索一种预示性的实践伦理。

Theater 44, having evolved from a previous project *OnPractice*, is a multi-city and transdisciplinary collaborative network taking theater as methodology. For each edition, Theater 44 unfolds a different topic by organizing workshops, performances, reading sessions, writing, design, and exhibition presentations. Rather than

having a unified voice or rigid labour division, Theater 44 seeks to bring together individual creativities by developing conceptual frameworks that is open to all. The creative process of Theater 44 maintains power decentralization as much as we can and follows the ethics of prefigurative politics.

2017年8月开始，44剧场开始了第二回的工作，受到广东时代美术馆“潘玉良：沉默的旅程”展览的邀请，围绕潘玉良这个历史角色，探索女性—艺术家如何被书写，并延伸到诸多相关话题。在项目进行的过程中，对原文本“重写/重拍”的尝试、相关议题的讨论，以及参与者的卷入同时为其目的和手段。在概念性的参与框架中，我们组织了五次表演性论坛、多次工作坊、研习、绘画、戏服设计、艺术史研究、剧场排演、美术馆装置展示、异地写作及影像回应等。这里展出了三部记录影像：一场戏服走秀、一次潘玉良画作的艺术史研习，以及五次表演性论坛中一次——戏剧《新时代》的演出。

In Sept 2017, the second edition of Theater 44 *Five Scenes in*

Her Life participated in the group exhibition “Pan Yuliang: a Silent Journey” at Times Museum. For the second round, it attempts to provoke public discussions using the method of “performative forum” organised by artists, theater workers and feminist activists. The topics include: the writing and rewriting of a female artist, body and gender experience, household duties and social (re)production, etc. With a multi-platform participatory structure, we organized workshops, reading groups, costume making, art history research, rehearsal sessions happened during several months. And the videos shown here are: a costume runway show, a documentation of one of the art historical reading sessions, and a documentation of one of the performative forums *A New Era*.

藝術商店 trA-Art Store

“艺术商店”于2019年1月由杨立才创办于上阳台，它是一场微缩了的社会实践项目。

trA-Art Store was found by Yang Licai at SJT in Guangzhou in January of 2019. The store is a real-world project in miniature.

“人计划”是艺术商店的镇店之宝。

“Project Person” is best treasure of the trA-Art Store.

杨立才的艺术实践往往基于漫长的时间的淘洗和沉淀。你当下所看到的，只是你与他之间的一个触点。

Yang Licai's art practice is often based on a long time of

washing and subsiding. What are you seeing right now? It is just a touch spot between you and him.

旅行团办公室 *travel agency office*

“旅行团”意图通过身体的游走，制造 / 转移一种临时的时空关系，勘察“城市”在今日的意味，辨析“地方”“在地”“本地”“当地”的变动，进而梳理它们跟实践 / 创作的关系，形成联合工作的可能。

Traveller intends to establish or transfer a temporary relationship between space and time, by wandering in the cities. By investigating what city means today, and furthermore, distinguishing between “place”, “on-site”, “native” and “local”, it reconstructs its relationship with practice / creation and explores the possibility of collaboration.

我们在中国和东南亚举办了两回旅行社项目，参与者来

自艺术、行动、社会学、文学或音乐等不同领域。这是我们去过的每个城市的海报和招募资料。我们带着简单的工具来这里野餐。

We have held two rounds of traveling through several cities in China and Southeast Asia, with participants that were across different areas of arts, activism, sociology, literature or music etc. Here is the posters and recruitment of every city we have travelled to. And we bring some simple tools to have picnic around here.

跳台 TST

Experimental Art Learning Co-op Website (QR Code)

Radical pedagogy, anarchist experiments, social practice art,
co-op, anti-disciplinary thinking, open source art, DIY action,
funny photos, etc.



双月服饰 Twomoons

双月服饰，2017年10月22号入驻上阳台，主要经营：
从巨型垃圾场里面回收旧物重新利用，将每个人改造成一只自带品牌的MC猪，从而获取金钱和利益。

Twomoons in 1Q84, joined SJT on October 22, 2017.

What we do: Recycling abandoned clothing from garbage dump and reforming to get money and benefits. Everyone is a self-owned brand of MCPig.

Ins: twomoons1q84

Taobao: twomoons

超出来的部分，双月服饰业主阿珍和寺苗秀琴今年复活的组合，主要从事：让全世界的人认罪悔改。

ChaoEncore, formed by Twomoons in 1Q84's owner
Rzhen and Simiaoxiuqin in this year. What we do: let
people confess their sins.

Facebook: ChaoEncore

Bancamp: Rzhen

本次，我们要把《征婚启事》弥漫整个法兰克福上空，
寺苗秀琴怀孕了，在中国非婚生子可能要面临罚款，农
村户口也没办法在城市享受教育和医疗保险。如果你
是德国户籍、未婚状态，请和寺苗秀琴结婚吧！一起组
建一个多元家庭来对抗传统的婚姻制度、教育制度和
家庭模式。喜欢寺苗秀琴的人请踊跃参加征婚！

This time, we are going to spread "blind date" over
Frankfurt. Simiaoxiuqin is pregnant. In China, children
born out of wedlock may face a fine. Also, rural
household registration cannot enjoy education and
medical insurance in the city. If you are German,
unmarried, please marry Simiao xiuqin! We may make a
pluralistic family to fight against the traditional marriage

system, education system and traditional family impression. People who meet these conditions, please contact Simiao xiuqin and actively participate in the blind date!

我们用横幅做了结婚用的头纱和绣球，T 恤上的磁带是阿珍的个人专辑，专辑同名歌曲《梦中的婚礼》是征婚启事的配乐。

In this work, we used banners to make wedding headdresses and embroidery balls. The tape on the T-shirt is from Rzhen's album. The soundtrack of “blind date” is from album's song of the same name “Wedding in Dreams”.

在 Facebook 搜索 CHAOENCORE 了解我们吧!

Contact us in Facebook to know more: search for CHAOENCORE!!!



Opening of SJT in Frankfurt
photographed by Li Xiaotian



Activities of SJT in Frankfurt
photographed by Li Xiaotian

Instructions of Joining SJT

上阳台进驻说明

根据上阳台“新空间筹备组”的集体讨论结果撰写，之后根据正式开业后的 13 次业主大会的会议记录做了修订。(2018.6)

一、关于上阳台

“上阳台”缘起于黄边站艺术家们对共同感知和实践空间的需求，在“榕树头旅行社”项目中，来自不同领域的报名团友和艺术家们一起到各个城市考察，获得了许多新的观感和经验。为了给日常相处提供聚脚的地点，同时激发各种实践，尤其是联合的和公共性的，亦籍此参与青年实践网络的构建。这种种机缘促使上阳台终于落地广州，地点在海珠区晓园北路 3 号后 1 层（昌岗地铁站

附近)。

2016年11月5日，旅行团分享会之后，我们在黄边站空间举办了上阳台的第一次筹备会议，成立了“新空间筹备组”，其中又分有找房组、建筑组、牌照组以及货币组。黄边站邀请建筑师刘洋对上阳台进行空间设计，将此作为上阳台的首个项目。其后，新筹组于1月15日、1月21日，3月4日、3月18日、3月26日分别开了五次会议；本说明在会议基础上成文。

2017年5月13日，上阳台正式开业。之后，约一个月（除春节假期）召开一次业主大会，至2018年6月，合计召开13次；本说明在会议基础上作了增订。

二、准入原则

上阳台空间的实用面积大概有70平方左右。由于空间有限，进驻上阳台的项目需要遵守准入原则方可进入。项目分长期及短期项目，具体规定如下：

2.1 长期项目（3 个月以上）

2.1.1 长期项目被指认为上阳台的“业主”；

2.1.2 分摊房租、水电（分摊方式为平摊，具体原则由业主们协商确认）；

2.1.3 有盈利的项目可根据实际情况回馈黄边站的资助（具体原则由业主们协商确认）；

2.1.4 起步租金定为 300 元，基于自愿上报原则可自行上报捐献。

2.2 短期项目（3 个月以内）

2.2.1 黄边站作为上阳台参与者之一，负责邀请、对接、帮助实施短期艺术项目；

2.2.2 非黄边站邀请的短期项目，需投申请书，经所有业主同意后实施；

2.2.3 租金 150 元 / 周（无论一周内使用多少天，时间限制为三个月内）；

包场的商业活动（例如淘宝拍照）场租费用未定，按小时算；

在 150 元 / 周的短期项目费基础上，另外增加水电

收费，按日算，10元×天数；

2.2.4 执行时间必须在递交申请表后一周。

三、退出机制

3.1 出于个人意愿、判断等的主动退出，和缺乏生产力、懈怠、对空间产生负面影响等的被劝退，两者都要有相应的退出机制；

3.2 上阳台的实践是联合和公共性的，而退出的物质门槛低，为尽量减少随意退出对他人和空间规划的影响，主动退出需提前至少一个月申请，与业主委员会沟通并由后者讨论是否接受；

3.3 劝退由三位以上业主联合发起，被劝退者有申辩的权利，业主委员会需意见达成一致；

3.4 业主退出要在群里公示，退出业主自愿说明退出原因。

四、运营

4.1 长期项目必须具备合作性；

4.2 业主们如果出现营业范围重合，由负责人进行协商；

4.3 新申请的业主从事业务不能与已存在的业主重合；

4.4 新申请的业主须遵守进驻前业主大会所订立的规则，但有权在进驻后提出异议；

4.5 认同空间的开放性，包括使用空间时相互协调，和保持相互激发；

4.6 产生异味、噪音的项目需与其他业主协调；

4.7 不允许在空间里吸毒（包括抽大麻）、抽烟；

4.8 如有寄卖，需要跟现有业主协商并达成协议，寄卖品卖出后业主可得分成；

4.9 业主自有物品的使用权归自己，其他业主如想借用，须经过物品拥有者的同意；

4.10 众筹所得的公共物品维持其公共性，任何人不可占为私用；

4.11 业主可以提议购买公共物品，但需要在业主委员会上提出并获全票通过才能实施；

4.12 业主们定期和大家沟通项目本身的变化，频率、方法等业主委员会讨论。

4.13 业主通过共订公约，界定损害空间正常运营和安全的行为，作为防范机制，保障业主、空间承租人 / 责任连带人的权益，维护与街坊、社区的良好关系，该机制结合定期会议和紧急会议不断完善，严重触犯者列入黑名单；

4.14 对具有明显的政治敏感性的项目 / 活动 / 事件建立隔离机制，即以上阳台为基地，但避免在空间里直接发生。

五、对外宣传

5.1 建议各进驻业主自行建立宣传平台，如微信公众号、Facebook 主页和 Instagram；

5.2 上阳台已申请微信公众号、Facebook 主页和

Instagram，其中公众号由业主委员会委托“唔同广告”维护、更新，以替代货币为酬，细节通过业主委员会进行协商。

六、备忘（一）

6.1 黄边站作为第一推动力（提供资金、装修以及人员帮助），为上阳台垫付了三个月按金及四个月租金共计 32200 元，装修各项费用 45000 元，建筑设计费用 9200 元，及 2017 年 5 月的租金 1000 元，共计 87400 元。上阳台正式开张后，黄边站作为机构进驻，与其他长期项目参与者身份平等。初期，黄边站在业主摊分租金不足的情况下继续提供补缺，2017 年 12 月之后，黄边站已不需补缺；

6.2 进驻后，各业主组成委员会，并根据一定频率召开业主大会，制定、修订更为详尽的、可变动协商的空间准入原则以及运营规则，并就日常事宜进行共同决策，以此构筑共治的基础；

6.3 进驻的长期项目有（含已退出）：折叠的房间、黄边站、唔同广告、冯火印刷社、月光放映计划、小清纹身、五易拳社、材料组、闷士多、37Club、放野杂货店、心艺堂、跳水台、双月服饰、是海传媒、点点宣传部、44剧场、本广大画廊、驻留业主计划（由黄边站支持）、阔流堂、人天堂、随乐纹身、艺术商店、桥梁 | 议题社、旅行团办公室（更新至 2019 年 4 月）；

6.4 进驻的短期项目有：吃吃吃工作坊、龙井宵夜（更新至 2019 年 4 月）；

6.5 上阳台筹备工作参与者有：陈珈、陈嘉璐、陈文锦、陈俞颖、池逸君、冯俊华、何颖雅、郭芸、李致愚、李筱天、梁健华、林泽寰、刘嘉雯、刘洋、潘赫、邱野逸、史镇豪、吴鸣、吴文礼、谢宇斌、张子木、朱建林。

七、进驻申请方法

填写以下模板，通过与您对接的上阳台业主提交给业主委员会。

上阳台进驻申请

1. 自我介绍（什么人，要做什么样的事情）；
2. 为什么要进驻上阳台；
3. 基础的营运计划，以年度为单位制定工作目标、实施方法、时间表；
4. 对空间的使用构想；
5. 与街坊、社区的联结构想（即项目的外延部分，如果有的话）。

备忘（二）

根据 2018 年 6 月之后的历次业主大会的会议记录整理、编辑，作为对进驻说明的补充。因为主要是回应上阳台运作中遇到的具体问题，所以保留了讨论时的表达状态和顺序。

参与编辑的人员有崔英婷、冯俊华、嘉璐、李筱天、黎子华、苗子、张丁允。（2019.4）

一、进驻和退出

1.1 收到长期项目申请后，业主代表与申请者面谈，沟通清楚基本权利和义务，以及进驻时间；

1.2 业主委员会全票通过申请后，新业主被拉入业主通讯群即作为进驻的开始，并开始计算房租、水电等公共费用；

1.3 负责对接的业主有一定义务对新业主解释上阳台的具体运作及相关规则；

1.4 业主们共同评估新业主对物理空间的使用和影响；

1.5 业主数目不设上限；

1.6 业主退出时要在群里公示；

1.7 退出的业主自愿说明退出原因；

1.8 短期项目一般在时间上有要求，申请发到业主群里后需尽快进行讨论和投票；如不通过，业主代表与申请者当面沟通，前者的发言不代表最终判断，并负责把沟通结果发给业主群并公示，以进行下一轮投票；如获通过，申请者从上阳台日历中选择活动日期，该日期必须在递交申请表后至少一周；

1.9 业主之间的合作项目，可按现有的公共活动、项目规则进行。

二、业主大会

2.1 业主大会不接受围观者，可接受观察员；

2.2 观察员需要有对接业主，后者负责在业主群里介绍观察员，让大家对其有初步了解。如观察员系研究性质，需要提交约一百字的研究说明；如观察、研究成果需要对外发布，内容由对接人审核；

2.3 会议录音可外借，但需先删除私人及敏感信息；

2.4 每次大会的观察员不得超过 5 人；

2.5 每次大会的会议记录通过即时共享文档（如“一起写”小程序）在会后一周内发到群，公示并修订后上传至 Time tree 和 Google drive；

2.6 至当年底无法完成会议记录的业主，自缴 300 元罚款入小金库。

三、协商和投票

3.1 上阳台实施协商一致，不接受少数服从多数，不接受弃权；

3.2 对需要投票决定的公共事务，经过三轮后仍投反对票的业主，需要阐述反对理由。

四、小金库

4.1 取消收入上报机制，以自愿上报为原则；

4.2 有盈利能力的业主，可自愿上报收入及捐助上阳台；

4.3 日常公共物资的消耗费用由业主分摊。

五、活动和媒体

5.1 以上阳台名义举行的活动，必须提前申请并提交方案，集体投票通过后才能举行；

5.2 以上阳台名义参加展览或论坛、接受采访、写文章，需提前向所有业主征求同意；

5.3 业主向媒体及外界介绍上阳台，阐述对上阳台的理解时，在注意安全尺度的前提下，实行“一台各表”；

5.4 以上阳台为对象的调研或活动，须由具体业主对接，并提前征求所有业主同意。研究成果交上阳台一份

存档，及需注意安全尺度；

5.5 集体活动的开销、组织、风险由集体承担，业主或个体发起的活动由发起者承担；

5.6 发起活动者需要负责清理现场和卫生，原则上活动当晚复原，规模较大的活动可宽限两天；

5.7 集体活动如市集及聚餐后，业主们共同恢复现场；

5.8 所有活动均应在晚上 8 点后降低音量，避免干扰社区居民休息。

六、空间使用、整理及卫生

6.1 制定空间使用准则，在上阳台内张贴公布，所有进入空间活动的人都要遵守；

6.2 开空调时需在业主群告知；

6.3 离开上阳台时忘记关空调，导致空调在无人时继续开启的业主，按 100 元 / 夜及 100 元 / 白天（后者可能发生于周一）缴罚款，如系一人则一人承担，多人则多

人分摊，帐入小金库；

6.4 留宿必须有业主担保，提供担保的业主需要向留宿者介绍上阳台空间准则和留宿规则（具体由业主大会制订）。如有业主对当次留宿提出反对，则协商一致后方可留宿；

6.5 留宿者可以通过自由定价或劳动交换方式回馈上阳台；

6.6 公共桌面不留杂物过夜，厨房、洗碗槽不留厨余过夜，上阳台内不留意腐烂垃圾过夜。业主离开上阳台前要检查桌面和洗碗槽；

6.7 取消业主轮值卫生之日，每月的业主大会后进行集体大扫除，试行至 4 月；

6.8 制定新的卫生值日表；当期值日的业主虽然可以与其他业主私下商量劳动交换，但仍对空间 / 社群负有公共责任，不能亲自值日者按 50 元 / 次缴罚款，帐入小金库；

6.9 37Club、闷士多等承担了大多数日常打扫的业主，可以（酌情）不参加大扫除；

6.10 任何业主往上阳台搬入搁置性物品时，需在显

眼处张贴物品的搁置截止日期（以搬入当日算起 1 个月，即 30 天）。物主有权在搁置期限到期后申请延期一次，申请时长由物主设想；

6.11 现场业主可根据个人判断指出台内何种物品为搁置性，于业主群中发起确认。如无人认领该物品，5 天后，发起者有权处理该物品；

6.12 拾回或自来的猫狗等宠物可在上阳台寄养一周，期间发布收养消息，超出一周后需转移出空间，由拾回者负责。

七、《开台》

7.1 《开台》是业主们协作编辑和出版的社区报；

7.2 由感兴趣的业主组成编委会，轮值编辑，业主也可以认领具体栏目；

7.3 大小为 A4—A3 单页，争取短平快推出。

八、现场仲裁

8.1 为提高仲裁效率，提高空间使用 / 管理效率，在现行的仲裁机制上（线上投票仲裁、业主大会共识仲裁），增加“现场仲裁”机制；

8.1.1 现场必需 3 位业主以上（不含 3 个）才能进行正式仲裁，少于 5 位业主的现场仲裁视为无效；

8.1.2 仲裁结果必须通告业主群，并附上现场同意的业主名单；

8.1.3 两天内没其他业主反对即可生效；

8.1.4 有反对意见的业主，需要来到上阳台现场当面进行了解以及协商，协商结果再次通告上阳台业主群；

8.1.5 有反对意见的业主，需要在一周内来到上阳台现场当面进行了解和协商；

8.1.6 一周时间过后，如若持反对意见业主没能来到现场进行了解与协商，反对意见自动失效；

8.1.7 “业主进驻”事项必须线上统一所有业主意见进行仲裁；

8.1.7.1 “线上”具体指微信沟通，即“上阳台业主

群”内发生的沟通；

8.1.8 “业主权限范围外的活动申请”事项必须进行线上仲裁或业主大会共识仲裁；

8.1.9 除 8.1.7、8.1.8 规定的事项，其余事项均可以现场仲裁方式进行正式裁决；

8.1.10 现场仲裁实行一票否决和协商一致；

8.1.11 现场仲裁加大了“现场业主”的权力，同时相应加大“现场业主”的义务；

8.1.11.1 “现场业主”指生活在广州或上阳台附近的并且有具体物件放置在上阳台空间内的长期项目单位；

8.1.12 现场仲裁减少了“远程业主”的权力，同时相应减少“远程业主”的义务；

8.1.12.1 “远程业主”指生活在广州以外或没法经常来上阳台并且没有具体物件放置在上阳台空间内的长期项目单位；

8.1.13 免去“远程业主”日常事务义务，日常事务由“现场业主”承担。

Instructions of Joining SJT

The following instructions were written based on the discussion of the Preparation Group of SJT; after the official opening of SJT, it was revised according to the 13th meeting of the proprietors. (2018.6)

1. About SJT

Soeng Joeng Toi (SJT) originated from the demand of the artists in HB Station for common perception and practice space. In the “Banyan Travel Agency” project, members and artists from different fields visited various cities, obtained refreshing perceptions and experiences. It functions as a place for daily gathering, to stimulate practices, especially joint and public practice. In this way, it involved itself in

constructing the network of youth practice. All these opportunities facilitated the successful landing of SJT in Guangzhou City, with its current address located on the first floor of No. 3 Xiaoyuan North Road, Haizhu District (near Changgang Subway Station).

On November 5th, 2016, after the sharing session of travel agency, the first preparatory meeting of SJT was held in HB Station, and a “New Space Preparation Group” was founded. It was immediately divided into four sections, including Location Finding Group, Construction Group, License Group, and Currency Group. HB Station invited the architect Liu Yang to design the space of SJT as its first project. After that, the new preparation team held five meetings on January 15, January 21, March 4, March 18, and March 26. The task of each group is currently near complete.

SJT was opened on May 13, 2017, and the thirteen proprietors' meeting was held every month (except for spring

break) from 2017 to 2018. The results of the previous meeting will be assembled now to provide you with an insight to understand and to participate in SJT.

2. Principle of admittance

The practical area of SJT is about 70 square meters. Due to limited space, projects entering it should be subject to the principle of admittance. All projects are divided into long-term and short-term projects, as specified below:

2.1 Long-term projects (more than 3 months)

2.1.1 The long-term project is regarded as the “proprietor” of SJT;

2.1.2 The rent and utilities would be shared (all the proprietors will be sharing the expenses equally, specific rules of which are left for the proprietors to decide);

2.1.3 If the project turns out to be profitable, its proprietor

can donate a certain amount of its earning to HB Station according to its actual condition (specific principles are left for the proprietor to decide);

2.1.4 The starting amount of monthly rental is 300 Yuan, while any donation can be reported on a voluntary basis.

2.2 Short-term projects (within 3 months)

2.2.1 As one of the participants, HB Station is responsible for inviting, contacting and assisting short-term art projects;

2.2.2 For short-term projects that are not invited by HB Station, an application form must be submitted, and the implementation of it should obtain consent from all proprietors;

2.2.3 Weekly rental is 150 yuan (no matter how many days of actual usage per week, the time limit of the project is three months);

Any commercial activities that books the whole place (such as taking Taobao photos) doesn't have a fixed rental fee, expenses of it are calculated on an hourly basis;

On the basis of the short-term project rental fee of 150 yuan / week, the additional water and electricity charges will be increased by 10 yuan per day;

2.2.4 The execution time must be one week after the application form is submitted.

3. Withdrawal Mechanism

3.1 For voluntary withdrawal of personal will, judgment, etc., or persuaded withdrawal due to the lack of productivity, motivation, or positive influence, corresponding mechanisms apply;

3.2 The practice of SJT is united and public; hence the material threshold for withdrawal is low. In order to minimize its impact on others and on space planning, any withdrawal must be applied at least one month in advance and communicate with The Proprietors' Committee

forehand. The application will be left for the committee to decide.

3.3 The persuasion should be initiated by more than three proprietors, and the persuaded resignee has the right to plead. The proprietors' committee needs to reach an agreement.

3.4 The proprietor's withdrawal will be publicized in the WeChat group, and he or she should voluntarily state the reason for the withdrawal.

4. Operation

4.1 A long-term project must have the characteristic of a cooperative organization;

4.2 If the proprietors have overlapping scopes of business,

negotiations should be held among the responsible people;

4.3 The business of a newly applied proprietor cannot overlap with the existing proprietor;

4.4 Newly applied proprietors shall abide by the rules established by former proprietor meetings, but have the right to file an objection after entering;

4.5 The openness of space should be recognized, including coordination and mutual encouragement;

4.6 Projects that produce peculiar smell or noise need to be coordinated with other proprietors;

4.7 Drug usage (including marijuana) is not allowed under any circumstances. Neither is smoking.

4.8 Consignment for sale can be negotiated with the existing

proprietor. The consignor must reach an agreement with the proprietor. After the consigned merchandise is sold, the consignee can split the earning with the consignor;

4.9 Each proprietor has the use right of his or her own merchandise. If other proprietors want to borrow, they must have the consent of its owner;

4.10 Public goods obtained by crowdfunding need to maintain their publicity, which means they cannot be used for private purposes;

4.11 The proprietor has the right to propose the purchase of public goods, but the proposition needs to be submitted on a proprietor committee and approved unanimously;

4.12 The proprietors should regularly communicate with the others about the changes, frequencies and methods of the project.

4.13 The proprietors jointly set up a convention to define other behaviors that would impair the normal operation and safety of the space. As a preventive mechanism, it protects the rights of proprietors, tenants / persons who undertake joint liability, and maintains good relations with neighbors and communities. Combining regular meetings with emergency meetings, it provides continuous improvement, and serious offenders will be blacklisted;

4.14 Incidents that showcase obvious political sensitivity, an isolation mechanism will be established, that is, using SJT as a base, but the incident does not happen in the space of it.

5. Publicity

5.1 It is recommended that each residency project establish

its own publicity platform such as WeChat public account;

5.2 SJT has applied its WeChat public account, maintained and updated by "Wutong Advertising", as jointly appointed by the proprietors. Remuneration would be paid in forms of alternative currency. The details are negotiated by the proprietors.

6. Memo

6.1 As the first advocator (providing funds, decoration and personnel assistance), HB Station has paid in advance a three-month deposit for SJT and a total rent of 32,200 Yuan for four months. The renovation costs are 45,000 Yuan and the design cost is 9200 Yuan, the rental fee was 1,000 Yuan in May, which makes the total 87,400 Yuan. After SJT was put into use, HB Station will be stationed as a participating institution and has an equal identity as all

the long-term project participants. After December 2017, HB Station did not have to make advanced payments;

6.2 After entering the space, the proprietors will regularly convene proprietor meetings to formulate more detailed and negotiable access principles and operational rules, to make unanimous decisions on daily matters, and to build a foundation for co-governance;

6.3 Long-term projects from 2019.4 (includes dropout projects): Folded Room, HB Station, Make Some Difference Advertising, Fong Fo Print Shop, Moonshine Screening Project, Xiaoqing Tattoo, Wu-i Society, Matter Group, 悦 Store, 37 Club, Fangye Grocery, Xinyi Tang, TST, Twomoons, See Sea, • • PROPAGANDA DEPARTMENT, Theater 44, Benguangdahualang, Resident proprietor plan (supported by HB Station), Kuoliu Tang, People Paradise, Suiyue Tattoo, trA-Art Store, Bridge | Topic Society , Travel Agency Office;

6.4 The resident proprietor plan included: EAT EAT EAT workshop and Longjing Night snack (2019.4 updated) ;

6.5 Participants of preparatory work for SJT are:

Chen Jia, Chen Jialu, Chen Wenjin, Chen Yuying,
Chi Yijun, Feng Junhua, He Yingya, Guo Yun,
Li Zhiyong, Li Xiaotian, Liang Jianhua, Lin Zehuan, Liu
Jiawen, Liu Yang, Pan He, Qiu Yeyi, Shi Zhenhao, Wu
Ming, Wu Wenli, Xie Yubin, Zhang Zimu,
Zhu Jianlin.

7. To apply as follows

Fill in the template at the end and send it to
sjt@synnika.space or submit to The Proprietors' Committee
via any SJT participant you contact with.

Application for the SJT

1. Introduce yourself (who you are, what do you want to do);
2. Why should your project have access to SJT;
3. Basic operational plan, work objectives, implementation methods and timetables on an annual basis;
4. The concept to use the space;
5. The connection with local community and the neighborhood (the extension part of the project, if there is any).

translator: Nicole Deng

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SYNNIKA

SYNNIKA is an experimental space for practice and theory in Frankfurt am Main's Central Station district. We invite artists, activists, newcomers and residents to put into question their, and our, surrounding urban reality. SYNNIKA itself has evolved from the critical engagement with the drastic urban developments of recent years. We are located in the ground-floor of the NIKA.haus, a former office and store building at the intersection of Niddastrasse and Karlstraße. Through the initiative of its current residents the building was communalized via integration into the trans-regional Syndicate of Tenements. As isolating as the current urban realities might appear to its inhabitants, they are at the same time globally comparable. Thus we are interested in linking up with protagonists from

different regional contexts. We host visual interventions, workshops, discussions, meetings and other formats relating to this environment. SYNNIKA was initiated by the Realism Working Group in collaboration with the NIKA.haus.

www.synnika.space