

dOCUMENTA (13)

Das Logbuch / The Logbook

KATALOG / CATALOG 2/3

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KATALOG / CATALOG 2/3

Die dOCUMENTA (13)
widmet sich der
künstlerischen Forschung
und Formen
der Einbildungskraft, die
Engagement, Materie,
Dinge, Verkörperung und
tätiges Leben in Verbindung
mit Theorie untersuchen,
ohne sich dieser jedoch
unterzuordnen.

Dabei handelt es sich um
Gebiete, in denen
Politisches untrennbar
ist von einem sinnlichen,
energetischen und
weltgewandten
Bündnis zwischen der
aktuellen Forschung
auf verschiedenen
wissenschaftlichen
und künstlerischen Feldern
und anderen, historischen
ebenso wie zeitgenössischen
Erkenntnissen.

Die dOCUMENTA (13)
wird von einer
ganzheitlichen und
nichtlogozentrischen Vision
angetrieben, die dem
beharrlichen Glauben an
wirtschaftliches Wachstum
skeptisch gegenübersteht.
Diese Vision teilt und
respektiert die Formen und
Praktiken des Wissens aller
belebten und unbelebten
Produzenten der Welt,
Menschen inbegriffen.

dOCUMENTA (13)
is dedicated
to artistic research
and forms of imagination
that explore commitment,
matter, things, embodiment,
and active living
in connection with,
yet not subordinated to,
theory.

These are terrains
where politics
are inseparable
from a sensual,
energetic,
and worldly alliance
between current research
in various scientific
and artistic fields
and other knowledges,
both ancient
and contemporary.

dOCUMENTA (13)
is driven by a holistic
and non-logocentric vision
that is skeptical
of the persisting belief
in economic growth.
This vision is shared with,
and recognizes,
the shapes and practices of
knowing
of all the animate
and inanimate
makers of the world,
including people.

Kassel
9/6 – 16/9/2012

Kabul
20/6 – 19/7/2012

Alexandria—Kairo
1/7 – 8/7/2012

Banff
2/8 – 15/8/2012

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Giuseppe Penone, Idee di pietra, 2003/2008/2010, Karlsaue, Kassel

Einführung

Log ist nicht nur das englische Wort für ein großes Stück Holz, das von einem Baum abgeschlagen wurde und das in seinen Jahresringen klimatische Veränderungen dokumentiert, ein Log ist auch ein hölzerner Fahrtmesser, mit dem man früher die Geschwindigkeit von Schiffen bestimmte. Beide Bedeutungen, die auf die Zeit und das Reisen verweisen, kommen in dem Wort »Logbuch« zusammen, das für die tägliche Aufzeichnung der Fortbewegung eines Schiffs [engl. *vessel*] steht. Ein *vessel* wiederum ist nicht nur ein Gefährt, das auf dem Wasser schwimmt, indem es dieses verdrängt, sondern auch ein Gefäß, das Wasser – ebenso wie viele andere molekulare Aggregate – in sich aufnehmen kann.

Das *Logbuch* der dOCUMENTA (13) ist der zweite, mittlere Band des Ausstellungskatalogs, der zwischen dem *Buch der Bücher* und dem *Begleitbuch* beziehungsweise dem ersten und dem dritten Band dieses Publikationsprojekts steht. Es stellt einen Versuch dar, die zahlreichen Ereignisse und internen Abläufe zu dokumentieren, die die Entstehung des Projekts begleitet und geleitet haben, und umfasst eine Auswahl von E-Mails, die während der dreieinhalbjährigen Vorbereitungszeit geschrieben wurden, ebenso wie Bilder, die während dieser Zeit mit einem Smartphone aufgenommen wurden.

Es bietet einen partiellen, unvollständigen Einblick in die Entstehung der dOCUMENTA (13), doch es reflektiert die unterschiedlichen Geschwindigkeiten beim Schreiben von E-Mails – das manchmal flüchtig ist, aber selbst im fortgeschrittenen digitalen Zeitalter auch Langsamkeit zulässt. Es dokumentiert zudem die Suche nach einem gemeinsamen Denken, das nicht unmittelbar ersichtlich ist und das im Raum des Propositionalen schwebt, ebenso wie die intensiven

Reisetätigkeiten, die das komplexe Objekt, zu dem die dOCUMENTA (13) geworden ist, schrittweise und auf vielfältige Weise geprägt haben.

Das *Logbuch* strebt danach – auf einer realen, aber auch auf einer symbolischen Ebene –, durch Bilder, Korrespondenzen und Interviews eine intuitive Herangehensweise und eine Vorgehensweise zu bezeugen, die eher taktil ist und mehr auf Verkörperung als auf Projektion beruht, und die versucht, Dinge und Orte mit bescheidener Extravaganz und sogar mit Humor sprechen zu lassen und sie auf verschiedenartige Weisen, die nur teilweise vorgezeichnet sind, miteinander zu verbinden. Die Bilder entstanden in einer ebenso hellen wie spielerischen Stimmung, aber auch in der Vorstellung, dass sie Träger eines gewissen *punctum* sind.

Die neuen Beziehungen, die in den Jahren vor der Eröffnung der dOCUMENTA (13) in Kassel im Juni 2012 entstanden – Beziehungen zwischen den Machern der dOCUMENTA (13), zwischen Orten und Denkweisen, zwischen dem An-einem-Ort-Sein und dem Nicht-an-einem-anderen-Ort-Sein, während man ständig Kontakte herstellt und einen transnationalen, weltgewandten Austausch gestaltet – haben ihrerseits Nähe erzeugt, die der physische Charakter der Ausstellung an seinen zahlreichen und manchmal fernen Schauplätzen offenbart hat. Die visuellen und diskursiven Anmerkungen zu einer Reise, die auf diesen Seiten festgehalten wurden, vermitteln dem Leser und Betrachter weitere Einblicke.

Carolyn Christov-Bakargiev



Giuseppe Penone, Radici di pietra, 2012, Bagh-e Babur, Kabul

Introduction

A large piece of wood severed from a tree that has kept a record of the changing seasons through its growth, a log is also the wooden float by means of which one could measure the speed of a ship. Related to time and one's journey, both these meanings meet in the word "logbook," thus coming to signify the daily record of a vessel's passage. A "vessel" is in turn not only a boat floating on water by displacing it but also a container capable of holding water—as well as many other molecular aggregations.

dOCUMENTA (13)'s *Logbook* is the interstitial second volume of the exhibition catalog, belonging between *The Book of Books* and *The Guidebook*, respectively the first and third volumes of this publication project. An attempt to record the many events and internal trajectories that have accompanied and guided the making of the project, it is composed of a selection of e-mails written during the course of its three and a half years of preparation, as well as of images taken with a smartphone during the same period.

An inner perspective on the making of dOCUMENTA (13), it is partial and incomplete but reflects the variable speed of e-mail writing—at times fleeting, but able to embrace slowness, even in the advanced digital age. It documents as well the search for a shared thinking that is not immediately visible and that hovers in the space of the propositional, and the intense traveling that has progressively and variously shaped the complex object that dOCUMENTA (13) has become.

Through images, correspondence, and interviews, *The Logbook* intends to bear witness—on an actual yet also

symbolic level—to an approach that is intuitive and to a way of proceeding that has been more tactile and embodied than projective, trying to let things and places speak with humble extravagance and even humor, connecting them in ways that are only partially traced. The images were taken with a tone that is light and playful but also with an imagination that sees them as carriers of a certain *punctum*.

The new relations established during the years that preceded the opening of dOCUMENTA (13) in Kassel in June 2012—relations between the makers of dOCUMENTA (13), between places and thinking, between being in one location and not in another, all the while connecting and shaping transnational and worldly conversations—have themselves generated proximities that the physical character of the exhibition has disclosed in its many and at times distant venues. This publication further unveils them to the reader and viewer through the visual and discursive annotations of a journey traced on its pages.

Carolyn Christov-Bakargiev

01/01–2009 – 05/06–2012
**Die dOCUMENTA (13) entsteht /
Making dOCUMENTA (13)**

01/01–05/02–2009 Turin

From: Lars Möller
To: Carolyn Christov-Bakargiev
Date: 30/01/2009 11:22
Subject: test

test

From: Carolyn Christov-Bakargiev
To: Lars Möller
Date: 30/01/2009 11:40
Subject: Re: test

test1140

From: Lars Möller
To: Carolyn Christov-Bakargiev
Date: 30/01/2009 11:43
Subject: Re: test

... and back

05/02–08/02–2009 Budapest

08/02–13/02–2009 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Carolyn Christov-Bakargiev
Date: 09/02/2009 11:03
Subject: test signature

gdfg

Carolyn Christov-Bakargiev
Artistic Director

d13 documenta und Museum
Fridericianum Veranstaltungs-GmbH
Friedrichsplatz 18
34117 Kassel
Germany
this email is confidential and only for the person addressed, not to be further circulated

From: Carolyn Christov-Bakargiev
To: Bernd Leifeld
Date: 12/02/2009 17:19
Subject: Re: Div

Dear Bernd,

March 18 in Berlin is fine. So I will fly to Berlin on the 18th from Turin directly. Does this mean we sleep in Berlin that night? I have not booked my March flight.

I cannot send you the documenta text for the meeting before leaving for NYC. I will send it after I land. You will have it tomorrow night.

Please always cc your emails to my hotmail account as I check that on my blackberry. After we set up the blackberry documenta account, then we can start to really use this email. Until then, please continue to use the hotmail.

Best,

Carolyn

13/02–19/02–2009 New York

20/02–28/02–2009 Rom / Rome

28/02–13/03–2009 Turin

13/03–14/03–2009 Berlin

14/03–18/03–2009 Turin

From: Carolyn Christov-Bakargiev
To: Giorgio Agamben
Date: 15/03/2009 23:36
Subject: RE: Da Carolyn Christov-Bakargiev - incontrarsi ancora a Venezia?

Gentile Giorgio,

[...]

Mi piacerebbe parlare di certe questioni - 'esibire' versus 'inibire', cosa implica scegliere (o non scegliere) di 'mettere fuori' o mostrare qualcosa, anche in relazione a documenta, e cosa farne con gli artisti nel corso dei prossimi anni.

Con un saluto cordiale,

Carolyn

18/03–19/03–2009 Berlin

19/03–23/03–2009 Kassel

From: Carolyn Christov-Bakargiev
To: Fabio Mauri
Date: 20/03/2009 19:48
Subject: Invito documenta13

Gentile Fabio,

Ecco la lettera che ti ho promesso e che ti arriverà anche per posta.

Un caro saluto,
Carolyn



23/03–2009 Wiesbaden

24/03–25/03–2009 Kassel

25/03–01/04–2009 Turin

01/04–02/04–2009 London

From: Fabio Mauri
To: Carolyn Christov-Bakargiev
Date: 02/04/2009 17:01
Subject: lettera

Cara Carolyn,

grazie per la tua lettera.

Ho cominciato con le mie letture che avevo in programma, sebbene non mi senta affatto bene.

Questa malattia che sembra fumosa é in realtà bizzarra e rabbiosa. Nasconde un piccolo difetto: non capisco più gli uomini, donne comprese.

Comunque l'idea a cui abbiamo già accennato, di fare una ricerca attraverso il dialogo anziché lo studio storico dei vari inizi di un teorema dei principi (ricordi? Ne abbiamo parlato l'ultima volta), mi ha preso e fatto scoprire che il dialogo fondato su impressioni giovanili o sulla memoria, persino molto confusa, apre degli spiragli insoliti.

Cara Carolyn ti scriverò presto in linea con questo nuovo tipo di ascolto e di processo.

Forse, per frequentare la scuola di tedesco come tu consigli, bisognerebbe avere un pied-à-terre in Germania: lo sto cercando, sembra molto facile.

Rassicura chi mi scrive che sono molto segreto e nel frattempo sono molto contento della ricerca totale e finale.

Ho visto e parlato con tuo marito, mi pare sia stato un colloquio interessante. Non so se avrò il tempo interiore per capire tutto ciò che abbiamo detto. Vedremo.

Per ora ti abbraccio e ti riscriverò,
Fabio

From: Carolyn Christov-Bakargiev
To: Fabio Mauri
Date: 02/04/2009 18:40
Subject: Re: lettera

Carissimo Fabio:

Grazie della tua email che capisco solo in parte.
Sì, ricordo la questione del dialogo - ma come si concretizza?
Ci vediamo sabato prossimo.
Devi tenere forte alla vita e reagire, perche abbiamo ancora molto cammino da fare assieme.
Ti ringrazio di avermi scritto.
Carolyn

02/04–04/04–2009 Turin

04/04–08/04–2009 Berlin

08/04–09/04–2009 Kassel

09/04–17/04–2009 Turin

17/04–19/04–2009 Faenza

19/04–26/04–2009 Turin

26/04–29/04–2009 Sharjah/Dubai

29/04–2009 Doha

29/04–30/04–2009 Dubai

30/04–03/05–2009 Dublin

03/05–09/05–2009 Turin

09/05–12/05–2009 New York

From: Carolyn Christov-Bakargiev
To: Rene Gabri
Cc: Ayreen Anastas
Date: 11/05/2009 13:30
Subject: Re: Coming tomorrow

It was great to see both of you.

I too have many questions and am really sorry I can't come to your book launch talk this evening.
I realise that Jane Taylor is also on the panel - a very good old friend.
Please say hello to all and best,

C

Ps: I will look at the Seneca/Foucault texts and questions and get back to you asap.

Many doubts and hesitations, as always, C.

From: Rene Gabri
To: Carolyn Christov-Bakargiev
Cc: Ayreen Anastas
Date: 11/05/2009 17:46
Subject: a mnemotechnical formula ...



... which could be thought of as rules of conduct, which could relate to procedures, which could relate to boccaccio syndrom. I was in fact thinking about the word formula in relation to your word procedure

Dear Carolyn,
Thanks again for the dinner and the book. I do not have my book with the precise text, but this is from a seminar Foucault gave and Seneca has been highlighted, so you can easily find the section where he discusses this relation between what was done and what should have been done. It is interesting as one possible orientation, particularly for the curators that are still alive. But I think the entire text and Foucault's whole interest in this subject remains very interesting. Ayreen and I had other thoughts and conversations on the way home, but mostly questions. Not sure, which is the best email address to write to, please let us know.
Hopefully more soon,
Rene

13/05–20/05–2009 Turin

From: Bernd Leifeld
To: Carolyn Christov-Bakargiev
Date: 14/05/2009 11:29
Subject: cantz

Dear Carolyn,

The meeting with Annette Kulenkampff was very interesting. I think we are able to make a contract with very positive conditions for documenta. Ms Kulenkampff will come to Frankfurt to listen to your lecture and to say "hallo" (nothing more).

During your Kassel stay we will speak about a proposal concerning a contract which can possibly include the edition of a "newspaper" or "magazine".
Best
Bernd

From: Carolyn Christov-Bakargiev
To: Bernd Leifeld
Date: 15/05/2009 22:55
Subject: Re: cantz

I don't want a newspaper or magazine. I want small notebooks exactly the size we indicated, with one lesson in each, and then collected in the book/catalogue.

They should come out as you said in the last 100 weeks.

C

20/05–21/05–2009 Cholet

21/05–25/05–2009 Turin

25/05–28/05–2009 Kassel

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Cc: Eva Scharrer
Date: 28/05/2009 09:19
Subject: Hello from ccb and meeting you soon

Dear Chus,
How are you, and how is your husband? I hope all is well now for all of you. There is something I would like to talk to you about, and wonder if you shall be in Venice at all between 3-6 june, and if we could meet somewhere during that period?
Best,

Carolyn

28/05–29/05–2009 Frankfurt/Main

29/05–01/06–2009 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Okwui Enwezor
Date: 31/05/2009 10:08
Subject: Hello from Carolyn

Dear Okwui,

I am looking forward to the September 18-19 conference on documenta in Rivoli and trust you have received our letter and are in touch with Roberta Aghemo and Anna Odenato concerning your travel arrangements (arrival on September 17th- departure September 20th).

Are you going to Venice this week? If so, I would love to meet and have a coffee and a brief chat.

Best,

Carolyn

From: Okwui Enwezor
To: Carolyn Christov-Bakargiev
Date: 31/05/2009 17:56
Subject: Re: Hello from Carolyn

Dear Carolyn,
Many thanks for yours. I have not actually received the letter, but I have been in touch with someone from Rivoli.

I wonder where the letter was sent. If it was sent to San Francisco, I would have missed it as I am at the Getty in Los Angeles for a fellowship till the end of June.

It's best if all correspondence is sent to me via email, that way I can monitor it more closely. I have the dates for Torino penciled in my calendar and I'm looking forward to coming. I arrive in Venice on the 2nd and would be delighted to meet for coffee or drink.

I am staying at Westin Regina and Europa. My phone and email work in Europe so you can contact me to fix a date.

Sending you all good wishes
Okwui

01/06–03/06–2009 Turin

03/06–07/06–2009 Venedig / Venice

07/06–09/06–2009 Turin

09/06–11/06–2009 Basel

11/06–14/06–2009 Rom / Rome

14/06–17/06–2009 Turin

17/06–22/06–2009 Rom / Rome

22/06–24/06–2009 Turin

24/06–25/06–2009 Thun

25/06–27/06–2009 Turin

27/06–28/06–2009 London

28/06–29/06–2009 Frankfurt/Main

29/06–04/07–2009 Kassel



Obere Königsstraße, Kassel

04/07–11/07–2009 Turin

From: Rene Gabri
To: Carolyn Christov-Bakargiev
Cc: Ayreen Anastas
Date: 14/07/2009 01:40
Subject: Re: Was great to see you and

Dear Carolyn,

No rush from us.

As for the question of education and pedagogy, it is a critical question and could be central to documenta itself, both in its sense as lesson and warning. But ever since the gesture of making Manifesta a school, I have felt a creeping suspicion that something sincere (i.e., the proliferation of independent / self-organized learning situations) was being capitalized upon in a very foolish and stylized manner. For instance, what they were intending to produce was in my mind, not very different from normal educational models (i.e., application processes, "invited" applicants, paid instructors, etc...).

Of course, there is a simple question of the education program of events such as Documenta, students come, public comes, things are printed etc... But I think there is something much more fundamental that connects to art's intrinsic relation to pedagogy (Badiou has a nice book that deals with this subject called The Handbook of Inaesthetics). To be interested in education for me is like being interested in life or one's relationship to the world, connecting to time, ecology, knowledge, power, ideology, equality, class, racism, many things. To rethink education, is to rethink these things and much much more. Unfortunately, I find the interest by many people in the art context in these issues rather flat. Isolating it, rather than connecting it to a broader critique.

Are we to take this idea of lesson seriously? What kind of lesson? What form could this lesson take? And how could the form of this lesson itself contain a political significance, without making of itself an object (sacred, fetishized ...) or an end?

As for the "warning" part of the signification, will sleep on it.

Ok, all for now,
R,

From: Carolyn Christov-Bakargiev
To: Rene Gabri
Cc: Ayreen Anastas
Date: 14/07/2009 09:34
Subject: Re: Was great to see you and

Hi Ayreen and Rene:

Thanks for writing.

I agree the question of pedagogy is essential to life in its broadest terms. But, as you seem to say also, it has been capitalized upon by a part of the art world tremendously over the last years, suggesting the "school" provide reform to and substitute the model of the "exhibition" - and it has become cliché in my view. If however it were part of or alongside the "exhibition" as a part of its broader articulation, then I think it would be interesting. As long as it is not "communicated" as something special. I always fear communicating anything as "special".

I don't quite understand what is meant by "prepare a bit for what might come". My plans were to brainstorm and discuss the Rivoli talks (which would be rather straightforward) during the train ride to Kassel (which would not be recorded), following different people's interests, and then in Kassel take you all for a visit to the city, possible locations, history, etc, and have time for many discussions (which would not be recorded) in the Markhotel abandoned old ballroom.

[...]

And then I would see how each agent - whom I am sure will come with many ideas, dreams, proposals, etc., intends or wishes to proceed.

Basically, I don't think we are racing against time. I think we need to start with September event, and not have much of a framework till then, as this is the only way the discussions with the others can be useful and fair- and this is how I think they who are coming also are expecting it to be.

[...]

Do you want to skype a bit about all this?
C

11/07–2009 Frankfurt/Main

From: Raimundas Malašauskas
To: Carolyn Christov-Bakargiev
Date: 11/07/2009 18:41
Subject: occuring

Ciao Carolyn, hope you are well, very well.

Since you are going to be the main master trafficking the inputs and ideas coming from our D13 colleagues, I will not try to imagine the overall structure of it or the correspondence of my interests with interests of other people, I will simply list a few of those points / directions of interest of mine: - I have a feeling it could be nice to work on the D13 in 1972 - that idea Fr. Manacorda and myself once prepared for Berlin Biennale (I enclose you the PDF of the proposal) - I don't know in what way yet, but maybe a part of D13 could indeed take place in 1972 and be dispersed (or retain an autonomy) in 2012;

- There are several sites and locations I am especially interested in in Kassel, for example, the Park or the theater (both drama and opera): imagine a park becoming a park of fantastical creatures produced/ invited by artists at night. Maybe several nights during the summer, maybe once. Artists to consider: [...]. Perhaps it could be linked with the Grimm Brothers House I could also think of something to be produced for the theater stage (or backstage!) with artists, lately I've been working a lot on stage-occurrences - I hope my interest in stage will not be

gone by 2012; Perhaps Grimm House, The Park and The Theater could be linked.

- With Pierre H we were discussing the idea of creating a mascot of D13. Good, no? We should work on that. It is very good you invited Pierre to the team, congrats;

- I am interested in art produced by animals, aliens and avatars (AAA), and machines; but maybe this could go to the section of Park and theater, etc;

- I am interested to produce a publication just of interviews or one big endless interview, for example, with Paul Perry;

- I am interested in work of a number of artists that I think could make something special for D13, for example,

[...]

Of course, this list is unfinished and more names will be popping to my head as soon as I send you this email. But I send it now and hope we can speak soon. I am in Paris till Tuesday, so Monday is a good day for a phone chat. By the above it looks I am ready for more than a full time involvement in curating of Documenta, but let's see what is possible and feasible.

Have a good weekend!

easy
rai



Notizen von / Notes by Carolyn Christov-Bakargiev

11/07– 12/07–2009 Darmstadt

12/07–13/07–2009 Berlin

13/07–16/07–2009 Kassel

16/07–17/07–2009 Wiesbaden

17/07–24/07–2009 Turin

From: Carolyn Christov-Bakargiev
To: Nalini Malani
Date: 20/07/2009
Subject: Re: To Carolyn from Nalini 18 July 2009

Hello -

I think coming after Lausanne would be good - let's plan on that and organising your site visit then.

In the meantime I think the interview should continue also via email, so let's begin:

1)
Do you think it is possible to "create", that is to make something from nothing? And do you think it would be of interest at all, if indeed something like that could happen? Or would it just be sucked into spectacle and consumer culture and used to create forms of power?

Also: do you think there could be a real shift in paradigms, like existing historical paradigms?

And if so, is it in science today that such a shift or shifts is or are occurring?
What would some examples be?

Best,

Carolyn

From: Nalini Malani
To: Carolyn Christov-Bakargiev
Date: 30/07/2009
Subject: Answers to Carolyn from Nalini 30 July 2009

Dear Carolyn,

Please find my answers below:

1. a. Do you think it is possible to "create", that is making something from nothing? And do you think it would be of interest at all, if indeed something like that could happen? Or would it just be sucked into spectacle and consumer culture and used to create forms of power?

In the time of so-called liberal capitalism things are bound to get sucked into spectacle and consumer culture (even suffering gets commodified). But having said that, there are still modes of creating that resist usurpation in the power structures of the State and the market. Therefore it is all the more important to pursue the path of 'creating' something from nothing.

But again philosophically speaking what constitutes 'nothing'? Thoughts or ideas may not be tangible substances but indeed they are surely not 'nothing'.

If a thought or an idea is created within the self through sensory perceptions for the delection of oneself - if this is not manifested in the world through a material formulation then what might take place is the sensitization of the self through creative perceptions which then makes for a symbiotic movement between perception, self and the world. If we believe thought is action through ideas then this mode for enhancing knowledge is far more creative and enriching. And such a thought would willy-nilly have a salubrious affect on the community at large.

2 a. Also: do you think there could be a real shift in paradigms, like existing historical paradigms?
Yes it looks almost necessary to look for real shifts in historical paradigms. Perhaps these shifts are already taking place. The Historian today will say let us accept no 'objective' truths. She would say let us live with doubts and skepticisms. This open-endedness leads to more tolerance and space for thought and does away with fixed notions of so-called facts. Each age looks at itself afresh and finds new methodologies in this process. Fixed ideas and notions of the ultimate truth in anthropological, historical, social or political phenomenon lead to xenophobia and in certain societies to fundamentalism (religious /racial). In India we have been on the brink of this trajectory. Witness the pogrom against the Muslim minority community in 1992/93 and in 2002.

2 b. And if so, is it in science today that such a shift or shifts is or are occurring? What would some examples be?

Science provides us with enough empirical evidence that supports what the Humanities have intuitively known in these times. A new revolution must slowly begin where the disciplines work in tandem and not in segregated divisions. A renaissance where the sciences, the arts, the humanities could work with economists to tackle poverty, hunger, illiteracy etc. These must be tackled on a war footing in the world and seen as a global problem. It is only then that an aesthetic progress in humankind will take place. And to my mind that would be globalization based on humaneness and not the market.

Perhaps it is time that a new paradigm should come about, replacing or advancing the Cartesian one?

Warm regards,

Nalini

24/07–30/07–2009 Faenza

01/09–09/09–2009 Turin

10/09–12/09–2009 Istanbul



Ein Markt in Istanbul / A market in Istanbul

12/09–20/09–2009 Turin



1. Mit / With Catherine David
2. Mit / With Michelangelo Pistoletto
3. Im Gespräch mit / In conversation with Nedko Solakov, Walter Grasskamp
4. Jean-Christophe Ammann, Manfred Schneckenburger, Rudi Fuchs, Jan Hoet, Catherine David, Okwui Enwezor, Roger M. Buergel, Carolyn Christov-Bakargiev, documenta conference, 18/09–19/09–2009, Castello di Rivoli



5. Von Turin fahren alle Agentinnen und Agenten mit dem Zug nach Kassel /
From Turin, all agents take the train to Kassel
6. Marisa Merz und / and Jan Hoet, Turin

20/09–23/09–2009 Kassel



1. Besuch der Neuen Galerie während der Renovierung /
Visiting the Neue Galerie, under renovation
2. Von vorne im Uhrzeigersinn / Clockwise from front: Chiara Vecchiarelli, Pierre Huyghe,
Raimundas Malašauskas, Sofía Hernández Chong Cuy, Rene Gabri, Ayreen Anastas,
Hetti Perkins, Carolyn Christov-Bakargiev, Thea Perkins und / and Sunjung Kim in der
Karlsaeue / at Karlsaeue park
3. Marta Kuzma in der leeren documenta-Halle / Marta Kuzma in the empty documenta-Halle
4. Rene Gabri präsentiert eine Mind Map im AOK-Gebäude /
Rene Gabri presents a mind map in the AOK building
- 5–6. Erste Diskussionen in den documenta-Büros / First discussions in the documenta
offices. Von vorne rechts im Uhrzeigersinn / From front right, clockwise: Pierre
Huyghe, Chus Martinez, Rene Gabri, Kitty Scott, Carolyn Christov-Bakargiev, Sofía
Hernández Chong Cuy, Koyo Kouoh, Marta Kuzma, Hetti Perkins, Sunjung Kim, Thea
Perkins, Raimundas Malašauskas, Joasia Krysa, Livia Páldi, Ayreen Anastas

23/09–25/09–2009 Berlin

25/09–14/10–2009 Turin

14/10–17/10–2009 Washington

17/10–18/10–2009 San Francisco

18/10–20/10–2009 Los Angeles

20/10–23/10–2009 San Francisco

From: Mario Garcia Torres
To: Carolyn Christov-Bakargiev
Date: 20/10/2009 21:14
Subject: Re: On my way....

Carolyn. I had such a nice time last night, I didn't realize it was almost
3 am! Hope all goes well in the rest of your trip... Very best, M

From: Carolyn Christov-Bakargiev
To: Mario Garcia Torres
Date: 21/10/2009 01:53
Subject: Re: On my way....

How about doing a work at hotel one in Kabul as a documenta project?
Like a homage to Boetti sort of...

C

From: Carolyn Christov-Bakargiev
To: Carolyn Christov-Bakargiev
Date: 21/10/2009 06:56
Subject: Critique of environmentalism

Breakthrough

23/10–27/10–2009 Vancouver



Geoffrey Farmer, The Surgeon and the Photographer, 2009

27/10–30/10–2009 Banff



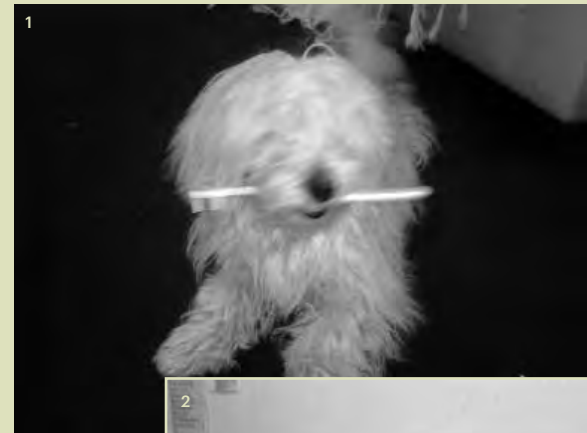
30/10–03/11–2009 New York

04/11–12/11–2009 Turin

12/11–15/11–2009 Paris

15/11–17/11–2009 Turin

17/11–20/11–2009 Kassel



1. Carolyn Christov-Bakargiev's Hund Darsi beim Auspacken in Rom /
Carolyn Christov-Bakargiev's dog, Darsi, while unpacking in Rome
2. Gareth Moore testet das Sofa im Büro von Carolyn Christov-Bakargiev /
Gareth Moore testing the sofa in Carolyn Christov-Bakargiev's office

20/11–23/11–2009 Rom / Rome

23/11–25/11–2009 Turin

25/11–27/11–2009 Paris

27/11–29/11–2009 Rom / Rome

29/11–10/12–2009 Turin

10/12–27/12–2009 Kassel

27/12–2009–15/01–2010 New York

15/01–20/01–2010 Mexiko–Stadt / Mexico City



Sofía Hernández Chong Cuy



Kaffee mit dem Schriftsteller / Coffee with writer Carlos Monsiváis, mit / with Sofía Hernández Chong Cuy

20/01–23/01–2010 New York

From: Guillermo Faivovich, Nicolas Goldberg
To: Carolyn Christov-Bakargiev
Date: 21/01/2010 17:19
Subject: Campo del Cielo at Kassel

Dear Carolyn,

We accept with great honor your invitation to participate at dOCUMENTA(13). Timing seems to be perfect as we are currently in Germany until Jan 30th. This might be a great opportunity to visit Kassel and have a meeting with you and Christine, as well as getting familiar with the site in front of Fridericianum. At this early stage, it could only be very productive for our planning. We too look forward to begin working together towards 2012.
We hope to hear from you soon.

Guillermo and Nicolas

24/01–26/01–2010 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Vandana Shiva
Cc: Eva Scharrer
Date: 26/01/2010 10:21
Subject: to Vandana Shiva: possible meeting in february

Dear Vandana Shiva,

I am writing to inquire whether you might have the time to meet with me during my upcoming trip to India and Delhi this February.

I am the artistic director of the project "documenta 13" which will open in Kassel, Germany, in June 2012. The first edition of "documenta" was held in 1955 and since then this periodic exhibition has been held every five years. Usually focused on the contemporary visual arts, I am however interested in broadening the perspectives of the project to culture generally and its relations with the world at large at this moment in history.

In particular I am interested in learning about the current research of a select group of thinkers and activists in various fields, including science, art and literature, and in finding more sustainable shared solutions through our everyday cultural practice.

In light of your intellectual and practical achievements with movements like Chipko and Navdanya and your research and writings on subjects of ecology, economy, feminism, technology, globalization and the failure of the first green revolution in India - in particular your arguments for sustainable consumption, biodiversity, traditional knowledge and Intellectual Property Rights as an answer to Biopiracy, genetic food engineering, culture theft and natural resource privatization - I would appreciate having the opportunity of sharing our perspectives.

It is interesting to note that the Latin 'documents, documenta' means 'lesson, lessons', and in particular 'warning'.

Parallel to the exhibition in 2012, beginning in 2011, we are going to publish with Hatje Cantz a series of 100 notebooks with writings or notes by specialists in different fields from around the world (art, science, philosophy and psychology, anthropology, linguistics, poetry). The texts or notebooks will be republished in the final catalog of the exhibition. This series, called '100 notes - 100 thoughts', constitutes a space of research around documenta that aims to explore how thinking is at the core of the active exercise of re-imagining the world. The cumulative nature of the project produces a motion intended to generate a mental workshop, a moving mind map that includes many different vocabularies and kinds of enunciation - words, notes and images, as well as an attentiveness to various possible logics of thinking.

I hope this very general set of interests might be helpful.

I am in India from February 10 to 19, and in particular I will be in Mumbai on the 11 to 14 and Delhi on February 16, 17 and 18. It would be wonderful if you could find the time to meet with me on one of those days.

With appreciation, and looking forward to your reply,

Carolyn Christov-Bakargiev
Artistic Director
dOCUMENTA (13)

26/01–28/01–2010 Kassel

28/01–29/01–2010 Berlin

From: Carolyn Christov-Bakargiev
To: Michael Taussig
Cc: Christine Litz
Date: 29/01/2010 09:42
Subject: To Mick Taussig Re: Afghanistan and a question

Dear Mick,

I hope you are well and thank you for sending Eva your dates. I am envisioning late May-early June for this trip.

Concerning d13, I have decided to create a small "honorary advisory committee", aside from the curatorial team of "agents" that I am also putting together.

The honorary advisory committee would consist of about 5 people that I feel confident to occasionally call up or meet with for advice, and may involve - only if desirable of course to each member - participation in some of the public programs that will be developed in 2012.

I am writing to invite you to be part of this honorary committee, and I hope very much that you will agree!

Looking forward to your reply, I send my best wishes,

Carolyn

29/01–02/02–2010 Budapest



Tagebuch von György Lukács, 1910/11, Lukács-Archiv / György Lukács' diary, 1910/11, Lukács Archive

02/02–09/02–2010 Rom / Rome

Kassel, 08/02/2010

Dear 'Ana Maui Taufe'ulungaki,
I am writing you in reference to the exhibition dOCUMENTA (13), which will take place from 9 June – 16 September 2012, in Kassel, Germany, in support

of the project proposal of American artist Amy Balkin to inscribe the Earth's Atmosphere on the World Heritage List. Documenta is a periodic exhibition which began in 1955 with the exhibition "Presentation of the art of the 20th century" as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after World War II. Since then, every five years, it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relation between art and society. Usually focused on the contemporary visual arts, I am however interested in broadening the perspectives of the project to culture generally and its relations with the world at large at this moment in history. For dOCUMENTA (13), I would like to focus on where we are, where we come from, and where we might be going through artworks that are experienced as moments of depth, embodiment, intensity and poetry. Concerning the question of 'where we might be going', I am interested in contextualizing the new artworks that will be created for this edition of documenta within a broader discussion and reflection on the possible future of mankind. This project is crucial to the curatorial concept of dOCUMENTA (13) as it reflects our time and future by providing an opportunity to investigate international cultural relations from an ecological perspective as well as in dialogue with other contemporary perspectives. As the atmosphere is a borderless, extra-state system, we are hoping to initiate an extraordinary process for the nomination of Earth's Atmosphere for inscription on the UNESCO World Heritage List. Professor Weiß, who is in charge of the Bergpark application as a World Heritage Site for Hessa, Germany, recommended the initiation of an extraordinary process to us. Therefore, we would like to ask for your support and consider for Tonga to take the lead as the initiating State Party recommending the implementation of an extraordinary process at the next UNFCCC Conference of Parties (COP-17), or another appropriate context in 2011. If you consider our idea favorably, our next plan of action would be your coordination of a team to be installed to prepare the resolution in advance of the conference, with the intent of eventually obtaining the support of all State Parties, as all states are affected and should therefore be involved in the process of ratification. We have attached a draft for a possible resolution. The need to find a State Party to lead the process means we intend to invite all State Parties to UNESCO World Heritage undertake this role. If we receive responses that more than one State Party is willing to lead, a coalition committee of State Parties would be asked to collectively put forth the proposal to begin an extraordinary process. As the project has been initiated under the auspices of the German cultural exhibition dOCUMENTA (13), we first sought the support of Germany to lead the process as nominating State Party, and invited the Republic of Maldives to act as the first supporting State Party. While it was not possible to gain the support of the German Federal Ministry of the Environment to put forth Germany as State Party to begin the nomination process, the president of the Maldives, Mr. Mohamed Nasheed, has supported our request favorably and we have gained the official support of the Republic of Maldives in support of the effort. Its urgent calls for action on climate change and its status as a small island nation make its support highly important to this endeavor. Additionally, the Maldives support is significant as a signatory State with only one property submitted to the World Heritage List. This is a meaningful starting point and shows the potential for partnership and momentum from other UNESCO State Parties. At this time we still seek a State Party to begin and lead the extraordinary process, and invite your participation to the significant opportunity to drive the nomination process to inscribe the Earth's Atmosphere on the World Heritage List. This proposal is at an initial stage and should remain confidential, in order to best achieve the result of inscribing the Earth's atmosphere on the World Heritage List. Therefore, only appropriate parties and the mentioned partners are informed of this matter.

Please feel free to contact me or Amy Balkin [...] or the Project Manager of dOCUMENTA (13), Dr. Christine Litz [...] for any further details concerning this request that you may require. We would be very honored if you would support this request favorably, and look forward to receiving your reply.

Sincerely,
Carolyn Christov-Bakargiev
Artistic Director dOCUMENTA (13)

From: Carolyn Christov-Bakargiev
To: Carolyn Christov-Bakargiev
Cc: Chiara Vecchiarelli
Date: 08/02/2010 14:40
Subject: Cevdek

"The showing of free will
The free will of how you want to show things"

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Cc: Chiara Vecchiarelli, Bettina Funcke
Date: 08/02/2010 22:34
Subject: Notebooks update

Dear Chus,
And Bettina,

We have the greatest Lukacs notebook of his 1906 lessons with Georg Simmel - it is so beautiful! I picked it at the estate in Budapest.

Also: Gaspar Miklos Tamas and Peter Gyoergy - look them up. Really wonderful.

Today I met with Jalal Toufic who would like to do a notebook (essay style) on "the portrait" and I think it is a great proposition, as it collides with Walid Raad.

[...]

Best,

Carolyn

From: Carolyn Christov-Bakargiev
To: Bige Orer, ist.biennal
Cc: Eva Scharrer, Chiara Vecchiarelli
Date: 09/02/2010 19:56
Subject: To Bige: Thank you and future research

Dear Bige,

Concerning my future research, I would appreciate if you could send me some books on Turkish art since the early twentieth century. Also, on Ms Fusun, whom I was unable to meet. I have quite a good list of younger artists already, so do not need that.

However, I would appreciate a "map" of contemporary Turkish culture: Who are the three or four most important (in each field):
- scientists (biology, computer sciences, physics, including quantum physics);
- economists and bio-economists;
- Philosophers/anthropologists/historians/social scientists;
- filmmakers;
- writers of fiction and poets;
- feminists and psychoanalysts;

Including older generation and the younger not so well-known ones in each field.

This would help me prepare my future research trip to Istanbul.

Best wishes to your entire team,

Carolyn

11/02–14/02–2010 Mumbai

14/02–15/02–2010 Bangalore

15/02–19/02–2010 Delhi



Die Khirki Extension im Süden Neu-Delhis / The Khirki Extension in the south of New Delhi

From: Carolyn Christov-Bakargiev
To: Raimundas Malašauskas
Cc: Eva Scharrer, Christine Litz, Chiara Vecchiarelli
Date: 18/02/2010 05:35
Subject: To Rai / confidential

Dear Raimundas,

I was thinking that - as a very simple and first step - you might like to propose a list of artists that you think I should consider for invitation. Perhaps up to 20 people, including any historical.

Also five names of people whose personal notebooks you would enjoy looking at (again, historical or contemporary).

I am picking one past work from each documenta 1 to 12 and re-installing it, including the González from the photo. I appreciate your help on selecting the others. When can you come to Kassel to spend time in the archive and make these choices with me?

I know that I am not proposing a theme and this has become more and more intentional on my part - as a sort of withdrawal from curatorial practice as an over-loaded and over-conscious locus at this point in time, in my opinion.

I would like to pursue a retreat on the theme of the "retreat" at Banff, to occur as a part of the documenta, if that is viable with Kitty.

I am interested in a small constellation of women artists between the two world wars (1920s to 40s) in different post-colonial places, like Emily Carr in Canada. Do you have any suggestions?

Also, I am traveling soon to Kabul and am pursuing the idea of sharing the knowledge between different times and places, and perhaps organising a part of d13 there as well. Kabul is for me what Kassel might have been in 1944-45 and this hysterical slippage of histories and geographies is meaningful to me. Could the documenta 13 be located in 1972? This comes from an idea of yours - how can we pursue it?

What are your thoughts?

Best,

Carolyn

19/02–27/02–2010 Rom / Rome

27/02–06/03–2010 New York

From: Carolyn Christov-Bakargiev
To: Tino Sehgal
Date: 28/02/2010 22:12
Subject: Fantastico!!!!!!!

I just came out of the Guggenheim....

So so special.

Thank you
Thank them
Such a beautiful form too.

C

From: Carolyn Christov-Bakargiev
To: William Kentridge
Cc: Eva Scharrer
Date: 06/03/2010 16:21
Subject: To William / Wonderful

Dear William,

The Nose was phenomenal. The absurd, the fun, the masses and then THE END, punto.

I would like to congratulate you and all the people who made it happen.

See you soon.

I believe you mentioned you would be in Essen to perform in July - if you send me the details of that travel, maybe we could meet then in Kassel, and maybe I could come to Essen.

Also, I will come visit you in October or November of 2010: would you be in Joburg then?

Warmest regards and love to all!

Carolyn

06/03–09/03–2010 Rom / Rome

09/03–11/03–2010 Oslo

From: Carolyn Christov-Bakargiev
To: Hans Ulrich Obrist
Date: 06/03/2010 21:38
Subject: Re: In touch

There are many things I wanted to talk and brainstorm about with you - but was not possible in too little time today and many waves in various directions.

We must find a way (place and time)...

C

From: Hans Ulrich Obrist
To: Carolyn Christov-Bakargiev
Date: 07/03/2010 01:38
Subject: Re: In touch

Let's spend a nuit blanche together
Non stop

11/03–13/03–2010 Helsinki

13/03–15/03–2010 Berlin

15/03–19/03–2010 Rom / Rome

From: Pedro Reyes
To: Carolyn Christov-Bakargiev
Date: 19/03/2010 06:18
Subject: note 1

Dear Carolyn, I was reviewing some thoughts on the relationship between art and science which do not necessarily lead to a seamless synthesis.

It´s interesting to see those who oppose to the idea: In "My Last Sigh", an autobiography by Luis Buñuel, he tells why he has no interest in science and he explains that the subjects that matter the most for him, dream and laughter, are beyond scientific explanation. He has a point, if you explain a joke it ceases to be funny.

I have an hypothesis about humor, I think in a joke you have a thesis immediately followed by its antithesis - this happens so suddenly that the only way we can handle the collision of reality, and our naive expectations about it, is laughing (the collision of ideology and realpolitik, for instance). Laugher is like an airbag. Or maybe like a needle which punches overinflated assumptions....

19/03–20/03–2010 Lausanne

20/03–26/03–2010 Rom / Rome

26/03–27/03–2010 Kassel

27/03–29/03–2010 Berlin

29/03–02/04–2010 Kassel

02/04–2010 Amsterdam

From: Cesare Pietroiusti
To: Carolyn Christov-Bakargiev
Date: 02/04/2010 16:25
Subject: p.p. e f.

La piccola principessa sta uscendo dopo un sogno. è sulle scale di legno di una vecchia casa. Il muro a fianco a lei è rosso, sotto, e bianco sopra. Sa - forse lo sa dal sogno - che deve cercare una mela gialla. una grande mela gialla. Ma nelle frutterie oggi ci sono soltanto mele rosse, oppure verdi. Ora è in un negozio di giocattoli. guarda dentro e vede una grande mela giocattolo, forse fatta di cartapesta. Sa che quella è la sua mela. La porta nella mano. E più grande della sua mano. Ora incontra F. lui è seduto sulla banchina del porto, o forse è il lungo fiume. ha una giacca, o forse un maglione, che sale a coprirgli quasi interamente il volto. Si vedono soltanto i suoi capelli ricci, biondi. la p.p. ha un po' paura. F. si alza e va verso di lei, forse sta tentando di colpirla, e forse lei sta tentando di difendersi. non si capisce. I loro gesti sono spezzati, angolosi. Ad un certo punto, senza neanche sapere come ciò possa accadere, la mela gialla entra nel corpo di F. e immediatamente il suo volto appare interamente scoperto. Ora p.p. e f. stanno danzando. I loro movimenti sono curvi, ampi, piacevoli. In certi momenti, sembra siano una cosa sola.

02/04–05/04–2010 Rom / Rome

06/04–09/04–2010 Seoul

From: Carolyn Christov-Bakargiev
To: Cesare Pietroiusti
Date: 06/04/2010 10:47
Subject: Storia roxana

La Bactria era la parte più orientale dell'impero persiano che Alessandro magno ha conquistato, attorno al 330 avanti cristo. Si tratta di una regione che oggi è nel nord dell'Afganistan. Roxana, anche chiamata Roshanek,

era una principessa della Bactria di cui lui s'innamora e che sposa. Non si sa se l'ha sposata per tenere felici i bactriani che così l'avrebbero sentito più vicino a loro, oppure se ne fosse innamorato, ma si dice che era davvero innamorato. Lei aveva 16 anni quando si sono conosciuti. Aveva già un figlio da una concubina, che però non aveva mai voluto sposare. Alessandro magno porta Roxana con se in tanti viaggi, e lei lo accompagna persino in India nel 326 avanti cristo.

Roxana vuole dire piccola stella, oppure bellezza luminosa, ma ora non posso finire la storia perche' stiamo per decollare e devo spegnere il cellulare. Ti racconto la fine piu tardi.

Roshanak vuole anche dire "alba". Il padre di Roshanak era Oxyartes (Vaxšuvadarva) e aveva difeso una fortezza in montagna da Alessandro Magno. La Bactria era l'ultima provincia persiana a cadere sotto Alessandro. Dopo l'India, Roxana torna a Babilonia con Alessandro magno, e resta incinta di un figlio, ma Alessandro muore prima della sua nascita nel 323 avanti cristo a Babilonia. Roxana chiama il figlio Alessandro IV Aegus, e le viene ordinato da un reggente di andare a vivere in Macedonia, dove viveva la mamma di Alessandro magno, chiamata Olympias, la quale protegge Roxana e il figlio. Roxana era molto sorpresa da quanto fosse volgare e poco raffinata l'Europa rispetto alla Persia e alla Bactria e all'India, che conosceva. Nel 316 ac muore Olympias, e dopo alcuni anni, attorno al 310 ac, un certo generale Cassander fa uccidere sia Roxana, sia il figlio, per evitare che pretendano il potere. Come vengono uccisi Roxana e suo figlio, e chi prende il potere dopo la loro morte, è interessante, ma non posso finire il racconto perché non riesco a scoprire il seguito ora. Appena troverò queste notizie, te lo racconterò.

Carolyn Christov-Bakargiev

From: Carolyn Christov-Bakargiev
To: Cesare Pietroiusti
Date: 07/04/2010 19:06
Subject: La zuppa di sasso

Tanto tempo fa, in un periodo di terribile carestia, due poveri entrarono in un villaggio con soltanto una pentola vuota e un cucchiaino di legno. Chiedono elemosine e cibo, ma nessuno li aiuta. Allora prendono dell'acqua dalla fonte, accendono un fuoco e mettono un sasso dentro la pentola a bollire. Passa una persona che chiede notizie della loro zuppa, e i due dicono che e' quasi perfetta, ma che manca solo un pezzetto di cipolla. Il passante naturalmente gli dà il pezzettino di cipolla e li saluta. Dopo un pò, passa una seconda persona che anche chiede della loro zuppa. Gli rispondono che è buonissima ma manca solo un pò di condimento finale. La donna naturalmente lo concede e loro aggiungono il condimento nella zuppa che continua a bollire. Passano altre persone che chiedono della zuppa e i due dicono che manca solo una punta di zucchini, che prontamente gli viene data. Continua la giornata così finché la zuppa è davvero buonissima e ricchissima, e i due poveri, insieme a tutte le altre persone del villaggio, mangiano insieme con piacere.

Carolyn

From: Carolyn Christov-Bakargiev
To: Livia Paldi
Cc: Sunjung Kim, Christine Litz, Chiara Vecchiarelli
Date: 08/04/2010 03:13
Subject: Breitenau

Dear all:

I am with Sunjung who suggests connecting and looking at war museums and how these things are dealt with in Asia. For example in Vietnam. She has some research she could provide, and I think the Vietnam connection could be interesting. Dinh Q. Lê maybe? (I know him well) [...]

Maybe others too.

C

10/04–14/04–2010 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Cesare Pietroiusti
Date: 14/04/2010 09:31
Subject: Le aquile

Quando il mondo fu creato, c'era una grande nuvola grigia in cielo. Dalla nuvola scendevano lampi e tuoni e pioggia. Alcuni fulmini colpirono la cima degli alberi. Il giorno dopo, quando il cielo si era schiarito e la tempesta era passata, sulla cima degli alberi colpiti dal fulmine c'erano delle aquile. Un'aquila aprì le ali e prese il volo, scendendo verso terra. Quando si pose per terra, si trasformò in uomo. Lo seguirono le altre aquile e così ci furono le persone sulla terra. Con il tempo, le persone dimenticarono la loro esistenza da aquila. Ma chi lo ricorda sa che le loro piume hanno due lati. Se le loro piume avessero solo un lato, non potrebbero volare. Su un lato si trova la mente (l'intelletto), il corpo (il movimento) e lo spirito (l'emozione). Quando queste tre cose sono in equilibrio, le persone sono in equilibrio come individui. Sull'altro lato c'è la società (la politica e l'ordinamento giuridico), il processo (il percorso della persona) e la cerimonia (la danza insieme) e quando queste cose sono in equilibrio, allora le persone sono in equilibrio con gli altri. Quando i due lati delle piume sono in equilibrio, allora le aquile volano. Ma la cosa curiosa è che le aquile non si preoccupano se le loro ali hanno o no due lati. Volano e basta.

Carolyn

14/04–15/04–2010 Kassel

From: Carolyn Christov-Bakargiev
To: Carolyn Christov-Bakargiev
Date: 15/04/2010 23:17
Subject: Story-telling india / notes /personal

Stories in india / calligraphy and picture makers / combination of artists who worked together
The function of stories was also medical, to heal.

16/04–2010 München / Munich



17/04–18/04–2010 Berlin

18/04–21/04–2010 Rom / Rome

21/04–27/04–2010 Beirut

From: Carolyn Christov-Bakargiev
To: Governor Habiba Sarabi
Cc: Christine Litz
Date: 21/04/2010 13:38
Subject: dOCUMENTA (13) to Governor Habiba Sarabi - possible meeting June 4 and 5, 2010 in Bamiyan

Dear Governor Habiba Sarabi,

It was a great pleasure for me to have met you recently at the ICOMOS conference in Munich. I was very touched by your efforts to develop the life of the people and the archeology of Bamiyan and your powerful talk was very moving.

As you may remember, I mentioned I will be traveling to Afghanistan for research in late May/early June 2010, together with five artistic advisors to the documenta.

Our group will be visiting Bamiyan on June 4 and 5, staying at Silkroad Hotel. I am very interested in meeting with you again, as well as meeting with various members of the local community there. Therefore I kindly ask if you would you be available for a meeting on these days and if we could discuss how best to spend the few days we are there?

May I also kindly ask you, or your office for advice concerning the flight Kabul-Bamiyan-Kabul. Since our group (six persons altogether) has to leave early in the morning on June 4th and return early in the morning on June 6th we have to book a charter flight. We were told by Aga Khan Trust for Culture that PACTEC, UNAMAS and UNHAS provide such charter flights. They kindly offered to do the booking for us but they were told that the airline can only confirm times and booking one week before departure. May I kindly ask if you have or are aware of other options?

I am cc-ing the Project Manager of the documenta, Doct. Christine Litz who is managing the practical aspects of this journey and who is happy to be in touch with you and your office about all the details of our visit.

I am looking greatly forward to your reply and to visiting your country and in particular Bamiyan very soon.

Sincerely,

Carolyn Christov-Bakargiev

From: Carolyn Christov-Bakargiev
To: Cesare Pietroiusti
Date: 23/04/2010 11:19
Subject: a couple in beirut.jpg

Do they love each other?



From: Carolyn Christov-Bakargiev
To: Cesare Pietroiusti
Date: 23/04/2010 11:25
Subject: they are together.jpg



1. Lieben sie sich? Skulptur eines Paares im Nationalmuseum Beirut / Do they love each other? A sculpture of a couple in the Beirut National Museum
2. Objekte, die im libanesischen Bürgerkrieg (1975–1990) beschädigt wurden, Nationalmuseum Beirut / Objects damaged during the Lebanese Civil War (1975–90), Beirut National Museum

27/04–01/05–2010 Rom / Rome

01/05–02/05–2010 Paris

02/05–07/05–2010 New York

08/05–18/05–2010 Rom / Rome

18/05–21/05–2010 London

21/05–22/05–2010 Kassel

From: Carolyn Christov-Bakargiev
To: Markus Mueller
Cc: Bernd Leifeld, Christine Litz
Date: 22/05/2010 14:44
Subject: Fwd: Ccb corrections Re: Penone press invite

Dear Markus,
during our meeting in Kassel we added one sentence.
best,
Carolyn

Presentation of the first artwork of dOCUMENTA (13) on June 21st



Giuseppe Penone, Idee di pietra, 2004/2010, Sydney

On June 21st, 2010 at 12 noon, Giuseppe Penone's Idee di Pietra (Ideas of Stone) will be inaugurated in the Auepark of Kassel as the first artwork on the way to dOCUMENTA (13).

Two years before the official opening, dOCUMENTA (13) begins its activities by planting a tree in the park. Like a tree, the dOCUMENTA (13) will grow organically over the next two years.

"This event takes place on the summer solstice," says Carolyn Christov-Bakargiev, "the day the sun is highest in the sky in the year. We celebrate the beginning of summer and the creativity of art with this moment in the park - by planting a tree."

We would like to invite you to a photo opportunity on June 21st, 2010 at 11am. Giuseppe Penone and Carolyn Christov-Bakargiev will be happy to take your questions.

At first sight a small cloud seems to be caught in the branches of a tree which is almost 9m high. At a closer look, the tree reveals itself to be a bronze sculpture with a large stone set into its upper section. Near the bronze tree, a small live sapling is growing. Poised between reality, representation and fiction, and situated in the landscaped garden of the Auepark, close to the Orangerie in Kassel, it celebrates the poetic experience and relationship of nature and culture through art.

Carolyn Christov-Bakargiev

From: Carolyn Christov-Bakargiev
To: Carolyn Christov-Bakargiev
Cc: Eva Scharrer, Chiara Vecchiarelli
Date: 20/05/2010 18:36
Subject: Possible alternate title/put in subconscious please

Delight and Misery

(Dance and destruction, collapse and recovery, etc.)
Carolyn Christov-Bakargiev

22/05–28/05–2010 Rom / Rome

29/05–31/05–2010 Kabul



1. Abassin Nessar, dOCUMENTA (13)-Projektmanager Kabul, beim Darulaman - Palast / Abassin Nessar, dOCUMENTA (13) project manager Kabul, at Dar ul-Aman Palace
2. Ajmal Maiwandi und / and Michael Taussig, Kabul, Altstadt / old city
3. Zerstörte Überreste, Nationalmuseum Kabul / Destroyed relics, National Museum of Afghanistan, Kabul
4. Carolyn Christov-Bakargiev und / and Michael Taussig, Kabul
5. Der Darulaman-Palast / Dar ul-Aman Palace
6. Straßenansicht / Street view, Kabul
7. Ein Bild vom Opernhaus in Sydney auf dem Markt in Herat / A picture of the Sydney Opera House at Herat Market

31/05–01/06–2010 Herat

01/06–03/06–2010 Kabul



1. Begräbnisschrein von Abdullah Ansari / Abdullah Ansari Funerary Shrine
2. Von links nach rechts / From left to right: Francis Alÿs, Andrea Viliani, Tom Francis, Michael Taussig, Carolyn Christov-Bakargiev, Rasool, Mario Garcia Torres
3. Mit Francis Alÿs und anderen unterwegs von Kabul nach Bamiyan / On the way from Kabul to Bamiyan with Francis Alÿs and others
4. In der Nische einer der zerstörten Buddhas von Bamiyan / Inside the niche of one of the destroyed Bamiyan Buddhas
5. Das Tal von Bamiyan / Bamiyan Valley

03/06–06/06–2010 Bamiyan

From: Francis Alys de Smedt
To: Carolyn Christov-Bakargiev
Date: 03/06/2010 19:07
Subject: Buena notte

"More than once I also said to the Germans and the Poles when they were arguing in my presence about the future forms of government: We are called to destroy and not to build; others better, more intelligent and fresher than we will build."

Mikhail Bakunin, Confession to Czar Nicholas I, 1851.

From: Carolyn Christov-Bakargiev
To: Francis Alys de Smedt
Date: 03/06/2010 19:34
Subject: Re: Buena notte

Thanks! And that's quite a quote...

Buona notte...
C

From: Carolyn Christov-Bakargiev
To: Cesare Pietrolusti
Date: 03/06/2010 19:47
Subject: Storia

C'era una volta una principessina che sognava la felicità. Un uomo bellissimo, e molto intelligente la portò via su un'aquila. Volarono per molte miglia nel cielo sopra l'Asia centrale, ed erano felici, abbracciati nel vento. Un giorno quel uomo si pose sul ramo di un pino e lasciò la principessa dicendo che sarebbe subito tornato. Venne la notte ma lui non tornava, molti giorni passarono e molte lune. La principessa aveva freddo e si sentiva sola e il vento era gelido e non era coperta. Un giorno, dopo molti anni, il principe ritornò per prenderla, ma lei purtroppo era nel frattempo diventata cieca, e non lo riconosceva più. Il principe era disperato nel vedere la principessina cieca che non lo riconosceva. Questa storia non ha una fine, e le pagine del quaderno aspettano come i bambini a bamiyan aspettano che i grandi rimettano insieme i pezzi dei buddha distrutti, mentre il sole scalda le rocce e osserva, in silenzio.

Carolyn Christov-Bakargiev

06/06–08/06–2010 Kabul



1. Kurze Pause in Bamiyan / Short break in Bamiyan: Tom Francis, Michael Taussig, Mariam Ghani, Mario Garcia Torres, Andrea Viliani, Carolyn Christov-Bakargiev, Francis Alÿs und andere / and others
2. Das Radio eines lokalen Geschäfts wird durch gefundene Solarzellen mit Elektrizität versorgt / A local shop using a found solar panel to power its radio

08/06–12/06–2010 Rom / Rome

From: Michael Taussig
To: Carolyn Christov-Bakargiev
Date: 10/06/2010 23:59
Subject: Re: Thanks / and Re: temporary art zone at High Falls and email re Afghanistan

Dear Carolyn

Just a quick note through the waves of jet lag to tell you how wonderful it was to be on this trip to Kabul, Herat, and Bamiyan. What a splendid idea, and how much we learnt! Not least was the trip to Bamiyan and later talking with the Governor about that site as I think it would, on account of its unique feel, landscape, history, and security, be a great site for a part of Documenta in 2012.

More later

Mick

12/06–2010 Berlin

13/06–2010 Zürich / Zurich

14/06–2010 Basel

14/06–15/06–2010 London

15/06–16/06–2010 Basel

16/06–22/06–2010 Kassel



Mit / With Giuseppe Penone bei der Einweihung von Idee di pietra, Karlsaeue / at the inauguration of Idee di pietra, Karlsaeue park

22/06–24/06–2010 Frankfurt/Main

24/06–28/06–2010 Rom / Rome

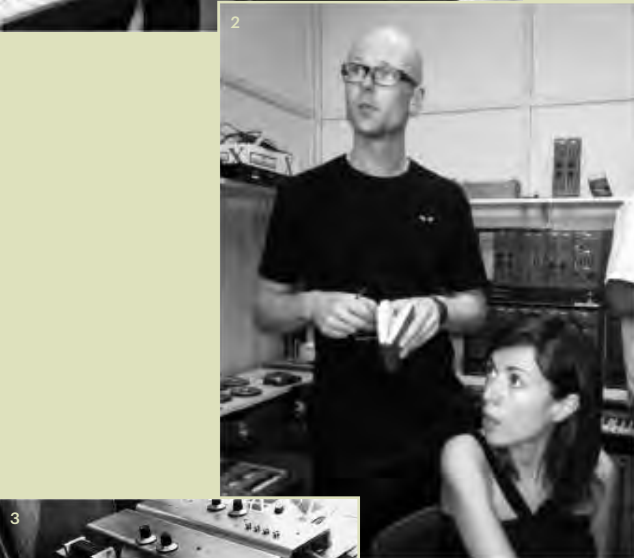
28/06–2010 Frankfurt/Main

29/06–03/07–2010 Como

03/07–04/07–2010 Mailand / Milan

04/07–06/07–2010 Kassel

06/07–09/07–2010 Helsinki



1-3. Mit Chus Martínez und Lars Bang Larsen zu Besuch bei Erkki Kurenniemi / Visiting Erkki Kurenniemi with Chus Martínez and Lars Bang Larsen; Abb. 1 links / ill. 1 on the left: Mikko Ojanen
4. Erkki Kurenniemis Bibliothek / Erkki Kurenniemi's library

09/07–10/07–2010 Rom / Rome

10/07–13/07–2010 Como

13/07–14/07–2010 Venedig / Venice

14/07–18/07–2010 Rom / Rome

18/07–21/07–2010 Kassel



1. Besichtigung der Neuen Galerie mit Gerard Byrne und Raimundas Malašauskas / Visiting the Neue Galerie with Gerard Byrne and Raimundas Malašauskas
2. Von links nach rechts / From left to right: Mario Garcia Torres, Raimundas Malašauskas, Gabriel Lester und / and Gerard Byrne auf einer Bootstour in der Karlsaeue / on a boat trip in Karlsaeue park



3. Gerard Byrne, Karlsaue
4. Jessica Warboys, Karlsaue

21/07–23/07–2010 Traunkirchen
23/07–25/07–2010 Rom / Rome
27/07–03/08–2010 Sydney

From: Raimundas Malašauskas
To: Carolyn Christov-Bakargiev
Date: 27/07/2010 15:38
Subject: for Orangerie

Ciao Carolyn,

After seeing how our dear guests reacted to some of the objects at Orangerie I think I suddenly had a good conceptual and practical idea for Orangerie and a non-abusive meeting of science and art.

Perhaps we could have a daily event (100 events in total) at Orangerie where an artist (that participates in the exhibition of d13 or invited for this particular purpose of Orangerie series) presents one of the scientific objects / tools / artifices of their choice from Orangerie collection. A talk, a presentation, a lecture, an informal conversation. Something between 45 - 60 min.

I think it would be a great series. Perhaps we could even allow a possibility for someone to bring a scientific device/tool that is not a part of Orangerie to be brought and activated in conversation there.

What you think?

easy
rai

From: Carolyn Christov-Bakargiev
To: Raimundas Malašauskas
Date: 27/07/2010 15:43
Subject: Re: for Orangerie

I think it's a great program.

As for exhibition space there, with Chus, we are working on Mika Taanila (a new work about the atomic energy plant being built) and Erkki Kurenniemi will be exhibiting works in the Orangerie. But downstairs for Taanila, and upstairs for Erkki.

So this proposal of yours could be another layer on the Orangerie - that is great.

C

From: Raimundas Malašauskas
To: Carolyn Christov-Bakargiev
Date: 30/07/2010 18:40
Subject: Fwd: new message

an interesting fragment of thoughts from Jessica:

Begin forwarded message:

From: Jessica Warboys
Date: 28/07/2010 13:04
To: Raimundas Malašauskas
Subject: Re: new message

[...]

I often think of Breitenau (in a visual/architectural way - but then get lost in its horrific history). Maybe it's only possible to even begin to contemplate it - as somehow, it is a building and history which is now being reconciled...

So, whenever I think of Breitenau it is closely followed by the ruin of the Orangerie, the white brick walls, the Arp's and Picasso's. I suppose that's one reason art is so vital... and often in it's simplest most visual forms - concentrated escape.

Possibly theater/theatricality is one way to to maintain a certain distance/objectivity whilst remaining at the center.

03/08–04/08–2010 Melbourne



Bianca Hester und / and Juliana Engberg

04/08–05/08–2010 Sydney

05/08–06/08–2010 Alice Springs



1-2. Das Dorf / The village Warakurna

06/08–08/08–2010 Warburton



Vor dem Abflug in Warburton: Carolyn Christov-Bakargiev, ihre Tochter Rosa und ihr Mann Cesare Pietroiusti / Departing from Warburton: Carolyn Christov-Bakargiev, her daughter, Rosa, and her husband, Cesare Pietroiusti

08/08–09/08–2010 Sydney

09/08–10/08–2010 Cairns

10/08–13/08–2010 Palm Cove

From: Carolyn Christov-Bakargiev
To: Pierre Huyghe
Date: 12/08/2010 07:58
Subject: Ciao de la part de carolyn / rainforest

Ciao Pierre,

Je suis dans le Queensland, au nord de Cairns, et j'ai passé Mossman Gorge, et puis le ferry, et le petit creek, et quelqu'un m'a dit où était Pru, et je suis allée chez elle, mais aujourd'hui elle n'est pas là.

Demain je reviendrai, et je lui demanderai where it all began.

Je t'embrasse,

Carolyn

13/08–15/08–2010 Sydney

17/08–26/08–2010 Rom / Rome

From: Marta Kuzma
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 18/08/2010 07:43
Subject: Hannah Ryggen

Dear Carolyn,

I returned back from Trondheim yesterday where I spent the day going through the collection with Hannah Ryggen's works. It is an incredible source and the tapestries astounding as well as they reflect Ryggen's political and ethical integrity at a time when it was quite dangerous for her to have been producing this work. There is a fascinating narrative that accompanies the works and I'll try to break it down for you in the next days. But again, the line from Miller's eye, to Ryggen, to Bayrle, to Trockel, is a strong one. I will have to return to Trondheim in late September to go further into her letters, etc. Her work reads as a kind of political time line -- with engagement against fascism, xenophobia, cold war strategies/and the red scare in Europe, and anti-nuclear proliferation -- all with an artists' hand. The works from the 30s/40s particularly poignant. She was a fully autonomous individual.

More on this later, and look forward to some word back to the email I sent some days ago when you have the chance.

Very best,
Marta

26/08–30/08–2010 Kassel

30/08–2010 Essen

31/08–2010 Kassel

31/08–02/09–2010 Rom / Rome

02/09–04/09–2010 Gwangju

From: Carolyn Christov-Bakargiev
To: Kathrin Luz, Rene Gabri, Ayreen Anastas
Date: 03/09/2010 14:22
Subject: I am late

In the middle of the Korean countryside out of a nuclear power plant. Not sure what time I am back at the hotel.... But it will be a little late.

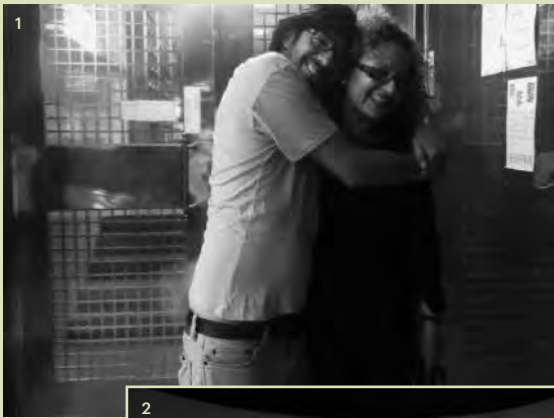
C

04/09–06/09–2010 Seoul



Mit / With Joseph Backstein

06/09–08/09–2010 Taipei / Taipeh



1. Mario Garcia Torres, überschwänglich / exalted
2. Performance von Michael Portnoy auf der Taipei Biennial / Michael Portnoy performance at Taipei Biennial

08/09–09/09–2010 Rom / Rome

09/09–2010 Paris
10/09–2010 Bologna

From: Mika Taanila
To: Carolyn Christov-Bakargiev, Christine Litz
Cc: Kati Heickell
Date: 10/09/2010 19:46
Subject: Erkki Kurenniemi confirms

Hi Carolyn & Christine,

I met up with Erkki Kurenniemi on Tuesday. He asked if I could write to you just to confirm that he's very happy to participate to dOCUMENTA 13 constellations.

He's waiting a bit later on to hear your further ideas on what the exhibited material(s) could be. There are many possibilities, and Erkki is very open to all your suggestions and ideas. Additionally, he also says that the diary project "100 Thoughts..." is exciting for him. And that asking LB Larsen to write for the publication is excellent.

So, basically everything here seems OK now for Erkki - and also for me! We are both thrilled to have been invited to dOCUMENTA 13.

Carloyn; earlier we spoke that maybe sometime in November could be a suitable moment for me to visit Kassel and the venue(s). Now it seems that we're busier than I thought shooting in Olkiluoto nuclear site in November. Do you think that a visit some time in January-February could be possible? I could maybe also see some of the spaces you had in mind for Erkki as well on the same visit?

PS. Please send all correspondence to Erkki via Kati also in the future. This is just the confirmation Erkki asked to write, since Kati was not at home when I visited him.

best wishes and have a nice week-end!

Mika

11/09–14/09–2010 Rom / Rome
14/09–15/09–2010 München / Munich
16/09–19/09–2010 São Paulo
19/09–2010 Belo Horizonte
19/09–20/09–2010 São Paulo
20/09–2010 Rio de Janeiro
20/09–22/09–2010 São Paulo
23/09–26/09–2010 Frankfurt/Main



Guillermo Faivovich & Nicolás Goldberg, Eröffnung / opening
"Meteorit „El Taco", Portikus, September 24, 2010. Von links nach rechts /
From left to right: Daniel Birnbaum, Nicolás Goldberg, Guillermo Faivovich,
Carolyn Christov-Bakargiev

26/09–01/10–2010 Rom / Rome
01/10–03/10–2010 New York
03/10–05/10–2010 Chicago



Theaster Gates, The Dorchester Project, Chicago

05/10–07/10–2010 Toronto
07/10–08/10–2010 Boston
08/10–10/10–2010 New York
10/10–12/10–2010 Los Angeles

From: Carolyn Christov-Bakargiev
To: Christine Litz, Bernd Leifeld
Cc: Melissa Ratliff, Chiara Vecchiarelli, Raimundas Malašauskas
Date: 12/10/2010 00:48
Subject: Great Idea by raimundas for an anti-art project (a little dada/surrealist)

To contact a self-help group in NYC that tries to help people get out of the addiction of making art. Getting out of the "high" of creative ideas all the time in cognitive capitalism. Like a rehab center.

Then organize a sort of workshop in dOCUMENTA (13) throughout the summer to do these seminars or self-help groups.

Maybe Ana Prvacki can help.
This is an artistic project, but also an education project.

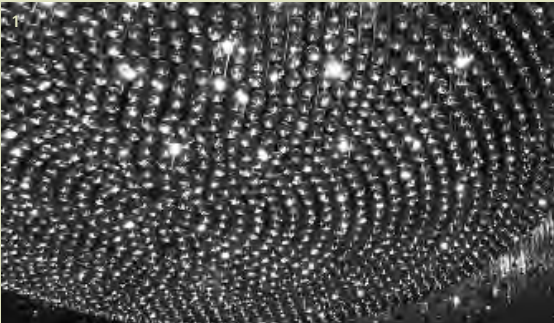
Best,

Carolyn



Llyn Foulkes spielt auf seiner Machine / playing his Machine, Los Angeles

12/10–13/10–2010 Las Vegas



1. Das Golden Nugget Hotel in Las Vegas / The Golden Nugget Hotel in Las Vegas
2. Mit / With burlesque star Dixie Evans

13/10–14/10–2010 New York

14/10–15/10–2010 Ithaca

16/10–2010 Rom / Rome

16/10–22/10–2010 Kabul

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 18/10/2010 21:05
Subject: Hello from Kabul..Do you think

Christoph Menke might like to come to Afghanistan to do a philosophy workshop or lecture in 2012?

Can you ask him.....

Luv!

C



Teilnehmer der Internationalen Konferenz zum Schutz des kulturellen Erbes Afghanistans / Attendees of the International Conference for the Safeguarding of Afghanistan's Cultural Heritage

22/10–27/10–2010 Rom / Rome

27/10–28/10–2010 Kassel

28/10–30/10–2010 Berlin

From: Jérôme Bel
To: Carolyn Christov-Bakargiev
Date: 30/10/2010 00:13
Subject: letter answer

Attachment: scans
- May I ask you where you are reading this, and whether you are comfortable?

- I am in Nagoya, and I woke up at 5 o'clock this morning and I said to myself, "Jérôme try to keep sleeping, you have a performance tonight" and I knew my body didn't want to sleep anymore. I was trying to sleep to be "good" tonight, in shape, but then I realized it was ridiculous, my body wanted NOW to be awake, that my energy was high NOW. And I realized I wanted to be in real time and not in a time fiction. Not anymore. I wanted to follow my body, not my social or professional obligations. I'll sleep when I would need it.

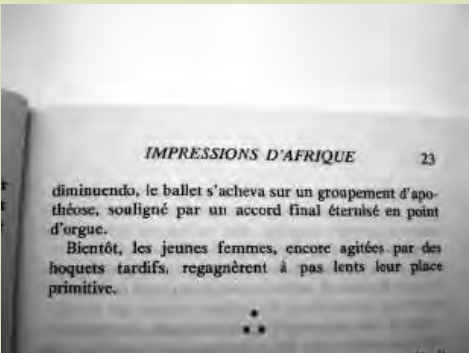
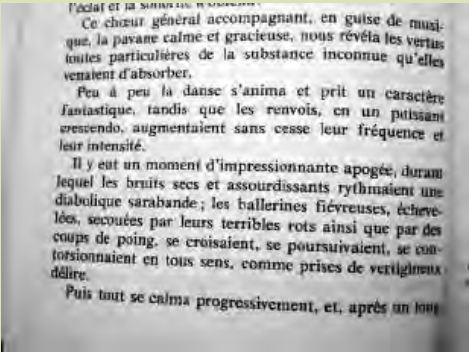
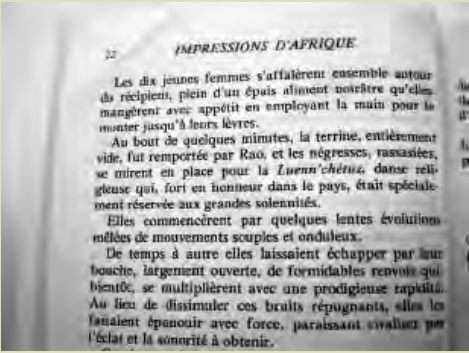
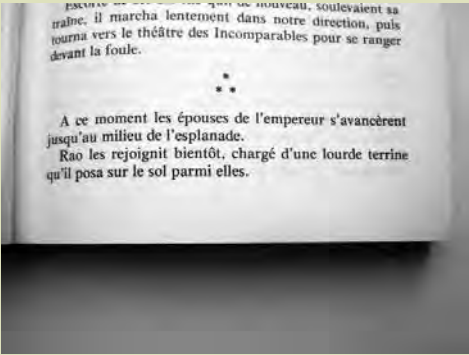
And

I found your beautiful letter, and I was happy to share this moment with you at dawn in Japan. This was an event: the "surgissement" of something unexpected, and unique.

And I thought about this little video from a Raymond Roussel text I made a long time ago, my first "dance piece". Here it is (in picture only) for you.

Love

Jerome



30/10–31/10–2010 Kassel

31/10–01/11–2010 Rom / Rome

01/11–03/11–2010 Brindisi



1. Ayreen Anastas und Rene Gabri im Skulpturengarten von Ezechiele Leandro in Bari / Ayreen Anastas and Rene Gabri in the sculpture garden of Ezechiele Leandro in Bari
2. Von links nach rechts / From left to right: Rene Gabri, Ayreen Anastas, Salvatore Baldi, Giovanna Silva, Giancarlo Norese, Luigi Presicce, Luigi Negro, Emilio Fantin, Cesare Pietrouisti

03/11–04/11–2010 Mailand / Milan

04/11–07/11–2010 Paris



Lucia und / and Rosa Pietrouisti



Besuch bei Etel Adnan / Visiting Etel Adnan's home, Paris

07/11–10/11–2010 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Franco Berardi
Date: 08/11/2010 20:42
Subject: kant on desire

hello - it was so nice to see you again, you are so optimistic and inspiring always!

Kant 1772-73, corso di antropologia, pubblicato 1797

I have it in french, with preface by Foucault.

Livre III, de la faculté de désirer

Par 73. Le désir est l'autodétermination du pouvoir d'un sujet par la représentation d'un fait futur, qui serait l'effet de ce pouvoir. Le désir sensible quand il est habituel s'appelle inclination. Le fait de désirer un objet sans qu'on applique ses forces à le produire, est le souhait. Celui-ci peut être dirigé vers des objets que le sujet se sent incapable de se procurer, et c'est alors un souhait stérile. Le souhait stérile d'anéantir le temps qui sépare le désir de la possession est l'impatience. Le désir sans objet déterminé (appetito vaga) qui pousse seulement le sujet à sortir de son état présent, sans savoir dans lequel il veut entrer, peut être appelé souhait capricieux qui rien ne satisfait.

ciao!

carolyn

From: Carolyn Christov-Bakargiev
To: Bettina Funcke
Cc: Katrin Sauerlaender, Melissa Ratliff
Date: 09/11/2010 15:09
Subject: Bifo

Bettina:

Yesterday Bifo agreed to do the notebook, as an essay with notes, on the question of how a sense of failure of political activism is pushing more and more people into becoming artists, or entering the artworld, because there they can feel part of a "community" without needing to be successful in terms of direct political agency. Furthermore, there is in the artworld a basic paradox: on the one hand we are the essence and prototypes of the future cognitive precarious labourer (typical of

the alienated labour forces of the 21st c) and on the other we are also the space of a potential of resistance to the atomized, singularized and disconnected and non-collective subjectivity of the 21st c, due to the intense aggregation of our rituals.
Nice, eh?

C

10/11–12/11–2010 Kassel

12/11–17/11–2010 Rom / Rome



Agentin Eva Scharrer lauscht dem Meteoriten El Taco am letzten Tag der Ausstellung von Faivovich & Goldberg im Portikus, Frankfurt am Main / Agent Eva Scharrer listens to meteorite El Taco, on the last day of Faivovich & Goldberg's exhibition at Portikus, Frankfurt/Main

17/11–18/11–2010 Ascona



Monte Verità: the Mountain of Truth



1. Mit / With Ingeborg Lüscher, Tegna, Schweiz / Switzerland
2. Arte Povera von Carolyn Christov-Bakargiev in den Regalen des Szeemann-Archivs / Arte Povera by Carolyn Christov-Bakargiev on the shelves of the Szeemann Archive
3. Ein Archibild des Monte Verità, Ascona / An archival image of Monte Verità, Ascona
4. Archivierte Diafilme des Monte Verità / Archived slides of Monte Verità
5. In der Höhle des Dichters Gusto Gräser auf dem Monte Verità mit Lea Porsager / In the cave of poet Gusto Gräser on Monte Verità with Lea Porsager

18/11–19/11–2010 Rom / Rome

19/11–2010 Barcelona

19/11–25/11–2010 Rom / Rome

25/11–27/11–2010 Istanbul

27/11–29/11–2010 Rom / Rome

29/11–2010 Kassel

30/11–03/12–2010 Berlin



Cesare Pietroiusti und / and Carolyn Christov-Bakargiev

03/12–06/12–2010 Rom / Rome



06/12–09/12–2010 London



1. Antony Penrose zeigt Adolf Hitlers Thermometer im Lee Miller Archive, Farley Farm House, Chiddingly, East Sussex / Antony Penrose showing Adolf Hitler's thermometer at the Lee Miller Archive, Farley Farm House, Chiddingly, East Sussex
2. Die Puderdose von Eva Braun / Eva Braun's powder compact
3. Notizblock von Lee Miller, die 1944 Kriegsphotografie der amerikanischen Armee wurde / Notepad of Lee Miller, who became a war photographer for the U.S. Army in 1944

09/12–18/12–2010 Rom / Rome



Darsi bei der Arbeit / working

18/12–20/12–2010 Venedig / Venice

20/12–22/12–2010 Kassel

22/12–25/12–2010 Rom / Rome

25/12–07/01–2011 New York

From: Sam Durant
To: Carolyn Christov-Bakargiev
Cc: Ana Prvacki
Date: 04/01/2011 18:38
Subject: playground

Dear Carolyn,

I (Sam) am thinking about doing something in the park that might address this playground idea. A sculptural construction that can be used by kids but also functions as a work for the "adult" visitors. Have been working on combinations of historical gallows for a few years and never built one. The picture attached is to give you an idea (it looks like a jungle gym for kids). Since it is dealing with the issue of capital punishment and imprisonment it could fit in with your concept of borders/boundaries a la Breitenau and has the competing functions of kids play space while referring to the State's ultimate form of punishment. Anyway an idea that is just forming. Let's talk soon.

-Sam and Ana

From: Carolyn Christov-Bakargiev
To: Sam Durant
Cc: Ana Prvacki
Date: 04/01/2011 19:10
Subject: Re: playground

I am very interested in your proposal for the park and look forward to developing that with you as an individual project.

I also look forward to learning what Ana might want to do - I remember her idea of working on etiquette - and hope that might develop!

Best,

C

From: Adam Kleinman
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 05/01/2011 18:19
Subject: Uccellacci e uccellini

Dear Carolyn,

Was a great pleasure to speak with you yesterday. I recall wanting to pass something on to you which you had asked for. I believe this thing in question might be "The Goshawk", but it might be something else. Here is a link to the book if that book is what interested you so... and if not, please remind me as to what that might have been.

<http://www.amazon.com/Goshawk-T-H-White/dp/1558214356>

Considering this subject, a nice lite pairing could be to watch this BBC video on the rash of birds falling from the sky in the Southern US:

<http://www.bbc.co.uk/news/world-us-canada-12118589>

But back to more pertinent matters; I believe you were interested in my "e-flux journal" piece on time, which is entitled, "Tempus Edax Rerum". I've reattached the dossier from my earlier mailing in which that piece was included--also the dossier includes images of other projects and the like, which might be worth a gander. If this emailing format isn't a good device, let me know and I will send links instead.

Lastly, you had mentioned a fellow with whom you had worked. I think he was an Aussie if memory serves. Please remind me of this person again, as it would be nice to have us make an acquaintance.

"L'amor che muove il sole e l'altre stelle",
a.

From: Carolyn Christov-Bakargiev
To: Adam Kleinman
Cc: Melissa Ratliff
Date: 05/01/2011 18:38
Subject: Re: Uccellacci e uccellini

Dear Adam,

Indeed it was a great pleasure to meet you and I enjoyed our brief but intense "peregrination".

I appreciate all the attachments and links you sent or resent.

The Aussie is Ross Gibson.
...

"termine fisso d'eterno consiglio..."

C

Ps: would you like to come to dinner tomorrow eve at 8pm? Some friends will be there.

07/01–2011 Chicago

08/01–09/01–2011 New York

10/01–16/01–2011 Rom / Rome

16/01–18/01–2011 Kassel

18/01–19/01–2011 Berlin

19/01–21/01–2011 Rom / Rome

21/01–22/01–2011 Bregenz

22/01–2011 Amsterdam

22/01–24/01–2011 Rom / Rome

24/01–25/01–2011 Turin

From: Carolyn Christov-Bakargiev
To: Amir Foladi
Cc: Christine Litz
Date: 24/01/2011 14:49
Subject: From Carolyn Christov-Bakargiev, dOCUMENTA (13), question about Bamiyan

Dear Amir,

I trust you are well and that also the Governor Habiba Sarabi is well.

It was a pleasure to see you again in Kabul last October.

Our projects for documenta in 2012 are proceeding on our plans for projects in Afghanistan, to propose to the Afghan authorities. I look forward to letting you know soon about all of this.

In the meantime, I have a small question: I was shown some pictures of the archeological site of Bamiyan and I noticed some small stelae in stone in the area in front of the Western Buddha, three are white marble perhaps and one or two in the stone of the mountain around 3 meters high. Do you know what these are? And who put them there? I don't remember seeing them when I visited last June.

Looking forward to hearing back from you,

With best wishes,

Carolyn

25/01–27/01–2011 Rom / Rome

27/01–28/01–2011 Como

28/01–31/01–2011 Rom / Rome

31/01–01/02–2011 London

01/02–02/02–2011 Berlin

02/02–03/02–2011 München / Munich

03/02–04/02–2011 Kassel

04/02–08/02–2011 Rom / Rome

From: Jane Taylor
To: Carolyn Christov-Bakargiev
Date: 04/02/2011 12:35
Subject: astonishing times

Dear Carolyn - how astonishing the scenes from Cairo are today (Friday). It looks as if the tipping point may have been reached! I am writing once again to know what role it is that you want me to play in this year leading up to dOCUMENTA.

Jane

From: Carolyn Christov-Bakargiev
To: Jane Taylor
Cc: Melissa Ratliff, Christine Litz, Chus Martinez
Date: 05/02/2011 00:56
Subject: To Jane Taylor / Re: astonishing times

Hi Jane!

Yes the Cairo images are astonishing indeed. I would like to understand the situation and where people are going, and I don't.

Why don't we talk over skype a bit tomorrow (Saturday) if you have time?

I suppose on a practical level, a good thing for you to do would be to suggest a number of very good young artists from Africa, not necessarily from South Africa, that you highly recommend I get to know, and possibly invite. This would help them to be known by me, and would help me broaden my knowledge of art in Africa today, which has been a bit off my radar lately (except for William of course, and I also invited Kader Attia, and Anna Boghiguian)

Would you be able to do that for me?

[...]

Also, I am quite interested in dance in various parts of the world in the 1950s, in relation to decolonizing processes, and social developments. Do you have any interest in that area, or knowledge?

What are you most interested in today?

Warm wishes,

Carolyn

Ps: I am cc-ing also Chus Martinez, who is joining me Kassel as an agent and head of department, full time, so she should be kept in the loop of our discussions too. I look forward to the two of you meeting.

08/02–10/02–2011 New York

10/02–12/02–2011 Rom / Rome

From: Franco Berardi
To: Carolyn Christov-Bakargiev
Date: 10/02/2011 19:42
Subject: irony and Ethics

Ciao Carolyn, come va?
The text that I send you is a largely new version of the previous one. As you will see, I've tried to answer your suggestions and answers, although I don't think that I really could be fully comprehensive, speaking of subjects like: what is pleasure and so on.

I have tried to put many things together, in this text, may be too many: the relation between ethics and aesthetics, an analysis of the Italian counter-reformist culture and its relation with late modern politics, a possible framework of interpretation for the new wave of movements...

Is it too much?
Let me know what you think of it, I really want you to be happy of my work, it is important for me.
Thanks for your attention

fb

12/02–13/02–2011 Kassel

From: Melissa Ratliff
To: Carolyn Christov-Bakargiev
Date: 12/02/2011 19:05
Subject: Clothes bought for Svalbard

Clothes bought for Svalbard:

74,95 thermal leggings
79,95 thermal top
52,00 fleece jacket/sweater

69,95 ski pants
29,00 warm shirt for layering
25,00 beanie that covers ears (in case you want to wear under your hat - or i can return it)
39,95 mittens
343,82 total

If you don't want the extra shirt & beanie I'll return them.

Best,
M

From: Carolyn Christov-Bakargiev
To: Melissa Ratliff
Date: 12/02/2011 20:59
Subject: Re: Clothes bought for Svalbard

I think the shirt and beanie can be returned, actually, and thanks for all the rest - sounds amazing.

C

13/02–14/02–2011 Berlin

From: Chus Martinez
To: Carolyn Christov-Bakargiev, Melissa Ratliff, Beatrix Schubert, Lars Möller, Anton Vidokle, Adam Kleinman, Francesco Cavalli
Cc: Julieta Aranda
Date: 13/02/2011 15:56
Subject: Time Bank and the web of d(13)

Dear all,

Following a meeting we had this morning regarding a project by Julieta Aranda and Anton Vidokle: Timebank.

Please see the nature of the project on their web: <http://www.e-flux.com/timebank/>
In order to realize a d(13) timebank we would like to start by developing a local branch, so to say. This involves two operations:
1. That Anton and Julieta create a local branch specially customized web interface of the project for d(13)
2. That we create a link from our web to them. The link and reference to the project should appear twice in our web
Under INFO/Special projects and also in our RESEARCH SECTION.
This e-mail is in order to connect all the people involve and also to hear from Julieta and Anton when they foresee that the d(13) Timebank branch will be ready.

Un abrazo,
Chus

14/02–15/02–2011 Kassel

15/02–17/02–2011 Oslo



Zwei frühe Plastiken von Aase Texmon Rygh / Two early sculptures by Aase Texmon Rygh

17/02–20/02–2011 Spitzbergen / Svalbard

From: Carolyn Christov-Bakargiev
To: Beatrix Schubert
Date: 17/02/2011 12:55
Subject: names of all artists who have taken part in 3 documentas or more

Eva/ Beatrix Please do this NOW, thanks.
And in which documentas, also.

Is it only Beuys?

Carolyn Christov-Bakargiev

From: Beatrix Schubert
To: Carolyn Christov-Bakargiev
Date: 18/02/2011 01:45
Subject: Re: names of all artists who have taken part in 3 documentas or more

Dear Carolyn,

I hereby send you the list of all artists who were in a documenta exhibition three or more times.

Best, B

Artist that were in 3 or more documentas
Acconci, Vito d5, d6, d7; Afro d1, d2, d3; Anatol d5, d6, d7; Andre, Carl d4, d6, d7; Antes, Horst d3, d4, d6; Armajani, Siah d5, d7, d8; Arman d3, d4, d6; Armitage, Kenneth d1, d2, d3; Arp, Hans d1, d2, d3 Art & Language d10, d5, d6, d7; Artschwager, Richard d4, d5, d7, d8, d9; Bacon, Francis d2, d3, d6, d9; Barry, Robert d5, 6, 7; Baselitz, Georg d5, 6, 7; Baumeister, Willi d1, 2, 3; Baumgarten, Lothar d5, 7, 9, 10; Bazaine, Jean d1, 2, 3; Becher, Bernd & Hilla d5, 6, 7, 11; Beckmann, Max d1, 2, 3; Beuys, Joseph d3, 4, 5, 6, 7, 8, 9; Bill, Max d1, 2, 3; Birnbaum, Dara d7, 8, 9; Bissière, Roger d1, 2, 3; Boccioni, Umberto d1, 2, 3; Boltanski, Christian d5, 6, 8; Borofsky, Jonathan d7, 8 (with Gary Glassman), 9; Braque, Georges d1, 2, 3; Brecht, George d5, 6, 8; Broodthaers, Marcel d5, 6, 7, 10; Brouwn, Stanley d5, 6, 7, 11; Brüning, Peter d2, 3, 4; Brus, Günter d5, 6, 7; Buren, Daniel d5, 6, 7; Burri, Alberto d2, 3, 7; Burton, Scott d6, 7, 8; Bustamante, Jean-Marc d8, 9, 10; Buthe, Michael d5, 6, 7, 9; Byars, James Lee d5, 6, 7, 8, 9; Calder, Alexander d1, 2, 3; Chadwick, Lynn d1, 2, 3; Chagall, Marc d1, 2, 3; Chillida, Eduardo d2, 3, 4, 6; Chirico, Giorgio de d1, 2, 3; Christo d4, 5, 6; Coleman, James d9, 10, 11, 12; Conrad, Tony d5, 6, 9; Constant d2, 3, 11; Darboven, Hanne d5, 6, 7, 11; Davie, Alan d2, 3, 6; De Maria, Walter d4, 5, 6; Derain, André d1, 2, 3; Dibbets, Jan d5, 6, 7; Douglas, Stan d9, 10, 11; Dubuffet, Jean d2, 3, 4; Duchamp, Marcel d3, 5, 6; Elk, Ger van d5, 6, 7; Ernst, Max d1, 2, 3, 8; Fabro, Luciano d5, 7, 9; Fahlström, Oyvind d4, 6, 10; Faßbender, Joseph d1, 2, 3; Fox, Terry d5, 6, 8; Fulton, Hamish d5, 6, 7; Geiger, Rupprecht d2, 3, 4, 6; Genzken, Isa d7, 9, 11; Giacometti, Alberto d2, 3, 9; Gilbert & George d5, 6, 7; Gilles, Werner d1, 2, 3; Godard, Jean-Luc d6, 8, 10; Golub, Leon d3, 8, 11; González, Julio d1, 2, 3; Graham, Dan d5, 6, 7, 9, 10; Grieshaber, H.A.P. d1, 2, 3; Gris, Juan d1, 2, 3; Haacke, Hans d5, 7, 8, 10; Hamilton, Richard d4, 6, 10; Hartung, Hans d1, 2, 3; Hartung, Karl d1, 2, 3; Hauser, Erich d3, 4, 6; Haus-Rucker-Co. d5, 6, 8; Heiliger, Bernhard d1, 2, 3; Herbin, Auguste d1, 2, 5; Hoflehner, Rudolf d2, 3, 6; Horn, Rebecca d5, 6, 7, 9; Ivekovic, Sanja d8 (with Martinis, Dalibor), 11, 12; Jensen, Al d3, 4, 5; Johns, Jasper d3, 4, 5, 6; Jonas, Joan d5, 6, 7, 8, 11; Judd, Donald d4, 6, 7; Kandinsky, Wassily d1, 2, 3, 8; Kawara, On d6, 7, 11; Kelly, Ellsworth d3, 4, 6, 9; Kiefer, Anselm d6, 7, 8; Kirchner, Ernst-Ludwig d1, 2, 3; Kitaj, R. B. d3, 4, 6; Klapheck, Konrad d3, 4, 6; Klee, Paul d1, 2, 3; Knoebel, Imi d5, 6, 7, 8; Kokoschka, Oskar d1, 2, 3; Kooning, Willem de d2, 3, 6; Kosuth, Joseph d6, 7, 9; Kounellis, Jannis d5, 6, 7; Lardera, Berto d1, 2, 3; Laurens, Henri d1, 2, 3; Le Va, Barry d5, 6, 7; Léger, Fernand d1, 2, 3; LeWitt, Sol d4, 5, 6, 7; Manessier, Alfred d1, 2, 3; Mangold, Robert d5, 6, 7; Marc, Franz d1, 2, 3; Marcks, Gerhard d1, 2, 3; Marden, Brice d5, 6, 9; Marini, Marino d1, 2, 3; Martin, Agnes d5, 6, 12; Masson, André d1, 2, 3; Matisse, Henri d1, 2, 3; Matta, Roberto Sebastian d2, 3, 6; McLean, Bruce d6, 7, 8; Merz, Gerhard d6, 7, 8, 9; Merz, Mario d5, 6, 7, 9; Mettel, Hans d1, 2, 3; Michaux, Henri d2, 3, 6; Miró, Joan d1, 2, 3, 6; Mondrian, Piet d1, 2, 3; Moore, Henry d1, 2, 3, 6; Morandi, Giorgio d1, 2, 3; Morris, Robert d4, 6, 8; Mortensen, Richard d1, 2, 3; Mullican, Matt d7, 9, 10; Music, Zoran d1, 2, 6; Nauman, Bruce d4, 5, 6, 7, 9; Nay, Ernst Wilhelm d1, 2, 3; Nesch, Rolf d1, 2, 3; Newman, Barnett d2, 4, 9; Nicholson, Ben d1, 2, 3; Nolde, Emil d1, 2, 3; Nordman, Maria d6, 7, 8; Oldenburg, Claes d4, 5, 6, 7; Panamarenko d5, 6, 9; Paolini, Giulio d5, 6, 7, 9; Paolozzi, Eduardo d2, 3, 4, 6; Penck, A. R. d5, 6, 7, 9; Penone, Giuseppe d5, 7, 8; Picasso, Pablo d1, 2, 3, 6,8; Pignon, Edouard d1, 2, 3; Pistoletto, Michelangelo d4, 7, 9, 10; Polke, Sigmar d5, 5, 7; Rabinowitch, David d6, 7, 8; Rainer, Arnulf d5, 6, 7; Rauschenberg, Robert d2, 3, 4, 6; Raysse, Martial d4, 6, 9; Richter, Gerhard d10, 12, 5, 6, 7, 8, 9; Rickey, George Warren d3, 4, 6; Rivers, Larry d3, 4,6; Roth, Dieter d11, 6, 4; Rückriem, Ulrich d5, 7, 8, 9; Ruscha, Edward d5, 6, 7, 8, 9; Ruthenbeck, Reiner d5, 6, 7, 9; Ryman, Robert d5, 6, 7; Samaras, Lucas d4, 5, 6; Santomaso, Giuseppe d1, 2, 3; Saura, Antonio d2, 3, 6; Schultze, Bernard d2, 3, 6; Schumacher, Emil d2, 3, 6; Schütte, Thomas d10, 8, 9; Schwitters, Kurt d1, 2, 3, 8; Scott, William d1, 2, 3; Serra, Richard d5, 6, 7, 8; Shahn, Ben d2, 3, 6; Sieverding, Katharina d5, 6, 7; Sironi, Mario d1, 2, 3; Smith, David d2, 3, 4, 6; Soulages, Pierre d1, 2, 3; Stadler, Toni d1, 2, 3; Staeck, Klaus d5, 6, 7, 8; Sutherland, Graham d1, 2, 3; Tajiri, Shinkichi d2, 3, 4; Tàpies, Antoni d2, 3, 4, 6; Tinguely, Jean d3, 4, 6; Trier, Hann d1, 2, 3; Trökes, Heinz d1, 2, 3; Tuttle, Richard d5, 6, 7; Uecker, Günther d3, 4, 6; Uhlmann, Hans d1, 2, 3, 6; Ulay-Abramovic d7, 8 /Abramovic, Marina d9; Vasarely, Victor d1, 2, 3, 4; Vedova, Emilio d1, 2, 3, 7; Vieira da Silva, Marie Hélène d1, 2, 3; Villon, Jacques d1, 2, 3; Viola, Bill d6, 8, 9; Wall, Jeff d10, 11, 7, 8; Walther, Franz Erhard d5, 6, 7, 8; Warhol, Andy d4, 6, 7; Weiner, Lawrence d5, 6, 7; Winter, Fritz d1, 2, 3; Wols d1, 2, 3; Wotruba, Fritz d2, 3, 6

From: Carolyn Christov-Bakargiev
To: Christov-Bakargiev, Carolyn
Cc: Melissa Ratliff
Bc: All agents and artists
Date: 17/02/2011 15:32
Subject: Dog question

I hope you are well.

I have a question that you might wish to read through the lens of surrealism or feminism or other viewpoints - do you have one or more dogs, and if you do, could you please send me a digital photo of it?

We are considering making a calendar for the 16 months from March 2011 until September 2012. We would include a caption saying whose dog it is.

I would love to have your contribution!

Best,

Carolyn

From: Anna Boghiguan
To: Carolyn Christov-Bakargiev
Date: 17/02/2011 16:23
Subject: RE: Dog question

Unfortunately I do not have a dog, the only dog I had died years ago and I have no photos. Giti has a dog and has had dogs, maybe you could ask her. Thank you for thinking about me, I looked for the restaurant you told me I couldn't find it, do you know to what ethnic group it belongs to? I am in Sharjah, and it is getting to be hot.
Anna

From: Koyo Kouch
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 17/02/2011 20:28
Subject: Re: Dog question

Hi Carolyn,

I (meaning my son) used to have a beautiful german shepherd. Believe it or not, he was stolen a few years ago. Fact is that full blooded dogs, especially german shepherd, doberman etc are very sought after for breeding. One can fetch up to 150€ just from coupling. In a context of poverty, they become very valuable.
So someone figured out that a bourgeois curator and her son are holding that dog just for fun. So they took it.
A very sad story for us. We are still mourning "Flux" even after 4 years. My son took all images of him with him to plaster his student's room in France...so you can imagine.

Regards,

K

From: Carolyn Christov-Bakargiev
To: Koyo Kouch
Cc: Melissa Ratliff
Date: 17/02/2011 20:46
Subject: Re: Dog question

Dear Koyo -
Thanks for your moving email, which I appreciate.
Dogs were not just for fun until carbon fossil fuel age humiliated disempowered them and transformed them into mere objects of pleasure - as women too, in bourgeois society.
Do you want to send me a picture of your son's old dog.

C

From: Carolyn Christov-Bakargiev
To: Andrea Buettner
Date: 18/02/2011 02:25
Subject: the story

In 1900 a man was born in a small town in Bavaria. He loved gardens and plants and when he grew up he became the head of the public gardens in the city of Munich. In the late 1930s, Heinz Korbinian watched the rise of the national socialists, and in 1936 he voiced his fears that their ideas would bring to the downfall of Germany. He was promptly arrested and spent years in various prisons in Bavaria, till he was transferred to Dachau - just a few miles out of the city centre of Munich. There the Nazis had started a garden of medicinal herbs where they planned on growing plants that would make Germany self-sufficient from the point of view of medicine. They also grew sage, rosemary, mint, parsley and other herbs - although many did not grow in the harsh, cold, and marshy land. The garden was tilled and cared for by slave laborers from the camp, and whether rain or shine, the prisoners toiled day in, day out until one by one they died of frostbite, malnutrition and hard labour - they fell into the fields, next to a flower bed, or a plant of parsley. Their bodies were then removed to the crematorium nearby, so as not to ruin the plantation with diseases.

Korbinian survived the war because he was such a good gardener and was surely the best agronomer the Nazis had. During his time at Dachau, from 1940 to 1945, as a "hobby", he developed four new kinds of apples, that he secretly called KZ1, KZ2, KZ3 and KZ4, for Konzentrationslager 1, Konzentrationzlager 2, etc, one per year, because he wanted to watch the seasons pass, and mark each year that passed with the joy of the birth of a new species of apple, 1941, 1942, 1943 and 1944. When the war ended, in May 1945, he was liberated and became the Head Botanist of Bavaria, a position he held until he was very old. He died at the age of 100, in the year 2000, after which the apple KZ4 was renamed Korbinian apple, and still exists as a variety today. In a little square, on a patch of green surrounded by office buildings and a car sales office, right next to the Dachau memorial site museum, but outside of it, someone planted a little apple tree in his honour, and a small plaque tells his story, on the spot where the Dachau herb garden, with all its pain, once stood, where the sage and the rosemary and the parsley, and the apple trees, and the medicinal herbs, once grew and watched the humans, and were silently horrified by them.
ccb

From: Carolyn Christov-Bakargiev
To: Christine Litz
Cc: Melissa Ratliff, Bernd Leifeld
Date: 18/02/2011 12:00
Subject: IMG00189-20110218-1148.jpg

What I see





1. Hundeschlittenfahrt in Spitzbergen / Dogsled ride in Svalbard
2. In der Lagerhalle des Weltweiten Saatgut-Tresors auf Spitzbergen / In the storage room of Svalbard's Global Seed Vault. Von links nach rechts / From left to right: Cary Fowler, Mark Dion, Marta Kuzma, Carolyn Christov-Bakargiev, Amar Kanwar

From: Carolyn Christov-Bakargiev
To: Franco Berardi
Date: 19/02/2011 20:46
Subject: Svalbard, irony and Ethics

Caro Franco -

I am with Marta right now 600 km from the North Pole on Svalbard Island with 2 artists (Mark Dion and Amar Kanwar). We took a sled ride this morning with 6 dogs and I drove the sled. We also visited the seed vault (which is mysterious).

We will read your text tonight With pleasure, whatever that means...

Thanks so much for your efforts at rewriting, I am very curious!

C

20/02–21/02–2011 Oslo

21/02–24/02–2011 Rom / Rome

24/02–25/02–2011 New York

From: Chiara Fumai
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff, Chiara Vecchiarelli
Date: 24/02/2011 03:01
Subject: preliminary ideas by Annie Jones

Dear Carolyn,

this is a letter written by Annie Jones that she asked me to send you. I don't know how much of it can be clear, since there is rivalry in my agency between her and another group of new performers called "Stars of the East" who want to come to Kassel. I've left Chiara a group of divination cards for you that might help your response.

I'm trying to find a way to make them cohabit (both phisically and mentally) since they conceptually assume two opposite positions that cannot be easily juxtaposed (Annie's number is about abnormality, but starts from the traditional male-female relation stereotype, while the Stars are revolutionaries, feminists and refugees).

It might end up in a fight, but I still don't know.

Here I attach a letter written by Annie Jones herself in .pdf who is denouncing the situation and offering a first preliminary proposal (from her point of view),

Let me know if we can have a skype talk, or just write me for the moment and I'll explain them.

XX

Chiara



25/02–26/02–2011 Chicago

26/02–01/03–2011 Boston

01/03–03/03–2011 New York

04/03–06/03–2011 Rom / Rome

06/03–10/03–2011 Kassel

10/03–11/03–2011 Hamburg

From: Thomas Bayrle
To: Carolyn Christov-Bakargiev
Date: 02/03/2011 11:17
Subject: Dear Carolyn here the project for dependence

while the car runs -

midget nuns

sit in the gearbox

and pray...

Sainte Marie

2 CV Citroen...

Yours

Thomas

From: Carolyn Christov-Bakargiev
To: Thomas Bayrle
Cc: Marta Kuzma, Chus Martinez
Date: 10/03/2011 18:04
Subject: Okay We Pray

Signed:

Tons of nonsensensunns



11/03–2011 Köln / Cologne

From: Cesare Pietrousti
To: Chus Martinez, Christine Litz
Cc: Carolyn Christov-Bakargiev
Date: 11/03/2011 11:26
Subject: Re: confidential dOCUMENTA (13) letter of invitation to Cesare Pietrousti

Dear Christine, Dear Chus

As you probably already know, after long consideration and re-thinking, I have decided to not participate as an artist to documenta 13. The reasons have mostly to do with my relation with other artists friends in Italy, and with the difficulty I would have to continue working with them without an awkward sense of difference and privilege that comes from being the husband of the artistic director of such an important cultural event that, I am sure, will determine the course of contemporary art in the next years. I understand the problem is mostly in my head, and I have tried to come to term with it, and to repeat to myself over and over the frank and poignant words that Chus told me when we met in Kassel. However, I must tell you that, once I decided to not participate, I felt better. I want to thank you once more for the consideration and the attention and the time that you - and Eva - dedicated to me at this regard: in particular the visit to the library and the meeting with the librarian were extremely interesting for me and sometimes moving.

In any case, let me finish this email confirming that my contribution to the Meg's concepts and activities will be there, for as much as I can.

All my best, and see you soon in Kassel,

c.

From: Chus Martinez
To: Cesare Pietrousti
Cc: Carolyn Christov-Bakargiev, Melissa Ratliff, Melanie Roumiguierre, Kathrin Luz
Date: 17/03/2011
Subject: Re:

Dear Cesare,

Sorry for not responding sooner to your email regarding your participation in documenta. Even if I understand your reasons, I, of course, regret it very much. It is a comfort to know that, at least, we will be having you at the core of the elastic transmission of thoughts of the non-education group.

Actually, it will be great if we could start working right away. as you know, I have been writing, and I am still doing it, on the meg document, but there is many things to do.

There are some aspects that worried Bernd Leifeld specially, like the logistics of how to organize a team of people, experts, for the detours on documenta. A person works an average of six hours a day during hundred days and it is normal to assume that a teacher at the University or the Head of the gardeners will not take the full time doing this. It seems to me that the answer lies in making them the heads of a team under their supervision and create then families of languages, knowledge languages, that will be at place during these visits.

Another aspect of the meg is really the language. If different knowledges are to be activated in order to see and experience art differently, how then are we going to make the different ways of addressing visible? And where? This is key to me also because the web is not as much of a tool as it is right now. And to diversify language means exactly this, to diversify language and if only two or three people write at the end we subsume diversity in a pseudo standard way of talking/writing. To make a difference here, to take distance from the previous voice of documenta 12 is difficult. It is not enough with stating the difference among the different disciplines we should have their "way" visible somewhere.

Workshops: we say we are going to do them, but it is important that they connect somehow the different velocities in being in documenta. A workshop is a very specific format of being together towards learning. So, how can we add here to the audience so that they disconnect themselves from the tour-format in order to enter into a more dense area and commit to a workshop and what are these workshops? For example we could try to define a workshop place, an area of reference etc...

Film: Wissner the person running Gloria Cinema is going to help, but I just sent a letter to all core agents to give feedback into the film ideas, because it will be really useful if he helps knowing already how our communal head is operating. Therefore all your support is wellcomed, ideas, notions, films, wishes.

I am really looking forward to work with you and I just start by telling you more or less where my worries are. The transmission of all our efforts into a public interface is right now haunting me. I am thinking on several audio ideas but also text, to produce texts and to make some of our thinking more transparent, more able, more accurate, more of a friend, in order for all kinds of potential viewers to really be able to jump, to come, to engage, spend time, go for those aspects they are really interested etc is primordial.

Of course, now it is your turn to tell me, where do you wish to start.

Dear Cesare, welcome to documenta. I am really happy you accepted at least to be part of a project which is a major effort in trying to think differently in the public space.

Un beso grande,

chus

From: Cesare Pietrousti
To: Chus Martinez
Cc: Carolyn Christov-Bakargiev, Melissa Ratliff, Melanie Roumiguierre, Kathrin Luz
Date: 19/03/2011 16:04
Subject: Re:

Dear Chus, thanks for your email, and understanding.

I want to go through all the documents that I have received up to now, and then I will write you more. For now, what comes to my mind in relation to your concerns, is that we have to give some sort of central role to the workshops where the selected "detournants" will at the same time:
a) receive knowledge about the show and
b) allow us to understand the language (the different languages) through which that knowledge can be given (passed, transmitted...) to the public, or groups of public through different media.
In some way, each workshop should produce, in my view, an appropriate proposal for the communication regarding the tours that that particular workshop has focused on. The different "souls" in the meg will generate a range of proposals, that will find their way and their place in a variety of workshops, that will generate different (de)tours with their own themes and languages.
More later. All my best,
c.

11/03–13/03–2011 Singapore

14/03–15/03–2011 Rom / Rome

15/03–18/03–2011 Sharjah/Abu Dhabi

From: Susan Hiller
To: Carolyn Christov-Bakargiev
Date: 17/03/2011 11:28
Subject: free thinking

Die Gedanken sind frei

Die Gedanken sind frei, wer kann sie erraten,
sie fliegen vorbei wie nächtliche Schatten.
Kein Mensch kann sie wissen, kein Jäger erschießen
es bleibt dabei: Die Gedanken sind frei!

Ich denke was ich will und was mich beglückt,
doch alles in der Still', und wie es sich schicket.
Mein Wunsch und Begehren kann niemand mir wehren,
es bleibt dabei: Die Gedanken sind frei!

Und sperrt man mich ein im finsternen Kerker,
das alles sind rein vergebliche Werke.
Denn meine Gedanken zerreißen die Schranken
und Mauern entzwei: Die Gedanken sind frei!
etc

Thoughts are free, who can guess them?
They flee by like nocturnal shadows.
No man can know them, no hunter can shoot them,
and so it will always be: Thoughts are free!

I think what I want, and what delights me,
still always reticent, and as it is suitable.
My wish and desire, no one can deny me
and so it will always be: Thoughts are free!

And if I am thrown into the darkest dungeon,
all this would be futile work,
because my thoughts tear all gates
and walls apart: Thoughts are free...

From: Carolyn Christov-Bakargiev
To: Susan Hiller
Date: 17/03/2011 11:48
Subject: free thinking

Who wrote this song?

C

From: Susan Hiller
To: Carolyn Christov-Bakargiev
Date: 17/03/2011 12:37
Subject: Re: free thinking

Dear Carolyn

This is an old German folksong that can be traced back to the 12th Century. It grew to prominence as a protest song during the Peasant Wars of 1524-5, a series of uprisings directed against rapacious taxation by landlords. (Martin Luther himself condemned the peasants. This song became the peasant's rallying cry.)

Apparently the song rose to popularity again in the period before WWII. It seems the song was banned by the Nazis.

I will use the song as the basis for an audio-visual work.

Here's one version:
<http://www.youtube.com/watch?v=6aFAy8hqvik&feature=related>

All the best,

Susan



Der Künstler / Artist Amar Kanwar, Abu Dhabi

19/03–20/03–2011 Mailand / Milan

20/03–22/03–2011 Rom / Rome

22/03–23/03–2011 Paris

23/03–27/03–2011 Rom / Rome

27/03–29/03–2011 Kassel



1. Carolyn Christov-Bakargiev begleitet den Künstler Horst Hoheisel bei seinem monatlichen Ritual der Brunnenreinigung / Carolyn Christov-Bakargiev accompanies artist Horst Hoheisel on his monthly fountain-cleaning ritual
2. Horst Hoheisel mit einem Foto des 1930 von den Nationalsozialisten zerstörten Aschrott-Brunnenobelisks vor dem Kasseler Rathaus / Horst Hoheisel with a photo of the obelisk of the Aschrott Fountain, destroyed by the Nazis in 1930, in front of Kassel's City Hall

29/03–31/03–2011 Rom / Rome

31/03–01/04–2011 London

01/04–06/04–2011 Rom / Rome

06/04–07/04–2011 Kassel

From: Carolyn Christov-Bakargiev
To: Giuseppe Penone
Date: 06/04/2011 23:56
Subject: photo.JPG

La tua opera oggi!

Carolyn



Schafe grasen um die Arbeit von Giuseppe Penone in der Karlsau /
Sheep grazing around the work by Giuseppe Penone in the Karlsau park

07/04–11/04–2011 Rom / Rome

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Cc: Bernd Lefeld
Date: 07/04/2011 13:50
Subject: Albert Serra Marathon

Dear all,

Today we had a meeting with Albert Serra.
As you know, if all goes well he will be filming for almost 100 days
and he would like to show his film the last days of documenta. It is a
megalomaniac, crazy, out of the common sense...
Therefore it is worth studying it and see if we can do that experiment on film,
endurance, spectatorship, boredom and forms of living with the image.

If the film would start on the 13th and run till the 18th, even after
documenta ends, as a kind of left behind project, larger than the format
it has been giving, it implies a series of considerations:

1. the film program needs to stop and, therefore no ticket money, so we
need to see the best way of dealing with it.
2. the cinema -in case we do such a marathon- will be open 6 days 24
hours. That means personal costs.

Also: he does not oppose to "things happening at the same time".
Meaning, we can have finissage events, burlesque, or a talk or
performances whatever we think is good to have to close the show, BUT,
it will be with the film running. The film will become live, so in front of
it things can happen because it surpasses the human tolerance and at
certain times can just be "image". Serra is completely open to that.

I have no e-mail for Mr. Wissner and therefore I could not copy him, but
perhaps is a question to even discuss live when you meet him, Bernd?
It would be interesting to see how doable a simple thought, like a never
ending movie, is.

Best,
Chus

11/04–12/04–2011 Kassel

12/04–13/04–2011 Köln / Cologne



Die ersten Notizbücher auf der Art Cologne / The first notebooks at Art Cologne

13/04–14/04–2011 Frankfurt/Main

14/04–15/04–2011 Friedrichshafen

15/04–20/04–2011 Rom / Rome

From: Song Dong
To: Carolyn Christov-Bakargiev
Cc: Christina Pantazou
Date: 18/04/2011 17:44
Subject: song dong's doing nothing garden

Dear Carolyn,

It was very nice talk with you on the phone. I like your idea: "no idea". I will
do my best in dOCUMENTA.

Here are my photos about my "doing nothing garden".

See you in Venice at 11:00am on 2nd June at my work's space.

All the best

Song Dong

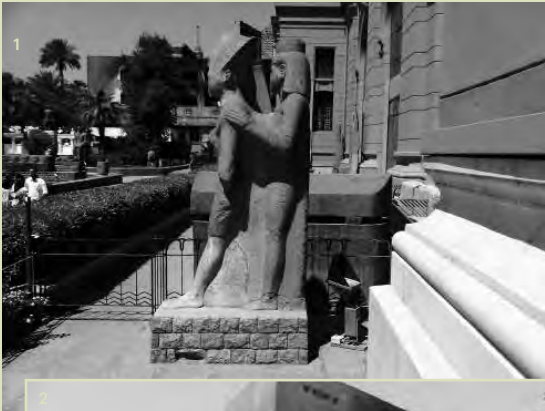


Song Dongs »doing nothing«-Ateliergarten / Song Dong's studio "doing nothing" garden

20/04–22/04–2011 Kairo / Cairo

22/04–2011 Alexandria

22/04–24/04–2011 Kairo / Cairo



1. Statuen am Museum für altägyptische Kunst / Statues in front of the Museum
of Egyptian Antiquities
2. Das Gebäude der National Democratic Party in Kairo, abgebrannt während der
Proteste im Zuge der Ägyptischen Revolution 2011 / The National Democratic Party's
building in Cairo, burned during the protests of the Egyptian revolution in 2011

24/04–27/04–2011 Rom / Rome

From: Rabih Mroué
To: Christina Pantazou, Carolyn Christov-Bakargiev
Date: 26/04/2011 12:01
Subject: From Rabih Mroué

Dear Carolyn

Hope you are doing well with all your travels, with all your meetings and
with all the work you have.

I am sorry for the silence. Actually I wanted to write to you before but I
could not.

Breitenau had a heavy impact on me. Actually, the heaviness of its
history was too much to carry. Luckily, I was there with the company
of Christoph and Melanie who took a very good care of me. Of course,
the place was so peaceful and calm, on contrary to its long history. And
the little lady who guided us from one room to another and who was
explaining to me with her very soft voice this long history, was trying
to hide her anxiety. Very peaceful, calm and beautiful place that covers
horrors underneath; something rotten is buried here; Buried in a state of
latency that would come to the surface at any time and unexpectedly.

It is really strange how things come back unexpectedly. I remembered a
text that I wrote in 2007, it was neither published and nor edited. These
are few lines taken from it:

Every time he visits a new city, he will meet parts of his past that he has
lost one day in his proper city.
So, what he thought that one-day he has lost, will be waiting for him in
the other unknown city. He travels in order to re-live the past again in
a strange city. It is a desire to find the past as well as the future of his
proper city somewhere else.
The old city is there, somewhere there, no doubts. One can hear it,
one can see it, one can feel it, one can smell it, and one can taste
the bitterness of the fact that it will keep whispering in his ears: I will
disappear sooner or later and you are going to spend your entire life
looking for me.

This city is so fragile. Once he enters it, he will have the feeling of danger.
He will get the impression of walking over an old breakable bridge that
might fall down and collapse in every step he will take. He has to pay
a high attention and be so careful as he steps into the city, so that the
catastrophe will not happen now; but in vain.
All these shiny lights and all these wonderful colors are there to hide the
guts of the city and to hide the fact that the city is eating itself little by little.
The stillness of Breitenau was too heavy to carry with me.
It haunted me.

A monastery.
A prison.
A reformatory.
A massacre.
Murders and murderers.
A site full of ghosts.

I was there, and in a way I was confused between the history of
Breitenau and the history of Beirut. Between the sorties that I've been
learned about Breitenau and the stories that I know about my city Beirut,
I was puzzled and I thought: maybe I am in Beirutnau.

Where is this Beirutnau located, in Europe or in the Middle East, Middle
Ages or in the WWII, our civil wars or in the 9/11, or maybe today in Libya,
Yemen, Syria and Bahrain...?

When I was there? I wanted to ask Christoph and Melanie if we can
leave and go back to Kassel. I wanted to withdraw from the place but I
could not.

In such situation, I am a coward.

So I decided to stay there. But what happened that I started to use my little camera in a hysterical manner, as if it was my way to run away. Suddenly, I started taking photos randomly, I photographed everything and nothing. I knew that I would not use them. It was just a kind of self-protection. I was taking snapshots in all directions as if I was shooting an enemy who is hiding everywhere and nowhere or as if by doing so, I was kicking far away all the ghosts of the past.

I was tired. In reality, I did not expect to visit back my memories of our civil wars in Lebanon.

My little camera was nothing but a naïf attempt to fight against the place, or to hide behind it in order to forget, or simply to be a tourist with no identity. There were lots of photos there. I took photos of the photos, but still what was confusing is the black narrow piece glued on the eyes of the girls and women. I've been told that their relatives are ashamed of the people who might recognize them.

So the eyes are blocked and censored, although they are the victims not the perpetrators. By the way the eyes of their teacher were not hidden. I took pictures of them. And I knew it: when I come back I will not look at them. And I don't know if I will do. Why should I do anyway? The place obsessed me, and maybe now I understand better the reason that made you chose my very short video: Old house to be in the website of dOCUMENTA (13).

But now, I don't know any more if I am telling you all these things in order to remember or in order to forget, or maybe it is my way to reinvent my own story in this imaginary place that is called: Beirutnau. I wanted to write an e-mail to thank you and now it turned to be a long one..

I am sorry for taking your time with such feelings and thoughts. In fact this e-mail was meant to be short, I wanted to tell you how much our meeting in Frankfurt was motivating. I read your notebook and no need to say that your way of writing made me feel that I am really sitting with you while talking to me in person. I was intrigued by many questions you raised one of them is this simple but complicated question to answer: How one proceeds as an artist or how one act as a member of the audience? To be an artist is to learn also how to be a member of the audience. It is exactly to be and not to be at the same time. Or, to be here and there at the same time: Same Time Another Space. Reading Peter Gyorgy's notebook was also so exciting.

Dear Carolyn, thank you....
I will stop here, knowing that there is still lot to tell about my visit : Kassel itself, the park, my relation to dOCUMENTA after our meeting etc....
I stop...
and I hope you didn't get bored with my lines..
Hopes.....and hopes..
Finally hope to see you soon.
My kind regards
Rabih

From: 'Ana Maui Taufe'ulungaki
To: Carolyn Christov-Bakargiev, Amy Balkin
Cc: Christine Litz, Gerd Moersch
Date: 26/04/2011 13:58
Subject: dOCUMENTA (13)

Dear Carolyn
Thank you for your letter of 8 February 2011, which I have just received in relation to your request that Tonga takes the lead as the initiating State Party recommending the implementation of an extraordinary process at the next UNFCCC Conference of {arties (COP-17), or another appropriate context in 2011, in respect to inscribing the Earth's atmosphere on the World Heritage List.

We would very much like to support this initiative but I would like to know what the financial and resources implications are as Tonga is a small country with a small National UNESCO Commission office, and a still struggling economy. If we are given some ideas as to the time needed and the kinds of support we would be expected to provide, we would be most grateful.

Kind regards
'Ana

From: Amy Balkin
To: Carolyn Christov-Bakargiev
Cc: Christine Litz, Gerd Moersch
Date: 27/04/2011 01:14
Subject: Positive reply from TONGA: Earth's Atmosphere as World Heritage: dOCUMENTA (13)

Dear Carolyn (and Christine and Gerd),

I'm not sure if you received the below email today, as there was a mistake with the email addressing. However, this seems to be the first positive response to the proposal.

I think we should talk, this week if possible, on how to follow-up, so I can decide broadly how to proceed, understand what resources are available to do so, what the implications would be for and the project over the next year, and specifically for Tonga as a potential supporting State which is 'a small country with a small National UNESCO Commission office, and a still struggling economy' – and so I can respond to Ana Maui Taufe'ulungaki reasonably soon.

I'm not sure if you also want to respond directly to her for any reason, if so, her email is [...] .

I've also linked to a bio for her I came across online, and to a talk she gave on 'Safeguarding Intangible Cultural Heritage' --

http://www.mic.gov.to/appointments/new-ministers-/2009-dr-hon-ana-taufeulungaki-education-minister

Best,

Amy

From: Carolyn Christov-Bakargiev
To: Amy Balkin
Cc: Christine Litz, Gerd Moersch
Date: 27/04/2011 08:46
Subject: Re: Positive reply from TONGA: Earth's Atmosphere as World Heritage: dOCUMENTA (13)

That is fantastic

27/04–28/04–2011 Kassel

28/04–29/04–2011 Berlin

29/04–02/05–2011 Rom / Rome

02/05–04/05–2011 Wien / Vienna



1. Zu Besuch bei Prof. Dr. Anton Zeilinger. Quelle für verschränkte Photonen / Visiting Prof. Dr. Anton Zeilinger. Entangled photon source
2. Chus Martinez und / and Prof. Dr. Anton Zeilinger

04/05–2011 London

04/05–09/05–2011 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Wael Shawky
Date: 05/05/2011 14:37
Subject: An idea

Dear Wael,

Thank you again for welcoming me to MASS Alexandria late last month. It was very interesting to visit and I enjoyed talking there with the students and young artists.

Following our visit, Sarah and I have an idea we would like to propose, which is to co-organise and present a seminar on the figure of the artist, researcher and intellectual in a state of hope, to be held during the exhibition period of documenta, in your space, as well as in ACAF, and perhaps in other Alexandria locations that might be interesting to all of us.

We would much appreciate starting a discussion about this idea, which would involve inviting some artists and intellectuals related to documenta in Kassel, as well as students, artists and members of the Egyptian cultural community, to share their thoughts, ideas and research that we could develop together.

I would appreciate knowing if you might be interested in this. As a suggestion, it could last around one week and take place in late July of 2012 and would be funded by documenta.

I look forward to your thoughts on this and hope you are well!
Best,
Carolyn

From: Wael Shawky
To: Carolyn Christov-Bakargiev
Date: 16/05/2011 23:11
Subject: Re: An idea

Dear Carolyn,
Many thanks for your message and sorry for the late response I thought Sarah sent you already some of our thoughts. I had few discussions with Bassam in Beirut during the closed conference that was led by Okwui at Ashkal Alwan and we will meet again in Alexandria within one week to talk about it more. In general of course I am so excited about the idea but I have some suggestions I may discuss with you when we meet in Kassel on 27-29. The students exhibition at MASS Alexandria was great.)
See you soon
Wael

09/05–11/05–2011 New York



Ida Applebroog und / and Barry Rosen

11/05–12/05–2011 San Francisco

12/05–18/05–2011 Banff

From: Carolyn Christov-Bakargiev
To: Eduardo Viveiros de Castro
Date: 17/05/2011 14:31
Subject: To Eduardo from Carolyn, dOCUMENTA (13)

Dear Eduardo,

It was a pleasure to talk with you about dOCUMENTA (13), and I was sorry to hear you had been ill.

I hope you will find interesting to receive a few more details about the general project dOCUMENTA (13) and the special publications project 100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts of which you should have received the first 17 notebooks by post.

dOCUMENTA (13) will be articulated in four main areas, thematic as well as spatial, corresponding to four positions in which artists and thinkers find themselves in the present and from which they take action. Far from being exhaustive of all the positions that a person can take, these positions or points of view acquire their significance in the mutual interrelation in which they resonate with one another. The four conditions that are put into play within the mental space and the real spaces of the project are the following:

- The condition of being under siege, experienced for example by those who live today in Kabul where the civil society is faced on the one hand with the expression and on the other with the reshaping of dynamics that thirty years of war have produced as conflictual (an earlier and parallel condition of besiegedness could be seen in the Nazi period in Amsterdam where and when the artist Max Beckmann produced his triptych Perseus expressing disarticulation and lack of harmony on the level of spatial representation). documenta plans on working with a number of Afghans in Kabul and Bamiyan through some site specific projects, workshops and artist residencies;

- The condition of being in a state of hope, shared by many artists who are taking over the role of political activists to engage in public discourse and reimagine the public sphere, including the reimagination of a world of multispecies coevolution (to draw on a historical analogy, one can imagine the state of hope in which Kazimir Malevich stopped painting and dedicated himself to the literal reshaping of his society with design projects). This condition is being literally expressed by Egyptian people today, particularly in Cairo and Alexandria where documenta is organizing The Cairo Seminar, together with local organizations, a temporary school in which to reflect upon the theme and act;

- The position of being on retreat or in a state of withdrawal, viewed as a position of agency and potential, which can redress other forms of disparity and disturb normalised power relations even though one feels that one is without means (in such a condition Giorgio Morandi, surrounded by Fascism, painted; or to move even further back in history, I am referring to the withdrawal into the monastery during the plague to tell each other stories that constitutes the frametale of Boccaccio's Decameron, and in current notions of exodus). For this reason, a group of artists and thinkers will meet at Cascade Mountain in Canada for a two week retreat as a documenta project; and

- The condition of being on stage, of performativity and virtuosity which concern the question of the display of art, the relations with an audience or one's readership, and therefore the status of dOCUMENTA (13) as an exhibition, but also the modalities and apparatus be they digital or not through which people stage themselves, continuously re-performing subjectivity in intersubjectivity. Kassel, which in the field of contemporary art is traditionally a key stage, acts as a metaphor of this last condition but nonetheless contains aspects of the other three mentioned.

Moreover, in Kassel itself, different venues have been chosen to create a parcours which goes from the old train station, a dystopian space connected to the factory world that produced the military tanks for the regime and bears witness to both the collapse and the prolongation of 20th century disastrous ideas, to the Auepark, an ideal baroque 18th century park in which I will locate small prefabricated houses in the woods, which will host up to 25 artist projects suggesting concretely both the separation and the togetherness that characterize our contemporary relational universe. The articulation of these two opposite poles will resonate in many different degrees through other more transitional, in-between documenta venues like the Museum Fridericianum, the documenta-Halle, the Neue Galerie, and the streets of Kassel.

The series of publications 100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts, published by dOCUMENTA (13) and Hatje Cantz as a prelude to the 2012 exhibition, is driven by the logic of the mind-at-work, presenting, writing, and drawing scenarios that point outside the normative bounds of academic text production. In the form of facsimiles of existing notebooks, new essays, collaborations between artists and writers, and conversations, they present models of connection-making between the private and the public, between the pre-stage of intuitions, the naming of ideas, and the key-chain of arguments that provide the reader with a singular insight into working methods. The series is formed through interconnections, so that the notebooks could be described as an interregnum, a temporary rupture in discursive intelligence; they do not direct us towards reason as such, but towards a different

understanding of the role of consciousness. The different elements of the series are contingently organized in what should be looked at as an assemblage of becomings rather than as a whole in which elements are subsumed under the unity of the concept. This is one of the reasons for which the notebooks, which are of different lengths (between 16 to 48 pages long) also appear in three different formats (A6, A5, B5).

100 Notes – 100 Thoughts is being marked, in the process of its making, by questions of personal and collective emancipation through art that emerge by thinking through a number of composite ontologies generating paradoxical conditions of contemporary life and artistic production in which it might be possible to deactivate those dichotomies that still govern and direct the very act of thinking. The concept of composite, heterogeneous ontologies as intended here resonates closely with the multiplicity at stake in all that is an exact and that far from being imprecise could be said to be standing beyond the problem of exactitude. These entangled conditions include: participation and withdrawal as simultaneous modes of existence today; embodiment and disembodiment, and their mutual dependency; rootedness and homelessness, as a dual condition of subjecthood; proximity and distance, and their relativity; collapse and recovery, occurring simultaneously as well as in succession; the flood of uncontrolled information and the contemporaneous obsession with control and organization; translation and untranslatability, and their negotiation; inclusion and exclusion, and their connectedness; access and inaccessibility, and their co-existence; human life and other forms of life facing multi-species entangled histories, in the re-imagination of a cosmopolitan worldliness; advanced science/technology and its alliance with ancient traditions; tangible and intangible heritage and their interconnectedness with contemporary culture; the specificity of being an artist and the non-specificity and amateurial nature of artistic practice.

Amongst the authors of the forthcoming notebooks are Donna Haraway, Daniel Heller-Roazen, Dario Gamboni, Mario Bellatin, Arjun Appadurai, Franco Berardi Bifo, Alexander Kluge, Boris Groys, Salah Hassan, Sianne Ngai and Elaine Scarry.

In the context of an ecology of knowledge I believe that dOCUMENTA (13) has to be intended as an occasion to participate in the act of deanthropocentrizing contemporary culture, for the precise reason that art, having been a space central to the elaboration and depiction of human expression, has been paradoxically, even though consequently, less sensitive than anthropology to the crucial matter of multinaturalism. A new awareness and sensibility are now emerging and accordingly several artists are directing themselves towards a non-anthropocentric understanding of the world, a deactivation of the binarism between nature and culture and a practice of decolonization of art and its thought in the very making of it. Amongst the artists who, invited to dOCUMENTA (13), are particularly interested in the reading of your texts, Mariana Castillo Deball is reflecting in her project Finding Oneself Outside upon the reciprocal influence and intertwining of perspectives between humans and non-humans and between observer and object.

Under the light of these considerations we would be delighted if you could accept to contribute to the project 100 Notes – 100 Thoughts and I look forward to welcoming a text of yours in this series. Please find also enclosed the invitation letter that was sent to you on the 19th of October 2010. Should you agree and have a proposal that concerns an issue or question that you feel it would be important and urgent to address, I would be happy to ask Bettina Funcke to send you the more practical details concerning this matter.

Hoping to hear from you soon I send you my very best wishes, also on your recovery from illness.

Yours sincerely,

Carolyn

18/05–19/05–2011 Buenos Aires

19/05–20/05–2011 Resistencia

20/05–21/05–2011 Gancedo



Nicolás Goldberg und Guillermo Faivovich auf dem Meteorit El Chaco, Campo del Cielo im Nordosten Argentinien / Nicolás Goldberg and Guillermo Faivovich on meteorite El Chaco, Campo del Cielo, northeastern Argentina

21/05–22/05–2011 Resistencia



Resistencia, Chaco

22/05–23/05–2011 Buenos Aires

24/05–25/05–2011 Brüssel / Brussels

From: Carolyn Christov-Bakargiev
To: Nicola Setari
Date: 25/05/2011 23:02
Subject: It was great to see you

You mean William's triptych from the 1980s, "art in a state of grace, art in a state of hope art in a state of siege". Interesting, I did not do that intentionally:

But no grace in mine and stage and retreat instead!

C

25/05–29/05–2011 Kassel

29/05–31/05–2011 Rom / Rome

31/05–04/06–2011 Venedig / Venice

04/06–14/06–2011 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Judith Butler
Date: 10/06/2011 16:30
Subject: Re: To Judith Butler re: dOCUMENTA (13) publication project "100 Notes – 100 Thoughts"

Dear Judith,

I see from the below that my formal letter of invite has been sent out, before I ever managed to tell you how lovely it was to read the two essays you sent me - on the politics of the street and the one on love and commitment. I wanted more time, more to compose a meaningful reaction, and tell you how thinking of the utterance 'I love you' as an act where the body is felt, and put at risk, in its waiting for a response, is helpful; understanding it as a wager, and thinking about committing oneself over and over is so hard. And how that relates to putting one's body "on the line" in a square in Cairo, each person, singly, and together.

Thank you for those texts!

Best,
Carolyn

14/06–15/06–2011 Basel

15/06–17/06–2011 Kassel

17/06–21/06–2011 Venedig / Venice

21/06–25/06–2011 Rom / Rome

25/06–30/06–2011 Kassel

30/06–03/07–2011 Rom / Rome

From: LAWRENCE WEINER
To: Carolyn Christov-Bakargiev
Date: 01/07/2011 17:58
Subject: WHERE TO PUT WHAT WHERE

CARA CAROLYN

LIKE SHIPS PASSING IN THE NIGHT

HAVE MISSED OUR CONVERSATIONS

THE QUESTION HAS ALWAYS WITH A SITUATION SUCH AS
DOCUMENTA IS NOT ABOUT SITE (PLACE) BUT PRESENCE (PLACED)

THE THING THAT DETERMINES A DIFFERENCE IS NOT THE CONCERNS OF THE WORKS BUT THE CHOICES OF THE MATERIALS AVAILABLE & AT HAND TO ADDRESS THOSE CONCERNS

THERE IS A CONCEPT OF RELATIONAL VALUES TO WHIT: WITH THE FLIP OF A WRIST YOU CAN KILL A BULL OR FLY A KITE & THAT IS CERTAINLY A DEFINITIVE DECISION ESPECIALLY WHEN IT CONCERNS THE BULL

WHAT ARE YOUR THOUGHTS WHAT ARE YOUR DEADLINES & WHAT ARE YOUR DESIRES?

I AM MOST EXCITED TO FIND MYSELF IN A SITUATION THAT DOES NOT DEAL WITH THE REFLECTION OF A SITUATION BUT WITH THE SIMULTANEITY & THE ACCEPTANCE THAT THE ESSENTIAL CONCERNS OF THE DIGNITY OF BOTH OBJECTS & HUMAN BEINGS IS A GIVEN

NOT AVAILABLE FOR REDRESS BUT LAID OUT FLAT ON THE TABLE

AS ALWAYS LOVE & KISSES
LAWRENCE

From: Carolyn Christov-Bakargiev
To: LAWRENCE WEINER
Date: 07/07/2011 15:29
Subject: When to talk together about WHERE TO PUT WHAT WHERE

Dear Lawrence,

Thank you for awakening me.

I understand and feel the following:

THE ESSENTIAL CONCERNS OF THE DIGNITY OF BOTH OBJECTS & HUMAN BEINGS IS A GIVEN

The need for embodied commitment and the way words are utterances that leave one body and reach another person's, while one is never sure the words will be welcomed and received, or rejected altogether as trite, like when one says "I love you". Bodies on the line, and witnesses.

To make that presence felt: are you in New York on August 23-26?

Or, would you like to be in Kassel at some point?

I wish to send you a "text" that is some sort of a short concept paper, trying to organize into axes my entangled thoughts. I will do so in a second email, after this one.

From: Carolyn Christov-Bakargiev
To: LAWRENCE WEINER
Date: 07/07/2011 15:43
Subject: Second email of today / Re: WHERE TO PUT WHAT WHERE

Dear Lawrence,

Here is a short synopsis of the many things I think about these days. The text is apparently putting order in a much less ordered frame of mind.

HERE IT IS:

dOCUMENTA (13) will be articulated in four main areas, thematic as well as spatial, corresponding to four positions in which artists and thinkers find themselves in the present and from which they take action.

The position of the artist in the world, "face au monde", becomes a mode of the exhibition, a mode of apparition. Far from being exhaustive of all the positions that a subject can take, these positions or points of view acquire their significance in the mutual interrelation in which they resonate with one another. The four conditions that are put into play within the mental space and the real spaces of the project are the following:

1) The condition of being under siege. I am encircled with the other, besieged by others.
(Like in Kabul)

2) I am on retreat, withdrawn, I choose to leave with others.
(Like on a mountain in Canada)

3) The state of hope, or the condition of optimism. I am the dreaming subject of anticipation.
(Like in Cairo or, better, Alexandria Egypt)

4) The stage. I am playing a role; I am a subject in the act of re-performing.
(Like in Kassel. Which is also under siege, on retreat and in a state of hope)

These four thematic and spatial positions, if seen as constituted on a spatial horizontal axis, are composed and intersected with another set of four fields of our possible attention which concern how knowledge is constructed according to the scale and degree of focus of our gaze. This vertical scale of focus, from extreme proximity and physical compression to the vastness of a bird's eye view is really a circle rather than a line, where the first area of investigation touches the last in an uninterrupted cycle.

1) Quantum mechanics: An infinitely close gaze onto the smallest sub-atomic particles reveals in quantum physics a place and moment where reality coincides with information, where the mental and the physical, the subject of observation and the observation are mutually engendering themselves.

2) Microbiology: if one takes a leap of scale to a much larger scale, and looks at reality from the point of view of the smallest units of life, one looks at genetics and epigenetic and the formation of organisms.

3) Organic biology and zoology: if one takes an even farther step away, and looks at the complex organisms including human and other animals, the plants, atmosphere and life of the planet, in movement and relation via exchanges of energy, then one can see the space of multiplicity and engaged differences that constitute the politics of the world, the relations between the humans themselves, and between the humans and their environment, and between the various species.

4) If one takes only one species, the human one, and looks at reality from an even broader perspective, one might then focus on the culture of the human species, on its languages, thoughts, texts, artistic production – what we normally call "culture", and one may focus in particular on Art. It is here where thought and aesthetics are found, with objects and matter, and thought again connects to the first focal point, which looked at by quantum physics, so close to philosophy and art today. Interplay between the four thematic and spatial positions and the four questions concerning how knowledge is constructed according to the scale and degree of focus of our gaze.

The axis of this poetic cycle of four focal points intersects the axis of the four conditions mentioned above to form a curve, which is the curve of dOCUMENTA (13)'s mental and physical spaces.

The condition of being on stage, in the exhibition in Kassel, intersects with the four focal distances mentioned above, as the questions raised are addressed mainly through art (the fourth sphere of human thought and culture), but also through the research of other fields belonging to the three other focal distances, often associated with the sciences—the sphere of multispecies animal and environmental relations and "worlding" together; the sphere of genetics and epigenetic in microbiology; the sphere of subatomic quantum entanglement, where thought and the subject are again found. The presence of the research and knowledge produced

at these other focal points of attention produce an experience of humility and humbleness of knowledge, where artistic practice is aligned with friends in the sensible, sensorial and world of love.

From: LAWRENCE WEINER
To: Carolyn Christov-Bakargiev
Date: 07/07/2011 21:43
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

DEAR CAROLYN

IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF THE MIDDLE

LOVE
LAWRENCE

From: Carolyn Christov-Bakargiev
To: LAWRENCE WEINER
Date: 07/07/2011 21:53
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

Dear Lawrence,
What does that mean? Although I see its form - in the middle of the middle of the middle of the middle.
Love to you
Carolyn

From: Carolyn Christov-Bakargiev
To: LAWRENCE WEINER
Date: 08/07/2011 16:43
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

do you want to refer back

From: LAWRENCE WEINER
To: Carolyn Christov-Bakargiev
Date: 08/07/2011 17:28
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

DEAR CAROLYN

WHAT DOES THAT MEAN

WHEN ONE EMERGES FROM THE METRO IN ANY PLACE IN THE WORLD WHERE THERE IS A METRO ONE IS RATHER GRATEFUL TO FIND AN ILLUSTRATED MAP THAT TELLS WHAT YOU ARE HERE

I AM TRYING TO PLACE MYSELF WITHIN THE CONTEXT OF CONCENTRICITY RATHER THAN THE EASY JUMPING INTO THE SPIRAL THAT ALWAYS SEEMS TO LET ONE HAVE A WAY OUT

PERHAPS THERE IS NO NEED FOR A WAY OUT
PERHAPS THERE IS

IT IS THE POINT OF THE OPERATION TO FIND THAT OUT

MUCH LOVE & HOPING THAT CONCENTRICITY IS RATHER STRAIGHT FORWARD
THE QUESTION IS NOT HOW MANY ANGELS CAN DANCE ON A PINHEAD BUT THE WONDERMENT THAT SO MANY CAN DANCE AT THE SAME PLACE AT THE SAME TIME & IN FACT INTERFERE SO LITTLE WITH EACH OTHER
IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF THE MIDDLE (OF) LAWRENCE

From: Carolyn Christov-Bakargiev
To: LAWRENCE WEINER
Date: 08/07/2011 17:43
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

....THE QUESTION IS NOT HOW MANY ANGELS CAN DANCE ON A PINHEAD BUT THE WONDERMENT THAT SO MANY CAN DANCE AT THE SAME PLACE AT THE SAME TIME & IN FACT INTERFERE SO LITTLE WITH EACH OTHER
IN THE MIDDLE OF THE MIDDLE OF THE MIDDLE OF THE MIDDLE
....

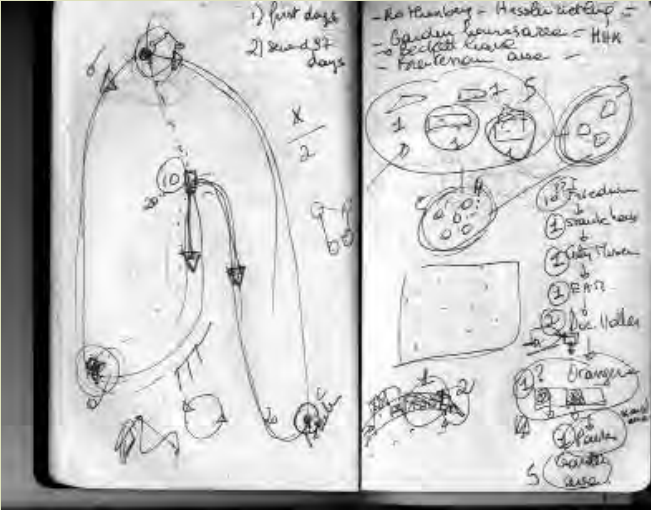
That's beautiful - it seems you give words to the need for presence, embodiment, putting one's body on the line, too.
What it is to be 'here'. Do you think the work might be made? And if so, how? To cut the corner of a rug?

Are you in NYC on August 23–25th?

Do you want to come to Kassel, or not yet. What shall we do here? In the middle of the middle of the middle of the middle.

Best,

Carolyn



Notizen von / Notes by Carolyn Christov-Bakargiev

From: LAWRENCE WEINER
To: Carolyn Christov-Bakargiev
Date: 08/07/2011 18:25
Subject: Re: Second email of today / Re: WHERE TO PUT WHAT WHERE

DEAREST CAROLYN

I LEAVE NEW YORK ON THE 25TH FOR ST MORITZ & MY SCHEDULE IS REALLY QUITE UPSETTING BECAUSE ALICE HAS TO GO IN FOR AN OPERATION & AT THIS POINT I AM NOT THAT SURE OF MY OTHER TRAVELS

I WILL BE IN ASPEN THE 3RD 4TH & 5TH FOR ARTCRUSH (& IN FACT IT IS NOT SUCH A BAD WAY TO EARN A LIVING)

AS TO HOW TO CUT A RUG AT THIS MOMENT I THINK THAT THE ONLY WAY FOR THIS WORK TO BE BUILT & FOR ME IT IS EXTREMELY AU POINT IS TO CHANGE THE ENTIRE WORLD CULTURE (& THAT SEEMS TO MEAN EVERYBODY FROM THEIR WAYWARD WAYS I DO NOT THINK I AM CAPABLE OF THAT BUT LETS SEE WHERE WE CAN GET WITH THIS)

I THINK THAT OUR PROBLEM OF LOOKING FOR A SOLUTION IS THAT WE ARE BOTH STANDING AT EXACTLY THE SAME POINT AT EXACTLY THE SAME TIME MOST OF THE TIME

I DO NOT KNOW HOW YOU ARE HANDLING THIS

MY SMALL INVOLVEMENT WITH INTERNATIONAL CULTURE WITH THE MIDDLE EAST TO SUBSAHARAN AFRICA ETC. LEAVES ME COMPLETELY EXHAUSTED

I HAVE NO IDEA HOW YOU GET THE ENERGY BUT I WILL TAKE WHATEVER YOU HAVE

LOVE & KISSES & THANK HEAVEN THE SUN IS SHINING
LAWRENCE

03/07–08/07–2011 Kassel

From: Carolyn Christov-Bakargiev
To: Franco Berardi
Cc: Chus Martinez
Date: 05/07/2011 08:53
Subject: The Retreat August 2012

Dear Franco,

I hope you are well and that Scepsi too is going well. I would very much like to visit this new School of yours!

Also, I would like to send you some more details following my informal invitation of some months ago to take part in a mountain retreat in Canada on the subject of the political potential of "retreat" that we are planning for 2–15 August, 2012, in Banff. It will be co-organized by documenta with Banff Research in Culture, which is a program run at the Banff Centre, directed by a friend, colleague and agent of documenta, Kitty Scott.
http://www.banffcentre.ca/, as well as with the University of Alberta (Imre Szeman).

The two week program runs during the time of documenta and we will invite artists, thinkers and other actors who are politically engaged to participate.

Travel for you, as well as accommodation and hospitality for you and your partner if you wish to come accompanied, will be provided and we are able to offer a fee of ... euros to take part as a "therapist" in the sessions being organised.

The attached paper outlines the ideas behind it.

We will be inviting participants more formally in the coming months, but I was happy to learn recently from Chus Martinez of your intent to join, and I look forward to welcoming you there next summer, after our other meetings in Kassel in early June 2012 for the documenta opening there, and in Cairo/Alexandria in early July for the one week "Cairo Seminar". I will send you details about the events in those other locations soon and look forward to our future exchanges.

Best, as always,

Carolyn

From: Carolyn Christov-Bakargiev
To: Melissa Ratliff, Christina Pantazou
Date: 07/07/2011 09:39
Subject: Re: No coffee in the house

Yes there was too much bread, but coffee is a basic, and when new people come bananas are always welcome.

08/07–10/07–2011 Luzern / Lucerne

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 09/07/2011 21:42
Subject: Fw: Your text

Dear Chus - I like the concept very much of a series of things (moments/ studies/places/meetings or seminars) around the question of the artists' congresses and meetings, both historically (can you do the research fully with Lars and all the agents/advisors - not just eurocentric though?) and understanding/reading them today a public program that is gertrudesteinianly reperforming itself and understanding itself at the same time?

Pierre can help for sure but also he is helping generally for the project, so I am not sure how closely he can work on this.

Maybe we need to consider maximum 4 encounters (one a month) for this program.

I would not eliminate the AND AND AND tent (which is a congress permanent) nor the writers/poets talks (imagination) nor the readings (which could be incorporated) as per chorality.

But overall I think this is great. And we should write a good concept for it to apply for some funding from universities etc.

Let's do it!

C

Ps: a note - it's not exactly a question of "another way of conceiving the mind at work" but of it's also about the pre and non verbal body/mind at work, what is the language we use to speak with dogs, there is a form of language that is set in movement between humans and humans, and humans and other species that is very articulate: it is made of gestures, telepathy, gazes, movements, affects, expressed emotions and factual knowledge of places, with memories too that is worth exploring as one level up from the specific human mind. This is an avenue towards being in the same place yet different, too, equality as we all have imagination

[...]

Thanks,

C

10/07–12/07–2011 Kassel

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/07/2011 13:56
Subject: App

Our App should have a test for attention deficit disorder
And some info on new psychiatry today.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/07/2011 14:38
Subject: Re: App

Okay

13/07–15/07–2011 Chiang Mai

15/07–20/07–2011 Bangkok

From: Carolyn Christov-Bakargiev
To: Leeza Ahmady
Cc: Adam Kleinman, Chus Martinez, Julia Moritz
Date: 18/07/2011 11:55
Subject: Research contribution

Dear Leeza,

I am writing to ask for your contribution to a research that we are conducting.

Following discussions with Chus Martinez - who is developing a text inquiring into the history of public programs and the way that congresses, meetings and symposiums of artists, writers and other intellectuals constituted public thinking before 'public programs' took an institutionalized form in art institutions - I would like you and the other agents to be part of this.

In order to implement the research, not only by pointing towards events you know of, or situations that you may consider important because of their influence and reception etc., I would like this research to take an extensive form that is not only focused on Europe or North America. Also, if you know of others who may know about the subject and of sources and archives that we may refer to, please let us know.

We will be compiling your contributions with a view to conceiving of ways in which to publicly articulate this research, using the web but also by creating a context for a series of events addressing this subject during dOCUMENTA (13). The public form of this discussion is as yet undecided, however what this edition of documenta can provide - because it seems to be timely - is a protocol of the history of the relationship between public speech and artistic production. Thus the

starting point for the public program of dOCUMENTA (13) is to address some historical forms of the artistic meeting.

Chus writes, "In general, the historical avant-gardes are fertile grounds for this. The Surrealists did 'congresses', and there was even a Dadaist-Constructivist congress in Weimar in 1922. The Situationist International 'congressed' a lot, too, simply titling their meetings the First Conference of the SI, the Second Conference of the SI, etc.

Given its political and art historical resonance, there is something nice about the notion of a 'congress': unlike 'platform', 'symposium' or 'seminar', the congress - a formal meeting of independent representatives - has been out of use for ages. Maybe it's time to bring it back?

Take for example The Futurological Congress, a 1971 novel by Stanislaw Lem in which the protagonist takes part in a congress in Costa Rica only to find out that Utopia doesn't exist. Another Soviet era imaginary of the (secret) gathering is Boris Groys' counter-intuitive definition of the salon: since Moscow's Soz-Art scene in the 1980s was tolerated by the authorities only as a semi-public sphere, it unfolded as artistic meetings – salons – not in the reactionary sense of the term, though ('salon art'), but understood as a clandestine, subterranean, bohemian forum for unacknowledged discourse and agency.

Other sources of inspiration and research: Premier festival cultural panafricain, Alger (1969), a gathering where artists and intellectuals met with the black liberation movements from around the world (Angola, Guinée Bissau, South Africa, United States, Caribbean, Australia), all initiated by the magazine Présence Africaine. Consider also The Conference on the Dialectics of Liberation (London, 1967) that was an interdisciplinary meeting with intellectuals such as Herbert Marcuse, RD Laing, Gregory Bateson, Stokely Carmichael - a unique gathering of the 1960s (attended by, among others, dOCUMENTA (13) artist Gustav Metzger.) The more scientifically slanted series of Macy Conferences took place in New York between 1946 and 1953, also with scholars from various disciplines - cybernetics etc. The aim was here to 'set the foundations for a science for the general workings of the human mind'. Topics ranged from ethics and child psychology to perceptual differences due to brain damage."

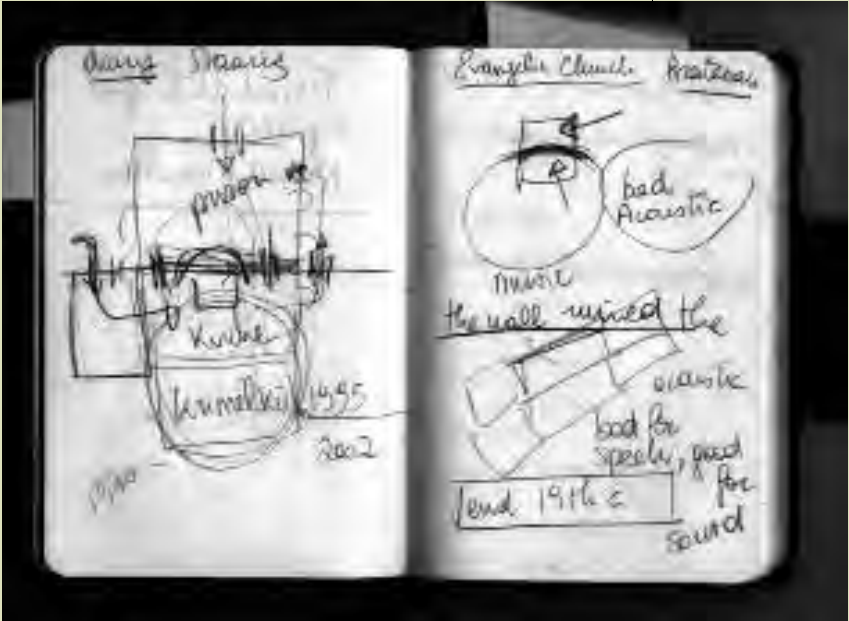
I would be grateful if you could propose examples of artistic meetings and congresses that will help us to take into account wide cultural and political contexts in a worldly manner and in view of researching comparative modernities around the globe through artists' initiatives mainly.

I hope this letter has provided you with a starting point and with some inspiration for where we can go with this. Chus and I look forward to your reply and to our exchange, which could be a meaningful and important step in the organization of the dOCUMENTA (13) programs.

Please note that Julia Moritz, cc-d above, has recently joined our team as Head of Learning department. She and Adam Kleinman, agent for public programs, will be working closely with us on conceiving this program which Julia will be responsible for.

Best wishes,

Carolyn



Notizen von / Notes by Carolyn Christov-Bakargiev



31/07–04/08–2011 Hanoi



Ein Besuch bei der Vietcong-Künstlerin Vu Giang Huong (1930–2011), Hanoi / Visiting Vietcong artist Vu Giang Huong (1930–2011), Hanoi

From: Francesco Matarrese
To: Carolyn Christov-Bakargiev
Date: 04/08/2011 12:31
Subject: comunicazione

Cara Carolyn.

Il nostro incontro di Roma è andato molto bene, davvero molto bene. Mi ha aiutato a capire moltissime cose. Naturalmente in una conversazione libera non si può pretendere di dire tutto. Ti confesso che volutamente ho mantenuto le astrazioni alte (soprattutto per i più giovani). Il tema arte e politica va protetto per evitare che se ne parli con superficialità. Solo alla fine della nostra conversazione ho meglio percepito l'importanza di alcune tue osservazioni e mi sono reso conto che avrei potuto spingermi oltre, consegnarti un livello di idee forse più articolato. Ciò che è importante comunque è che ti ho sentita come la persona a cui potermi rivolgere. Sì, forse è possibile cambiare qualcosa. La mia condanna dei comportamenti velleitariamente rivoluzionari, espressa in più momenti della conversazione, aveva ed ha di mira soprattutto la falsa coscienza di un'arte politica inautentica. Tu sai bene che Adorno si era talmente reso conto di questo pericolo che volle mantenere dentro il suo concetto di negazione in arte quello di invarianza (aspetto modernista segnalato con cautela da Buchloh). Rimango dell'idea che "rifiutare" in arte sia oggi il compito più nobile ma anche il più alto e difficile.

Il rifiuto del lavoro in arte non soltanto esprime, se è reale e non velleitario, una radicalità irreversibile, ma essendo prima di tutto un gesto, è singolarità inaudita. Ecco dunque le due difficili questioni di partenza su cui vorrei brevemente ritornare, se me lo permetti, e cioè la radicalità e la singolarità.

A Roma ricordo di essere tornato più volte sulla irreversibilità della mia dichiarazione di "rifiuto del lavoro astratto in arte" fatta nel '78. Ma temo di non aver insistito abbastanza sulla radicalità delle mie posizioni successive, su ciò che ho voluto fortemente dopo. Chiarire la natura della radicalità del mio rifiuto, continuata nel tempo con il silenzio pubblico, è fondamentale perché è quella che mi ha permesso di inoltrarmi nel campo dell'opera "senza qualcosa". Dico inoltrarmi perché ho camminato molto in questi anni. L'obiettivo era togliere l'ultimo "qualcosa", dando la possibilità all'arte non solo di continuare a essere (anche senza il "qualcosa") ma soprattutto di liberare il segreto della sua vocazione alla sovranità. Ecco giunti a un buon centro politico. Dopo il tragico fallimento della "estetizzazione della politica" cosa significa "politicizzazione dell'arte"? Forse liberarsi di tutti i

"qualcosa" dell'arte, lasciandole riprendere il compito di fondare comunità. Il rifiuto in arte dunque reclama un'altezza di radicalità tale da debordare gli stessi limiti dell'arte. Il rifiuto cerca se stesso altrove, nel luogo dove la vecchia politica ha fallito. La sensazione che in molti oggi abbiamo è che l'arte si sia oramai trasferita in un altro luogo (pur rimanendo se stessa). La mia idea, dopo il rifiuto del '78, non è solo stata quella di sottrarre all'arte il "qualcosa" per capire dove fosse, ma di averlo fatto con la massima decisione possibile. E' non certo per stupire ma per garantire le condizioni di una reale fondazione. Quando Clement Greenberg nel 1967 respinse con fermezza qualsiasi ipotesi di opera emergente da uno spazio esterno, culturale, pubblico, e la definì "non-arte", credo che diede per la prima volta un nome ad una condizione veramente nuova per l'arte. Questa condizione a lui apparve eticamente negativa perché "esterna", desertica, senz'anima. Credo, cara Carolyn, che da allora si sia aperta una grande questione politica proprio all'interno dell'arte (che la cosiddetta process art ha solo lambito). Nel corso degli anni mi sono convinto che in quell'occasione lo storico americano forse non si rese sufficientemente conto che la sua polemica, su ciò che definiva non-arte, era destinata a chiamare in vita l'ipotesi che potesse esistere, da qualche parte, una assoluta diversità in arte, un rifiuto radicale (ben al di là dell'occasione polemica offertagli dagli oggetti minimalisti). Nel rimosso del suo "rifiuto" è riconoscibile una volontà d'arte completamente "diversa" da tutto ciò che si era fatto nel passato. Talmente diversa da evocare l'origine politica dell'arte, la sua vocazione a esercitare una sovranità.

Non semplicemente un'arte di denuncia e resistenza ma un'arte così radicale da proporsi come criticamente fondante. L'incontro non poteva più essere con la piccola politica del ready made. Questo incontro doveva essere con il momento di resistenza più alto del nostro tempo, nato nel periodo più tragico del novecento, quando l'intero fronte della cultura in occidente gridava le ragioni di un profondo sdegno morale contro il fascismo internazionale. Qui è da rintracciare non solo l'origine del rifiuto del lavoro artistico ma anche l'esigenza di una nuova fondazione. L'incontro come sappiamo avvenne solo in parte (lo ha ricordato qualche anno fa Buchloh ad Harvard).

Bisogna però aggiungere, e non è cosa da poco, che l'antifascismo non fu solo denuncia della violenza e della barbarie ma ipotesi di una radicale rigenerazione morale e presa d'atto che era iniziata una guerra civile europea totale. Con la nascita dell'antifascismo (dalla Guerra civile spagnola in poi) ha origine la prima grande opposizione al potere totalitario, il primo grande "rifiuto". Se il rifiuto deve essere radicale non si può avere dubbi sulla scelta di campo da fare. Il mio rifiuto vuole richiamarsi a questo grande rifiuto ed è l'ultimo di una serie di "rifiuti" che in Italia hanno trovato l'epicentro morale dalla fine dell'ultimo conflitto mondiale in poi. Mi riferisco al rifiuto espresso per esempio dalla cinematografia neorealista (con la sua "poetica del rifiuto" secondo Lotman) o al rifiuto operaio teorizzato da Mario Tronti negli anni sessanta. Sono tutte forme di messa in atto di un "antifascismo" ben oltre la stagione della resistenza. Il nome vero dell'Antifascismo deve ancora venire. Verrà dalla "voce" degli artisti. Tuttavia nella critica di Greenberg alla non-arte c'era anche un'altra accusa, forse meno esplicita, ma altrettanto importante. La non-arte essendo "esterna" gli risultava penosamente priva di anima. Nella tradizione occidentale l'anima è sempre in una sede interna. Michael Fried, come tu sai, ritornò dopo poco sulla questione insistendo su un altro aspetto connesso, sulla mancanza di "grazia" in un'opera "esterna". Questa grazia era per lui irriducibile singolarità. Ecco dunque che siamo giunti alla seconda questione sollevata dal rifiuto, la singolarità.

La non-arte ovvero il rifiuto radicale del lavoro astratto in arte nasce, come abbiamo detto, dalla valorizzazione massima dell'"esterno", del "non". Mi riferisco all'esterno di Johns e Morris per esempio. Il loro lavoro che ha fatto effettivamente arretrare l'illusorio spazio psicologico nel quale erano rimasti intrappolati molti pittori dell'espressionismo astratto non ha mai credo messo nel conto la cancellazione della singolarità, che

è prima di tutto valorizzazione della diversità (l'esterno). Questa è la sua legittimità. Ed è chiaro che qui legittimità è forma, dunque anima e nel nostro caso è nuova unità, possibile eliminazione della "frattura" (tanto temuta da Morris, dopo la caduta di Column). Avevano torto Greenberg e Fried a ritenere che l'esterno è privo di anima o di grazia. Il nostro è il tempo in cui si cerca di rifondare la comunità (l'esterno) proprio attraverso la singolarità e la differenza non suturabile. Ma come è possibile risalire dalla singolarità alla comunità? Tra le due cose non c'è "deduzione" come in un quadro di Stella, c'è solo un salto, come nel gesto di Abramo (e come per esempio nella "theory of the figure" di Broodthaers, come teoria del gesto, opportunamente segnalata dalla Krauss).

L'artista di oggi è forse chiamato a fondare una comunità paradossalmente segnata da una cesura profonda che è la solitudine. Io sono perfettamente consapevole che difficilmente troverei una persona disposta a dare due soldi per un'idea di comunità così estrema. Ma non potrai negarmi, carissima Carolyn, che ad Abramo solo dall'esterno (dico esterno) giunse un gesto di grazia (la stessa evocata da Fried?), quando la sua solitudine fu massima. E' la speranza nietzschiana del ritorno della tragedia (e dunque della responsabilità), del tenere insieme la solitudine e lo stare insieme. La non-opera come rifiuto è cesura. Sarà radicalmente differente, opera di lavoro vivo. Più gli artisti mettono in piedi scenari più diventa evidente che stanno mettendo mano a un cantiere.

L'attività del cantiere del lavoro vivo non è una semplice attività intellettuale. Dopo l'attività manuale trasformata in attività intellettuale, all'origine dell'età moderna, stiamo per entrare in una attività intellettuale che attende di trasformarsi in una sorta di attività politica ed educativa.

Con affetto, Francesco

05/08–11/08–2011 Kassel



1. Apfelbaum-Pflanzung mit Jimmie Durham in der Karlsaeue / Apple-tree planting with Jimmie Durham in the Karlsaeue park
2. Bernd Leifeld

1. Sopheap Pich, Vann Nath und / and Carolyn Christov-Bakargiev
2. Ta Prohm, Angkor

26/07–31/07–2011 Ho-Chi-Minh-Stadt / Ho Chi Minh City



Mit / With Cesare, Rosa und / and Lucia Pietroiusti



3. Nele Bode, Kath Shelper, Warwick Thornton. Abendessen zur Feier der Auszeichnung von Goshka Macuga mit dem Arnold-Bode-Preis, Brüder Grimm-Museum / Dinner in honor of Goshka Macuga's Arnold Bode Prize, Brothers Grimm Museum

From: Carolyn Christov-Bakargiev
To: Sopheap Pich
Date: 06/08/2011 13:48
Subject: A rumination / vann nath

Dear Sopheap,

I hope you are well.

I have been thinking about our visit to Vann Nath and how moving that was.

I think as artworks on their own, his paintings are however not really "high art", and it is therefore difficult for me to include his work in documenta directly.

I am wondering if by chance you would be interested in including a painting of his inside the space of your own presentation? I know it might sound crazy, but on the other hand, to have this complete opposite of your work, a sort of alter ego, embedded within a space of modernity as your "non-painting" paintings suggest, could be weirdly interesting and generous too. A sort of contradiction in the space itself.

What do you think? We could frame it as his own work, but hosted by you.

Please feel very free to disagree.

Carolyn

From: Sopheap Pich
To: Carolyn Christov-Bakargiev
Date: 06/08/2011 17:02
Subject: Re: A rumination / vann nath

Dear Carolyn,

It is nice to hear from you. I hope you had a nice time in Siem Reap and hope your daughters enjoyed the trip as well. It was a real pleasure to have you here.

Since you had mentioned including Vann Nath in the exhibition in the last email, I've been thinking...

In my mind, Vann Nath and Svay Ken are two very important artists of Cambodia. Both are well-known here but Svay Ken is much more popular with everyday collectors and his works has been shown in many countries and also in commercial galleries such as Java Cafe and

Metahouse while Vann Nath's work has received limited commercial success for obvious reasons. In 2005, when I organized a show called Visual Art Open, both were a kind of "highlight" artists. Vann Nath was in bad health and could only contribute three paintings. At the same time, I was being courted by a gallery from Norway which was part of a museum called Vestfossen Kunstlaboratorium, just outside of Oslo. That museum was founded by a young artist named Morton Viskum. Morton came to Cambodia and I had taken him to see both Svay Ken and Vann Nath. Subsequently, Morton commissioned Svay Ken to do a group of 20 or so canvases of his trip in Cambodia - he would write descriptions for him to paint - scenes from his visit to Toul Sleng and the killing fields, amongst other places. I remember a strange one where the painting depicted Morton digging dirt with bones and stuffing it in a bag. While he couldn't commission Vann Nath to paint, he bought the three paintings through me as he had already returned to Norway.

In the summer of 2006, I went to do my residency in Vestfossen. There, Morton had made a room installation with Vann Nath's paintings, newspaper articles connecting to anything about the Khmer Rouge, other photographs (which I can't remember) and, on the floor in the center of the room, a map of Cambodia made of dirt which looks like it's been taken from Cheoung Ek (the Killing Fields) with small bits of bones and torn bits and pieces of black cloth. I think there was the word Cambodia in Norwegian written on top of it, although I'm not clear on this one. That painting of Svay Ken of the dirt collecting scene from the Killing Field was not there I think. I remembered asking him about what he did with the Svay Ken paintings and he said he combined it with other things and "sold it at a very high price".

I'm telling you this not as a reaction to the idea you had proposed, but more just something that has happened and maybe you need to know.

While I can talk about Svay Ken's work more at ease (he is the painter of daily life, or modern life - is what most people will say), Vann Nath is much more complicated. I don't want to take credits or anything here – but I had spent a lot of time with him a few years ago. I was feeling that maybe he needed to be encouraged to paint "what he wants" more. I was thinking that he was driven to paint his "iconic" paintings of the prison scenes because that was what he felt people know him by. I was beginning to think that he must have other paintings he wanted to see. For the Visual Art Open, I asked him to make paintings without people in them. One of the questions was: Can you achieve what your figurative paintings communicate without the figure in them? He came up with two works of the prison cells.

One was a room with scratch marks on a wall and one with some shackle devices with red marks on them. The third painting was a small work with two soldiers taking a tied up and blind folded man in a landscape with setting sun.

In the years that followed I've seen paintings of his hut in the village, a boy on top of buffalo, waterfall, and other less "Toul sleng" images. But his main preoccupation has always been the Toul Sleng paintings.

Now, to me, upon our visit, the image that stuck with me most was the one with the tree which he says "It's not a landscape painting." This seems to me the first time that his work is "conceptual". He'd painted many tree pictures before. The most memorable one of anyone who's seen his work might be one with a soldier grabbing a baby by the ankles and whipping him against a tree, with all the blood and what not. The tree painting we saw had that feeling in it - the feeling that something bad had taken place there. When I was a painter and after living in Cambodia for about a year, I had in mind that I wanted to go around different parts of the country and painted landscapes where certain important events had taken place - might be a mass grave, a battle site that my father was caught in, the site where I had seen body parts all over the road.. etc. etc..

I think I understand when Vann Nath says he paints because he wants to tell his story and that what happened should not be forgotten. But for sure, he's also interested in the knowledge of painting for its own sake too. He's always very conscious of colors and lines for example. So he looks up other artists as reference where Svay Ken, to my knowledge, doesn't. Svay Ken is more intuitive and relied on his emotion in how he used colors. Vann Nath is interested in what makes a "good" painting. I don't recall ever saw anything he painted just in black and white. It seems to me that if he feels so strongly about the images he makes, he'd make at least one work just black and white. I had thought of commissioning him to make a painting by just using black and white. Maybe just charcoal on paper but I haven't had a chance to really think about it yet.

I am lucky enough to own a painting by both Vann Nath and Svay Ken. I don't have a photo of the Svay Ken work but in the attachment is Vann Nath's "First Night" from 2006. I was drawn to this painting because of the treatment of color. They were all earth tones which seemed to me less decorative than most other works he did. And this seemed to make sense to me for the scene. It is a difficult painting to hang in my small apartment so I have it stored away for a couple of years.

Well Carolyn, I did not expect I'd write you this long letter, but there I am!

I'll just leave you here for now. Let me know your thoughts.

Best,

Sopheap

From: Carolyn Christov-Bakargiev
To: Sopheap Pich
Date: 07/08/2011 01:42
Subject: Re: A rumination / vann nath

Dear Sopheap,

Thank you for your long and detailed and personal letter.

I cannot speak about Svay Ken, as I did not encounter the work, nor him, and such are the chances of life.....

However, I am in awe in front of the little digital image of Vann Nath's 2006 painting, "First Night". It makes me think it is a self-portrait, maybe of his own first night in Tuol Sleng? The person on the chair does look like him, and I cannot forget the strange feeling I had when looking at his ankles, during our meeting, and thinking maybe the spots of discolouration were connected to past inflicted pain. I had tried to remove such thoughts as figments of my imagination, but this painting with all the elements depicted on the ground, like lines or forces of connections in a distorted communication of torture, brought back that thought. How to depict to be unfree, that condition, is amazing.

Are you suggesting that we show this painting, from your own collection, in your space? I would most certainly agree, if he were happy with the idea, too.

I still feel his work cannot be shown "directly", unprotected, but harbored within a space that was also a real space of your relationship with him, too - it makes sense, with all the story as well. Please think about it as you move over the next months towards documenta. But feel free along the way to decide not to.

Best wishes from coldish Kassel!

C

From: Sopheap Pich
To: Carolyn Christov-Bakargiev
Date: 11/08/2011 4:27
Subject: Re: A rumination / vann nath

Dear Carolyn,

I have been thinking about Vann Nath's work I own and I agree that this piece may fit well.

First Night is a portrait of himself on the first interrogation after arriving at the prison. I'm not sure if you remember a painting at his gallery with a row of prisoners tied up and led to S-21 at night... this painting is what happened after he got inside the prison. This is a very personal work and a significant work.

It seems wrong for me to talk about how he paints instead of what he paints but there is something very straight forward about this painting in terms of color treatment that's quite different from most other paintings. I think in all the work I've seen of his, some was done from memory of first hand experience and others must have been from descriptions he had heard.

Growing up at that time, I obviously did not experience the horror of what a person a few years older than I had gone through. I was somehow protected by virtue of being young and my parents being fortunate and clever enough to not be suspicious or get into trouble. When I tell people of my memory, they always asked me how I can remember so much at a few years of age. And I tell them it was a bubble that I was living in. There weren't much going on so you remember what few activities you did. All activities being anchored by hunger. Maybe it was hunger that made me remember?

As an artist, I think having not had any "real" trauma, which in some ways left me very confused in the United States. I knew that I was "Khmer" as opposed to being "American" as I was always thinking and having dreams involving Cambodia but I couldn't make works that people expected to see - "Where is death?????" they would say. And how can you make art and not speak about that history? I always felt like being an artist was wrong. How could I chose this activity when all of my family - my parents, aunts, uncles, relatives - they were all working in factories and then other cash jobs just to make ends meet? And WHAT art was I to make?

I came back to Cambodia hoping to get away from all these questions and with the hope of FINDING something meaningful - anything - to confirm that I had chosen a reasoned occupation. When I got here I found that half of my relatives - a half village full of them - were in worse condition, in my birth town of Battambang. They lived in shacks and averaging seven children a family. Life is truly very difficult.

What sculpture has given me is the ability to quiet most of these issues. Everything is expressed in the lines. Lines in space. Work as a way of focus. Work as a way of moving forward in the midst of all the complication. Work leads to acceptance. Work leads to resistance.

Vann Nath is a reminder of what the elder generations had to live through. His work express the things below the surface that is in our blood, in our bones.

I had encountered many tourists, some of them Cambodians, who says things like "Why can't they stop using the Khmer Rouge as an excuse to be corrupt?". "Why can't they just forgive and move on?". "Why don't they just follow the laws?".

Vann Nath's work is a reminder that the Khmer Rouge wasn't just a dream. And that it is not a choice we have to just "forget", to just "move on".

Well, Carolyn, there I go again...
But here's something more immediate and pressing: when can I tell people I am in DOCUMENTA? You know, it's a huge news! So let me know when I can tell everyone...

Best,

Sopheap

From: Carolyn Christov-Bakargiev
To: Sopheap Pich
Date: 11/08/2011 17:20
Subject: Re: A rumination / vann nath

Dear Sopheap,

Thank you so much for your sharing and your openness, to open up your memories and feelings and artistic interests to me so I can better understand your concerns.

I learn from your email - so much. I learn that the practice of art-making is a form of focus and discipline that keeps the mind from wandering into zones of no solution, no-way out zones concerning art, society, injustice, pain, memory.

The lines and form and focus are both a therapy for oneself and a therapy for the viewers, a space where the mind's ability to construct forms of illegible knowledge, to subdue the "research" inside the viewer, before the threads of a non-text. This is what I mean by Morandi painting bottles while fascism grows, or grew, around him.

So let's include First Night in documenta, near your work, as Vann Nath's work, but the label can say "collection Sopheap Pich"

Best,

Carolyn

From: Jérôme Bel
To: Carolyn Christov-Bakargiev
Date: 09/08/2011 22:24
Subject: Re: Workshop kabul

Ciao Cara,
Je suis à Zurich, en train de travailler avec dix actrices et acteurs handicapés mentaux, c'est épuisant, j'alterne entre le désespoir et l'extase. Si j'arrive à trouver des solutions, peut-être que je montrerai ça à la Kaskade, si on a la Kaskade!
Sinon je suis partant pour Kaboul, y faire un spectacle, une conférence? Dis-moi.
Quand ? Mon automne est déjà bien rempli.
Baci

J

From: Carolyn Christov-Bakargiev
To: Jérôme Bel
Date: 11/08/2011 13:03
Subject: Re: spectacle and Workshop kabul

Cher Jérôme,

Je te pense avec actrices et acteurs handicapés mentaux, épuisé, alternant entre le désespoir et l'extase.

Je lutte pour le Kaskade, j'espère.

A' Kaboul ce serait en 2012 une conférence/workshop vers février/ Mars et un spectacle autour du 24 juin 2012 en deux parties au centre culturel français qui a un théâtre le workshop et dans le courtyard

du Queens Palace at Baghe Babur gardens le soir (sur « a stage » à l'extérieur). Mais lequel? Si tu peux m'envoyer une proposition, mais si on la change, le centre culturel français peut y mettre un peu d'argent aussi.

As-tu une idée?

Andrea Viliani est mon "agent" qui s'en occupe. Je peux te mettre en contact?

C

11/08–21/08–2011 Rom / Rome

From: Allora & Calzadilla
To: Carolyn Christov-Bakargiev
Date: 12/8/2011 19:54
Subject: documenta ideas

Hello, Hello Carolyn,

Thanks for giving us until the 15th to finalize some ideas for the exhibition.
See attached 2 word documents, with some images and brief descriptions of 2 different possible projects for documenta.
Let us know,

Besos, Besos,
J&G

Allora & Calzadilla



This film is centered around a flute that was carved by Homo sapiens 35,000 years ago from the wing bone of a griffon vulture recently unearthed at the Hohle Fels cave in southern Germany. Known as the oldest musical instrument discovered yet, it brings further evidence to role of music in early homo sapiens' social network development, demographic and territorial expansion, and ultimately evolutionary survival.

For this project we would like to have a contemporary flute player play this

From: Julia Moritz
To: Carolyn Christov-Bakargiev
Cc: Adam Kleinman, Bernd Leifeld, Cesare Pietroiusti
Date: 18/08/2011 19:19
Subject: Re: Can you put Julia in touch with the dog society we visited who train dogs to find live people?

Sounds great! Let's do this after meg and museum night.

Another question: what exactly does the "worldly" add to the concept of the companion?

Best, J

From: Carolyn Christov-Bakargiev
To: Julia Moritz
Cc: Adam Kleinman, Bernd Leifeld, Cesare Pietroiusti, Melissa Ratliff, Chus Martinez
Date: 18/08/2011 19:38
Subject: Worldly companions

Companion: cum + panis - a "messmate", a friend with whom one shares or eats food (bread).

"Worldly" is a term specifically used by Donna Haraway in many of her texts, indicating a focus on a multiconnectivity between all things/ objects/life.

A worldly companion is a companion with whom we share the world, while only a 'companion' could refer only to a relationship between us and the companion, cut off potentially from concerns with the world.

Furthermore, the companion is also, himself or herself, "worldly", that is, knowledgeable about the world, not too focused on one specific knowledge, and open ("aperto") to new possibilities.

Finally: "worlding" making things emerge that did not exist before. is to make a reality that did not exist before, a third thing, object or concept or idea or entity or subject, etc. You set elements in motion and interaction, and a new existence emerges, that would not have emerged without the situation you create.

21/08–22/08–2011 Paris

22/08–24/08–2011 New York

24/08–2011 East Hampton

24/08–26/08–2011 New York

27/08–27/08–2011 Rom / Rome

27/08–30/08–2011 Kassel

From: Rene Gabri
To: Carolyn Christov-Bakargiev, Ayreen Anastas
Date: 29/08/2011 01:58
Subject: Interesting times

Dear Carolyn,

I don't think about it too much, but sometimes I think the world of art can be a real bubble, where people get wrapped up in the pettiest of matters or simply lost staring at their own navel.

We are living in a very tumultuous moment not unlike the 60's, if not more powerful. A true crisis of ideas, imagination, language, emotions, value, energy, motivations, horizon ...

We are asking ourselves how to be present to this and to not enclose ... How to give space for something ambitious, horizontal, and molecular to take place.

You quoted Marc quoting? About the most difficult thing is being present to our own time, to our present. We ask, how to be hospitable to one's own time? How to make space for it in one's own practice or work?

And how to do this with others?

And what to do with the untimely, unanticipated, unexpected, serendipitous, chance...? Are we not, in opening to the present also attempting to allow chance to enter? Someone says, but chance is everywhere! True, chance is everywhere, but wherever it is, it is calculated and gambled upon, or stopped in its movements, eliminated, destroyed by wanting to anticipate the results, in advance.

You said that documenta needs big things and we agree. But big things are people, big things are tribes, big things are packs, big things are social relations and forces, bodies and movement.

We think a great risk is that, in the anticipation of pleasing people who think big things are reducible to big objects. Or in the effort to make room for big things that are visible, knowable, tangible and accountable, we lose other kinds of big things. We eliminate big things that are on a different level of materiality, as finished objects may go. Bodies, energies, passions are material and when together can be big, they eat, they drink, they laugh, they dance, sleep, ... and they speak, and they sweat, and they produce art, noise, they dance, perform, they sometimes even leave objects behind, they make appearances, but most importantly leave consequences, traces, and impressions which can inspire other bodies, movements and processes.

Let's leave some space for nothing and everything.

This is what I meant by 'we are living in interesting times.'

The dance was long, it was violent, tumultuous ... but it has come to a halt ... Let's actually leave some space and support for considering this with others who are artists and who are equally of and in the world at large not just the world of art.

I just don't want to be caught feeling that we did not argue sufficiently for this position, or articulate clearly enough the motives. And I don't want us (all of us working on d13) to miss the chance to give space in this documenta, for direct collective horizontal processes to unfold that invite an explicit and public reconsideration of our shared world in this critical time.

I don't think we have any anticipated fixed objective either (particularly with regard to any specific space). We believe that things will work out, as you have said. And we feel sufficiently supported by you.

But sometimes, on occasion, I just have the feeling that vertical ambition and bigness that is tangible and accountable - always trumps or wins over ambition that is horizontal, less material and more mutable. It is just the way things often happen in the world.

We need at this documenta to give space for 7-14 "workshops" of 30-50 participants to happen, that will each attempt through different voices, protagonists, positions and processes to ask questions which the invited artists propose. They will involve students, various practitioners, and anyone who is curious about the world and thinks art is a place to nurture that curiosity. Most workshops will be announced in advance and people will sign up. Other events and situations will occur in between, less planned and improvised. The (un)workshops will not just be talking, they will hopefully involve movement work, dance, listening, tasting, harvesting, walks, excursions, voice work...

We will try to find a place that can accommodate sleeping of as many of the participants as possible. Ayreen and I will also allow people to stay wherever we will sleep, these two may be the same. We will also integrate the cafe with these workshops, to feed participants and at least have a base number of people who we know will reliably need to be fed good food. These sites do not have to all overlap of course. Beyond this, we will have to be resourceful, and we know there is not

infinite money. We will try to fund raise and find other ways of saving money. But we just feel that the basic infrastructure should not be over modest as it will restrain what could become very rich and involve (accommodate) more people and maybe be hospitable to our time.

We don't feel this is not part of our artistic practice. And the artists we invite will realize works of some sort through the time space we set up. It will occupy some zone between a learning initiative and an artistic device. Allow individual autonomous positions to emerge, but in a milieu, in a collective experimental process and constructed situation. Much like our efforts with individuals in the city or the university it will be a collective work. A work whose borders remain intentionally porous and doesn't exclusively have to be read as art to gain meaning or have value.

It is here in this zone where we can see our practice and the practice of many peers overlap. And here we can also try to build up a temporary space to share our conversations and build potential for collective utterances to emerge.

Anyway, I felt that our last points this evening were too ethereal and this is a little closer to what I would like to have had the time to express.

We know how many complexities you have to juggle, we are 100% supportive and always willing to accommodate you and scale down. We are not interested in forcing things (maybe it is our simple commitment to chance).

We just want to be clear about what we are imagining, needing, and where our own aspirations are for this. They are big, they involve big things, but in this case, it's just mostly bodies in space and lots and lots of human energy directed toward reconsidering what we do and how we think and live (in these interesting times).

sox, rene+

30/08–2011 Amsterdam

30/08–04/09–2011 Kassel

04/09–08/09–2011 Rom / Rome

From: Sopheap Pich
To: Carolyn Christov-Bakargiev
Date: 06/09/2011 02:34
Subject: To Sopheap / I am sorry for Vann Nath

Dear Sopheap - I was sorry to learn about his death last night and I feel privileged to have had the opportunity of meeting him during his life.

I imagine you are very sad now - I cannot console a friend who loses his friend.

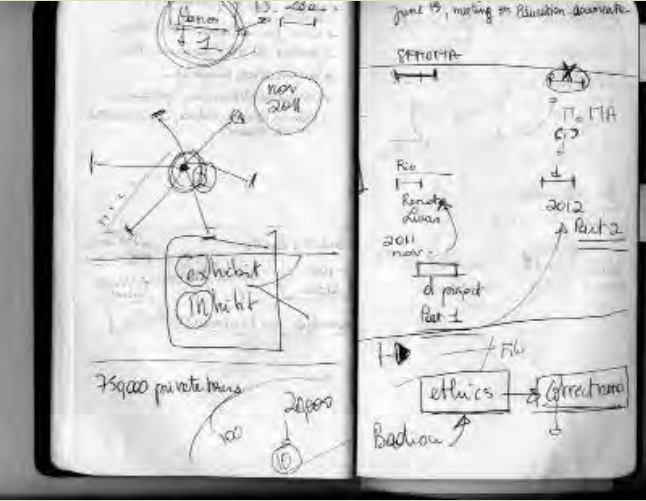
But to distract you, I'd like to say that you might travel to New York via Frankfurt and therefore wish to stopover and visit Kassel? It's a short direct train ride from Frankfurt airport station to Kassel and we would gladly welcome you to pick a space for your work, and discuss details. When are you travelling?

With best wishes,

Carolyn

Ps: would you like a copy of the conversation I taped when we visited Vann Nath together?

08/09–2011 Brüssel / Brussels



Notizen von / Notes by Carolyn Christov-Bakargiev

08/09–14/09–2011 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Chus Martinez, Bettina Funcke, Adam Kleinman, Bernd Leifeld, Christine Litz, Julia Moritz, Melissa Ratliff, Terry Harding
Cc: Rene Gabri, Dirk Schwarze, Ayreen Anastas
Date: 11/09/2011 13:49
Subject: Dear all: my basic statement written

Dear Bernd and Heads of departments,

Due to many misunderstandings, and to the needs and questions I often get posed, I have written a very short, basic statement about my vision for this documenta, that I would like to include in most press releases somewhere, on the website and also incorporate as a basis of all our work, including the material for the School for Worldly Companions.

I appreciate if you share it with the people working in your departments, and hopefully we can all discuss it and do some readings related to it (or Adam can also do some internal weekly short lessons, time permitting?). It is the result of many conversations with many of you, and I thank you all for your questions and proddings which are always so helpful and force me to try to find a "nucleus" of d13!

Melissa, please send it to all the agents (not advisors) of d13, so they know it too.

HERE IT IS:

"dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, thought.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people."

From: Rene Gabri
To: Carolyn Christov-Bakargiev, Bettina Funcke, Adam Kleinman, Bernd Leifeld , Christine Litz, Chus Martinez, Julia Moritz, Melissa Ratliff, Terry Harding
Cc: Dirk Schwarze, Ayreen Anastas
Date: 11/09/2011 14:38
Subject: Re: Dear all: my basic statement written

Sounds good.

From: Ayreen Anastas
To: Carolyn Christov-Bakargiev, Bettina Funcke, Adam Kleinman, Bernd Leifeld, Christine Litz, Chus Martinez, Julia Moritz, Melissa Ratliff, Terry Harding
Cc: Rene Gabri, Dirk Schwarze
Date: 11/09/2011 14:40
Subject: Re: Dear all: my basic statement written

Wow it's great statement.

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 11/09/2011 21:26
Subject: Re: Dear all: my basic statement written

I liked it very much. But the first sentence made me sad. We always talk about collapsing the distance analytical thinking invents between the thinking subject, a human or a tomato, and matter. I have a big problem with a priori thinking, a thinking that knows beforehand what matter is going to say. Exhibitions have been used so many times just to re-state ideas.

However, there is a thinking that appears with the opportunity that the real creates through matter. Meaning that thinking happens then and only then, when the work occurs. Thinking never subordinates matter or anything. Thinking is what happens through the eyes of an animal staring at us, or even through the surface of a plain piece of ceramics keeping the memory of so many choices made.

I do not like any form of ideologizing thinking because I would love to see how speculation is the core of life and creates intelligence in many millions of ways. There is a very passionate gender claim in this, I still do not know how but I think the real feminism is about to happen. Not through claiming the otherness of thinking, but thinking.

Un beso

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 14:51
Subject: What about this slightly revised version? Re: Dear all: my basic statement written

"dOCUMENTA (13) is dedicated to artistic research, thinking and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, ideas.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people."

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/09/2011 15:05
Subject: Re: What about this slightly revised version? Re: Dear all: my basic statement written

I only see a problem in subordination. It is just a metaphor for placing something that cannot be placed. Ideas are great experience and thoughts are part of the same, they are not antithetical. Philosophy is not the enemy, the mind is nature, the brain is pure experience. Speculation is life. Theory is just a form, among many and critical thinking is just a school.

As in the words of John Donne, thought and ideas should go before, behind, between, above, below.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 15:39
Subject: Re: What about this slightly revised version? Re: Dear all: my basic statement written

I am starting to disagree with you. There are constituted bodies of thought called ideas that block knowledge and separate the body from the mind and don't allow ORGASMS.

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/09/2011 17:55
Subject: Re: What about this slightly revised version? Re: Dear all: my basic statement written

Dirty argument!
But I disagree, sex is all about ideas.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 19:49
Subject: I guess non-logocentric is okay

"dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore matter, things, embodiment and active life.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people."

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/09/2011 20:10
Subject: Re: I guess non-logocentric is okay

Agreed!
I wrote a text I am quite happy with. I would like you to read it if you got the time.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 21:29
Subject: Re: I guess non-logocentric is okay

Yes, I'd love to read your text.

But I feel sad as the first sentence now seems like something is missing...

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/09/2011 21:35
Subject: Re: I guess non-logocentric is okay

Thought! Put it back

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 21:49
Subject: How's this?

"dOCUMENTA (13) is dedicated to artistic research and forms of imagination that thoughtfully explore matter, things, embodiment, and active life.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people."

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/09/2011 21:35
Subject: Re: How's this?

Thoughtfully sounds like we are good girls...

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/09/2011 22:00
Subject: Re: how's this?

Oh for god's sake! You're never happy. Judith Butler uses it all the time - it means we care and put thought into it.

Now what do I do? It's supposed to be the essence of what I think, and you're supposed to like it in the end being the little grim sister - so find a FUCKING SOLUTION!!!!

C

From: Ayreen Anastas
To: Carolyn Christov-Bakargiev, Rene Gabri, Pierre Huyghe
Date: 13/09/2011 15:56
Subject: this one.

"dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, thought.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people.

From: Carolyn Christov-Bakargiev
To: Chus Martinez, Chiara Vecchiarelli, Ayreen Anastas, Rene Gabri, Pierre Huyghe
Date: 13/09/2011 16:30
Subject: Re: this one.

Chus and Chiara prefer the other. Chiara says "connection" has problems.
Chus says "not subordinated" has problems.

I am pending towards "thoughtfully explore"....
What to do

From: Rene Gabri
To: Carolyn Christov-Bakargiev, Chus Martinez, Chiara Vecchiarelli, Ayreen Anastas, Pierre Huyghe
Date: 13/09/2011 17:54
Subject: Re: this one.

Yes,

Connection is a bit problematic, Bifo uses conjoin and conjunction ...
But I think it depends on how one makes use of the terms.

It is not the subordination to thought per se that you are evoking but a particular and narrow conception of thought. Instrumental thought or reason, a particular restrictive (western?) (modern?) idea of rationality, calculation, a certain idea of knowledge, epistemological enclosures, commitments that bind, etc...

The original text as well as the second text has small problems. The solving of one problem produces new ones.

What works in the first statement is that it feels strong, impulsive, and requires consideration. As a beginning. And the following sentences elaborate and open up.
The second opening seems quite general, soft, will neither surprise nor offend anyone, but also takes less of a position.

Thus it may raise a few less eyebrows, but maybe raising eyebrows is not bad.

If there is another point to address, it is that things, matter, embodiment, and active life all point toward visceral, present, perceptible phenomena. It would be nice to leave room for inoperative, undoing, and not quite appearing (becoming imperceptible).

But it's just a short statement after all. It should be dated and be one among several. No need to linger too long.

We have poems to write, mountains to pass, and crickets to accompany, whereto? xox, re

From: Pierre Huyghe
To: Rene Gabri
Cc: Carolyn Christov-Bakargiev, Chus Martinez, Chiara Vecchiarelli, Ayreen Anastas
Date: 13/09/2011 23:38
Subject: Re: this one.

Yes to Rene,
I rather like the first one even if there is small problem.
I also agree with "leave room for a less efficient zone" Irrelevance, incongruence, allowing contradiction, collaboration...and Rene: in + un + not quite...
And to completely follow up with the 3rd point "it is only one of the many". It's actually a position: changing, redefining, growing, and renegotiating a position, by presenting other statements.

X

Pierre

From: Donna Haraway
To: Carolyn Christov-Bakargiev
Date: 15/09/2011 21:54
Subject: Re: What about this slightly revised version? Re: Dear all: my basic statement written

Dear Carolyn,

Apologies for my tardy reply! I was in Norway and got back a bit sick and exhausted and am only now beginning to catch up on email.

[...]

I like what you propose below. I make a few suggestions, highlighted in your text.

Keep up the good work!
Warmly,
Donna

On Sep 12, 2011, at 5:51 AM, Carolyn Christov-Bakargiev wrote:

"dOCUMENTA (13) is dedicated to artistic research, thinking and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, ideas.

These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various **scientific and artistic** fields and **other knowledges, both ancient and contemporary**.

dOCUMENTA (13) is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of ~~a~~ll animate and inanimate **elements [use "makers" instead?]** of the world, including people."

From: Nicola Setari
To: Carolyn Christov-Bakargiev
Date: 18/11/2011 22:05
Subject: Re: documenta short statement

Dear Carolyn,
My basic impression is that the original statement is more clear than the final official one. I broke it down into the three sentences that compose it.

Original: "dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore matter, things, embodiment and active life in connection with, yet not subordinated to, thought.

Final: dOCUMENTA (13) is dedicated to artistic research, thinking, and forms of imagination that explore matter, things, embodiment, and active life in connection with, yet not subordinated to, ideas.

By inserting thinking in between "artistic research and forms of imagination" (which is a truly beautiful expression) the poetic and the conceptual force of the statement to me seems to go lost. There is nothing specific about thinking matter, things, embodiment and active life. It is as if you want to dedicate dOCUMENTA (13) to the whole history of philosophy. What your original statement says to me is that you are interested in something (a field, a state of mind) which is not in a subaltern position to thought (intellectuality, philosophy), but is capable of dialoguing with it. This statement seems to me to be positioned in the tradition of critiques of aesthetics as the field that sanctions art as an inferior gnoseology (Baumgarten). I read it in iconological terms as the idea that artistic research and forms of imagination have power and produce theory. The final statement by substituting thought with ideas has the effect of defusing the engaging nature of the statement. what does it mean to not be subordinate to ideas? is this meant as an anti-platonic statement in the sense of ideas being a way of imprisoning images? But ideas are images, they are representations.
Second sentence:

Original: These are terrains where politics are inseparable from a sensual, energetic and worldly alliance between current research in various fields and ancient knowledges.

Final sentence:
These are terrains where politics are inseparable from a sensual, energetic, and worldly alliance between current research in various scientific and artistic fields and other knowledges, both ancient and contemporary.
The logic of the sentence is complex, let me try to break it down:
1. politics (P) 2. current research (CR) 3. ancient knowledges (AK)
4. sensual, energetic and wordly alliance (SEWA); inseperable (<=>)

P <=> (CR-SEWA-AK).

This logical formula means for me something actually very clear: in order for there to be politics we need a special kind of alliance between current research in various fields and ancient knowleges. It is a mysteriously powerful expression, not cryptic, but not too descriptive. The new sentence says something quite different, it is no longer a matter of making an alliance between the present and the past, but instead of making an alliance between artistic and scientific research and other forms of knowledge, both ancient and contemporary. But in this case while the ancient knowledges of the first sentence was not a precise notion, it still is clear what you are suggesting, in the new sentence who knows what these other forms of knowledge are? Is it the knowledge of non-western cultures? Is it the knowledge of fields such as economics? This seems to me like a slippery slope. The connection to the first sentence seems to me more stringent when the second is not so crowded.

Third sentence:
Original: It is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes, the knowledges of all animate and inanimate elements of the world, including people."

Final:
dOCUMENTA (13) is driven by a holistic, eco-feminist, and non-logocentric vision that is shared with, and that recognizes the knowledges of animate and inanimate makers of the world, including people.

There is something unclear to me in both sentences. On one side there is a vision as you describe it clearly, if you take out "that is shared with" then the rest reads logically: a vision that recognizes.... it is maybe just slightly enigmatic. I understand that the "is shared with" is important, but then isn't the comma after "recognizes" also important? Anyway I imagine I am missing an important piece of theory here and should probably do some more reading of Haraway and others to understand better. ...

All best,
Nicola

From: Carolyn Christov-Bakargiev
To: Nicola Setari
Date: 20/11/2011 21:51
Subject: Re: documenta short statement

I think you are right about the first sentence, that was better in the original version.

Can you resend me the whole statement again with the original first sentence but the final other two sentences?

I think I'd like to rediscuss again with Chus.

Best,

C

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Cc: Melissa Ratliff
Date: 11/02/2012 16:59
Subject: Fwd: d13 statement CCB

updated statement:

dOCUMENTA(13) is dedicated to artistic research and forms of worldly imagination that explore commitment, matter, things, embodiment, and active life in connection with, yet not subordinated to, theory.
These are terrains where politics are inseparable from a sensual, energetic, and worldly alliance between current research in various scientific and artistic fields and other knowledges, both ancient and contemporary.

dOCUMENTA (13) is driven by a holistic, and non-logocentric vision that is shared with, and that recognizes the knowledges of the animate and inanimate makers of the world, including people. ?

15/09–18/09–2011 Istanbul



Hans Ulrich Obrist und Carolyn Christov-Bakargiev besuchen Füsün Onur in ihrem Haus, Kuzguncuk / Hans Ulrich Obrist and Carolyn Christov-Bakargiev visting Füsün Onur in her home, Kuzguncuk

18/09–20/09–2011 Johannesburg

From: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 18/09/2011 23:50
Subject: Notes on Kentridge "refusal of time" / I need to write a short text and also put in notes for essay

How to unlearn, undo, unremmember

Liberation from the universal archive

Give us back our sun

Dec 1906

Books, pages notebook (contrast)

H3 figures: small male sings dances, girl in heels and blue dresses distorted voice

Pneumatic harmonica

Burnt paper, wind, chaos,

Dancing against time, contrattempo / rhythm starts, break it.

Performers:
Dada dance
Bam (sing/dance
Joanna Dudley(sing/dance heels)
2 opera singers (anna + zanne,, heels)
William

Tato (not very visible)

C

From: Julia Stoff
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 19/09/2011 10:37
Subject: proposal Pratchaya Phinthong

Dear Carolyn,
Pratchaya's proposal:

Imagine...

A plinth, a sculpture plinth made by wood painted simply white. On the top of this wooden plinth laid by two tsetse flies, they look very much alike, they seems to be relax asleep peacefully together, or simply seen as dead insects on the floor but somehow they also seem to be juxtaposed as identical experiment laboratory samples which covered strongly by a thick cube clear-glass box. From the bottom to the top of this plinth would be counted as high as average eye level of European adolescence. And the clear glass box would be just 50 cm on top of it. The plinth should be placed slightly in the middle of a dim room; there is strong light spot precisely on the two tsetse flies.

The piece would be titled:

Sleeping sickness, 2012
Infertile male fly and his wife
Each approx. one centimeter

I would like to start with having a particular image of an art work for dOCUMENTA (13) as an invitation that begin to zoom out from the microbiological blood sucking insect perspective in Kassel to the field of Africa's epidemic disease, and how European and the rest of the world trying to control the deadly tsetse fly in Africa.

African sleeping sickness affects as many as 500,000 people, 80 percent of whom eventually die, and the bite of the fly causes more than \$4 billion in economic losses annually.

In order to prevent its propagate, In 1997 the Tanzanian island of Zanzibar was declared free of the tsetse after conventional methods reduced its numbers and the release of hundreds of thousands of infertile male flies into the wild -- sterilized using a nuclear technology.

On the other hand, tsetse populations can be monitored and effectively controlled using simple, inexpensive traps. These often use electric blue cloth, since this color attracts the flies. Early traps mimicked the form of cattle but this seems unnecessary and recent traps are simple sheets or have a biconical form. The traps can kill by channeling the flies into a collection chamber or by exposing the flies to insecticide sprayed on the cloth. Tsetse is also attracted to large dark colors like the hides of cow and buffaloes. Some scientists put forward the idea that zebra have evolved stripes, not as a camouflage in long grass, but because the black and white bands tend to confuse tsetse and prevent attack.

Notwithstanding, the flies are believed as a root of poverty, but somehow they are guardians who watch over the African wealth resources in central Africa from another invisible scourge.

I would like to travel for research trip to Africa, mainly in Ethiopia, Tanzania, Zambia where mostly the area of experimental ecological and sustainable fighting against Tsetse Flies. The research would be able to work with the local people, in which I believe to improve the rural life and as well as the installation for dOCUMENTA (13).

Pratchaya Phinthong
Bangkok, 2011



Im Studio von William Kentridge. Der Bildschirm im Hintergrund zeigt seine Videoarbeit drawing lesson no. 17 (a lesson in lethargy) / In William Kentridge's studio. The screen in the background shows his video drawing lesson no. 17 (a lesson in lethargy)

From: Carolyn Christov-Bakargiev
To: Pratchaya Phinthong
Cc: Julia Stoff
Date: 22/09/2011 18:58
Subject: A question on the caption in filemaker

Dear Pratchaya,

Could you write:

"Fertile female and sterile consort"

Or something like:
"barren mating; joyful sex; desiring ecologies?"
As the phrase:
"Infertile male and his wife"
Is a bit unfortunate from a feminist perspective.

Also: is that the only thing that you would like be present in Kassel? Or is that just a start?

Best,

C

From: Pratchaya Phinthong
To: Carolyn Christov-Bakargiev
Cc: Julia Stoff
Date: 23/09/2011 07:14
Subject: RE: A question on the caption in filemaker

Dear Carolyn,
Yes, we could change to "fertile female and sterile consort", sorry for the unintentionally confusion. I didn't mean it to put against feminist perspective. So far, this is what I would like to present in Kassel, but somehow I would also like to make them into sculpture, such as, you probably have seen how they have specimen object for Laboratory, see attachment. And it would be good to have the same attitude but bigger resin cube casted with these little flies.

The rest will be worked out at the land in Tanzania later. I am looking for to visit some sites where they aid to supplying flies traps for the local and see how it actually works, also for the sterile flies procedures if there are lap there, more or less, I would like to see if they like the idea I give them more traps, I could work with designer to make it more comfortably or more seductive and produce them in Thailand etc. The traps will be spread all over the area (somehow as much as possible from the budget) and there will be documented as photograph archive, this we could think how to present in the show but it has to be away from the flies, or we may not present this at all in the actual exhibition space but only print this materials on catalogue. Anyway, these are ideas around the project, but there might be changed when I arrive in Africa.

All the best,
Pratchaya

20/09–21/09–2011 Istanbul

21/09–24/09–2011 Rom / Rome

24/09–25/09–2011 Liburna



An der Bushaltestelle in Labin mit Sanja Iveković / Waiting at bus stop in Labin with Sanja Iveković



Nach einem Vorschlag von Sanja Iveković im Liburna Rezervat, einem Eselspark in Labin /
At Liburna Rezervat, a donkey park in Labin, a place suggested by Sanja Iveković

25/09–26/09–2011 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Cc: Carolyn Christov-Bakargiev
Date: 25/09/2011 20:44
Subject: I have a question

Keeps coming into my mind.

It's sort of silly - but I'd like to make sure we both have the same memory and something you mentioned once made me think we have 2 different memories of how things went concerning the genesis of the notebooks (also to avoid the Jean-Christophe Ammann / Harald Szeemann... questions)

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Cc: Chus Martinez
Date: 25/09/2011 21:08
Subject: Re: I have a question

No, these things are important.

I was obsessed with the idea of collecting propositions, I was working in a list of names, what I called new bibliography of thoughts for Macba. The idea was obvious, to search for other names, other logics. We met, you said you wanted to do notebooks in order to start publishing before documenta. I have no memory of what type of content exactly you were thinking about. You said notebooks as in real notebooks. Then I remember talking about this project/list. You asked me to send a document to you. I sent a list under the title 100 notes/100 thoughts. you did not removed the title when you reply, saying you wanted me to go more into it and with a list of very good remarks about other authors and the non European thing. Mentioned Donna of course and at that time I was reading the companion species- I remember that only because I met Manolo and made a remark about her getting gaga writing about dogs and Marcelo Exposito and the ex team of public programs of Macba were talking about it.

Then the next memory is a meeting in Kassel in the office of Bernd. And then we rehearse the conversation, I was talking about collecting propositions and the idea of getting rid of dialectical/analytical thinking. You said, wait a minute, wait a minute Chus we do facsimile of real notebooks, actually just great and a solution to your vision, because in your mind, so it seemed to me, they were "real" notebooks, while in mine they were more a new genre in writing. So, of course!, I said BUT Carolyn they cannot be only facsimile! Panic of mine that text disappears. Then you replied, Chus, why not?? It is beautiful, ONLY facsimile! It is great. Then of course we did the two and a third which is like a category born of sex between two ideas already.

Then I did more work into the list even, we reached soon more than 120 or more....

Is this memory matching yours?

Chus Martínez

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Cc: Carolyn Christov-Bakargiev
Date: 25/09/2011 21:23
Subject: Re: I have a question

Yes, I think this is right except I don't know what you mean by:

"because in your mind, so it seemed to me, they were "real" notebooks, while in mine they were more a new genre in writing."

I remember wanting to publish before the documenta a series of 100 facsimiles (100 because it was the special documenta number) of real notebooks by people (real, meaning facsimiles) because it is before the text and a way of protecting the text/ideas, in a period of knowledge capitalism and summaries and Wikipedia etc. Because if you see the notes by Lukács but don't know his writings, it resists the reader. But if you do the effort to know Adorno, then his notebooks or annotations would be amazing. Also the diagrammatic and non linear nature of the script of a notebook seemed to go beyond the text. Donna was there in my mind from way before, though, that's why she became an advisor, so not connected to her notebooks, but to her way of thinking and re-performing knowledge in her lectures was for me like a notebook. Then you spoke to me of your research in Macba on authors, and new writing, and I said to send me a list of possible notebook authors. I remember your title startled me for its beauty so indeed we kept your title to the series. I added names, including Taussig and Wallace, and also asked Rene/Ayreen and Marta to send lists of names and Bettina merged them, but they did not add too many actually.

Is that right, too?

C

26/09–29/09–2011 Kassel



Massimo Bartolini beim Aussuchen eines Standorts für seine Arbeit in der Karlsau /
Massimo Bartolini picking a spot for his artwork in the Karlsau park

From: Carolyn Christov-Bakargiev
To: Hubert Neumann
Cc: Belinda Neumann, Melissa Neumann
Date: 29/09/2011 10:08
Subject: CONFIDENTIAL: Man Ray - Object of destruction

Dear Hubert Neumann,

I am writing you in reference to the exhibition dOCUMENTA (13), which will take place from 9 June – 16 September 2012, in Kassel, Germany.

I received your contact from James Rondeau of the Art Institute of Chicago. I am writing to request the loan of a drawing by Man Ray that I understand may be part of your collection.

As Artistic Director of the upcoming documenta exhibition, I am planning to create an in-depth presentation of the various versions of the object by Man Ray, which, in some versions, goes by titles such as "Object to be destroyed" or "Perpetual Motif", and later as "Indestructible Object" - from early single replicas and documentation to later editions of 40 to 200. This object reflects the relationship between art, artist and viewer, desire and failure, love and its collapse through references to time and its measurement, as well as the gaze on, and of, the artwork. Inspired by Man Ray's use of a photograph of Lee Miller's eye for this artwork, I intend to let this installation of objects tell a story of love, and the destruction of love, the love of art, and the destruction of art. Therefore I would like to request the loan of Man Ray's ink paper drawing "Object of destruction", published in This Quarter, Vol. 5/No. 1, September 1932, page 55.

According to Dr. Rondeau, your family may hold this drawing in the Family Collection.

documenta began in 1955 with Arnold Bode's "Presentation of the art of the 20th century" as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after the traumatic events of the National Socialist period and World War II. Since then, every five years, it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relation between art and society. Usually focused on the contemporary visual arts, I am however interested in broadening the perspectives of the project to culture generally and its relations with the world at large at this moment in history. For dOCUMENTA (13), I would like to focus on where we are, where we come from, and where we might be going through artworks that are experienced as moments of depth, embodiment, intensity and poetry, exploring the relations between the individual and collective approaches to questions of collapse and recovery.

We would be very honoured if you consider this request favourably, and look forward to receiving your reply. Please feel free to contact me or the Project Manager of dOCUMENTA (13), Dr. Christine Litz [...] for any further details concerning this request that you may require.

Should your reply - as I hope - be positive, documenta will of course take care of insurance and transport of the artwork and we would appreciate learning of any further specific conditions of loan.

Looking forward to your reply and to welcoming you to Kassel in 2012, I send you my best wishes.

Sincerely,

Carolyn Christov-Bakargiev

From: Hubert Neumann
To: Carolyn Christov-Bakargiev
Cc: Belinda Neumann, Melissa Neumann
Date: 01/10/2011 17:09
Subject: Re: CONFIDENTIAL: Man Ray - Object of destruction

Due to a series of damages to artworks we do not loan any more. This is a very important art world issue which should be held more seriously by the need for serious loans. We have many major works desired by the curators of the world and it is truly their loss. Many other collectors are beginning to agree. More and more exhibitions with more and more reluctance is not a good formula. What are your thoughts? hn

From: Carolyn Christov-Bakargiev
To: Hubert Neumann
Cc: Belinda Neumann, Melissa Neumann
Date: 01/10/2011 17:32
Subject: Re: CONFIDENTIAL: Man Ray - Object of destruction

Dear Hubert,

I think it is interesting that your comment comes in reference to an ink on paper drawing about an object to be destroyed that then became an indestructible artwork when Man Ray created the first multiple in art history with an infinite edition, to free art and art history of the damages of time and life. Your email also reminds me of various sonnets by Shakespeare about time.

I also think art is made for people and people make art, and therefore there is an ethical duty to make it visible to one's society when possible, and with the utmost care.

In any case, is your decision final? With best wishes, and hoping to pursue this conversation which is very complex and interesting.

Carolyn

From: Hubert Neumann
To: Carolyn Christov-Bakargiev
Cc: Carolyn Christov-Bakargiev
Date: 01/10/2011 17:50
Subject: Re: CONFIDENTIAL: Man Ray - Object of destruction

Spoken like a true curator. As this object is not yet destroyed one will have to ponder what to do now. Let the play begin wherein we will..... be involved in sessions of sweet silent thoughts. My decision is final re this loan. The work has been on public view many times.

From: Carolyn Christov-Bakargiev
To: Hubert Neumann
Cc: Carolyn Christov-Bakargiev
Date: 03/10/2011 03:05
Subject: Re: CONFIDENTIAL: Man Ray - Object of destruction / drawing

Dear Hubert,

Thank you for your email below.

Just for the sake of clarity, I am not seeking to exhibit the "Object To Be Destroyed", later titled "Indestructible Object". I am searching for a small ink on paper drawing of it that Man Ray made for a magazine publication and that I believe has not been exhibited many times.

Is that a work in your collection?

Best,

Carolyn

From: Carolyn Christov-Bakargiev
To: Donna Haraway
Date: 13/10/2011 08:59
Subject: Hello and an idea..

Dear Donna,

I have been thinking about how worldly alliances between makers of the world might actually happen in Kassel during documenta next summer 2012, and I would like to discuss a way that I could invite you to also be a "participant" (almost like inviting an "artist") through - for example - imagining and making a small ecologically sound little house as an exhibition venue in the Kassel Baroque Auepark (it's very large and a place I love to walk in), a place that could contain materials that you choose and point out to us (videos, texts, audio tapes, photographs, other) like a sort of archive or "not a wunderkammer kammer" that viewers and visitors could peruse through. We could furnish it like a study space, a sort of living room, or a retreat hut to learn and think in, something comfortable, and then we could include in it materials on pintacanes, the donkey video Jane Taylor suggested, and more - things I send your way to look at or things you point me to that I collect. A sort of "Donna Haraway" space or materialized space of hopes and dreams.

Does that make sense?

What do you think?

Best,

Carolyn

13/10–14/10–2011 Frankfurt/Main

14/10–16/10–2011 London

16/10–17/10–2011 Rom / Rome

17/10–18/10–2011 Leipzig

18/10–19/10–2011 Münster

19/10–20/10–2011 Stuttgart

20/10–22/10–2011 Paris



Andrea Viliani und / and Barmak Akram

22/10–25/10–2011 Rom / Rome

25/10–26/10–2011 Kassel

26/10–30/10–2011 Rom / Rome

30/10–31/10–2011 Venedig / Venice

31/10–03/11–2011 Rom / Rome

03/11–04/11–2011 Düsseldorf



1. Akademie-Vortragstour durch Deutschland /
Art academy lecture tour through Germany
2. Kunstakademie Düsseldorf / Düsseldorf Academy of Arts

04/11–05/11–2011 Rom / Rome

05/11–07/11–2011 Turin

From: Nedko Solakov
To: Carolyn Christov-Bakargiev
Cc: Christine Litz, Christoph Platz
Date: 06/11/2011 08:17
Subject: Solakov as Cardinal Cesarini in the November 5th, 2011 recreation of The Varna Battle in 1444, the last Crusade against the Turks



Nedko Solakov, Knights (and other dreams), 2010–12

From: Carolyn Christov-Bakargiev
To: Nedko Solakov
Cc: Christine Litz, Christoph Platz
Date: 06/11/2011 20:18
Subject: Re: Solakov as Cardinal Cesarini in the November 5th, 2011 recreation of The Varna Battle in 1444, the last Crusade against the Turks

This is totally mad and great!!!!!!!

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 10/11/2011 16:38
Subject: Menke und die philosophy

I have been talking to him for a few months about what you said in Istanbul, a permanent philosophisches seminar in Kassel during dOCUMENTA (13). It is a yes-exact form and finance plan after Kabul when I see him for a meeting. The idea is to have a seminar, like the ones we used to do, they call them "blockseminars" with more than one philosopher, in order to learn philosophy, easy.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 10/11/2011 16:47
Subject: Re: Menke und die philosophy

Fabulous!!!

Can one session take place in Kabul??



Die Besucherinformation / The information office

11/11–17/11–2011 Kabul

From: Pierre Huyghe
To: Carolyn Christov-Bakargiev, Christoph Platz, Melissa Ratliff, Melissa Dubbin
Date: 12/11/2011 02:23
Subject: lying nude...and planting season.

Dear Christoph,

Hope you doing well,

Thank you for doing the research for the statue.

I looked around today on the net to look if I could find a better statue, lying or in a calm position and nude, but this is actually the best for now (the other good ones are in national museum, untouchable..). On the document you send, it is written that the statue is 80 cm high. I guess this is without the pedestal? I would like to know if the statue is "life size", what are the dimensions and have other pictures if it is possible. I will probably hide the pedestal under the soil. (And probably "fix" a wild beehive on the arm/head of the statue, this should not damage the bronze).

We should probably start approaching the owners for loan (to be discussed with Carolyn of course).

We should make sure after the potential authorization for the loan, that all operation (including transport back and forth, work force ...) will not be too expensive as it is only one part (still a very important) of the garden.

On planting:

I want to come and plant trees and bushes in the park, in the site of my garden. I hear from everyone that I should come now, it is the time for planting the trees, later will be too late and I won't have any trees or big bushes for June. I'm wondering if there is someone you could ask that information, "when trees and bushes need to be planted" (I will soon come up with a list of trees, bushes, plants). I was guessing and thinking to come on November 22th, but I'm following what Mother Nature has to say.... Can the person who knows these things give me a window (meaning between that date and that date)? That would be great.

Thank you!
I guess I'll see you soon....

All the best,
Pierre

From: Carolyn Christov-Bakargiev
To: Pierre Huyghe
Date: 11/11/2011 21:26
Subject: Re: lying nude...and planting season.

Hello - it's not just that you need to come to plant: you need to come to see the site and bond with the gardener and pick the plants and order the plants, etc, and it really needs you.
22nd is even late in my view....

By the way I found a book with all the medicinal herbs and plants of Afghanistan.

C



- 1. Die Eingangstür eines libanesischen Restaurants / The door of a Lebanese restaurant
- 2. Von links nach rechts / From left to right: Ashkan Sepahvand, Natascha Sadr Haghighian, Abassin Nessar im Büro des Direktors des Nationalmuseums Kabul / in the office of the Director of the National Museum of Afghanistan, Kabul
- 3. Mohammad Yusuf Asefi signiert sein Gemälde Dare Shamali, 2011 / Yusuf Asefi signing his painting Dare Shamali, 2011
- 4. Im Garten des One Hotel, Teetrinken mit Chus Martínez, Natascha Sadr Haghighian, Abassin Nessar und Barmak Akram / Having tea with Chus Martínez, Natascha Sadr Haghighian, Abassin Nessar, and Barmak Akram in the garden of One Hotel

18/11–22/11–2011 Rom / Rome

22/11–23/11–2011 Kassel

24/11–2011 Hamburg

25/11–2011 Kassel

From: Carolyn Christov-Bakargiev
To: Engineer Latif
Cc: Abassin Nessar, Aman Mojadidi, Andrea Vlliani, Chus Martinez
Date: 22/11/2011 15:16
Subject: Thank you / documenta

Dear Engineer Latif,

It was a pleasure to see you last Tuesday in Kabul together with the documenta team, and the visit to Afghan Film was very interesting. Thank you for your warm welcome to my colleagues and I, we all look very much forward to our collaboration in 2012.

In order to understand how we might best develop the project, with Mariam Ghani, could you kindly let me know how many hours of footage, in 16mm and in 35mm film, your archive approximately contains? Could you also let me know if the material is primarily negatives, or positives also, and how many hours of each?

Even just an estimate would be helpful, and our Kabul project manager, Abassin Nessar, will be in touch with you to also estimate this with you and your team.

With best regards,
Carolyn



- 1. Carolyn Christov-Bakargiev und Bernd Leifeld suchen nach dem Ausstellungsort für Renata Lucas / Carolyn Christov-Bakargiev and Bernd Leifeld, searching for a venue for Renata Lucas
- 2. Treffen mit Francesco Cavalli und Francesca Bozzia von der Grafikagentur Leftloft und mit Bettina Funcke, Leiterin der Publikationsabteilung / Meeting with Francesco Cavalli and Francesca Bozzia of Leftloft, the design company, and Bettina Funcke, Head of Publications
- 3. Guillermo Calzadilla, Restaurant da Bruno

25/11–28/11–2011 Rom / Rome

From: Bernd Leifeld
To: Carolyn Christov-Bakargiev
Date: 25/11/2011 19:46
Subject: Neue Galerie

Gruß
B

From: Carolyn Christov-Bakargiev
To: Bernd Leifeld
Date: 25/11/2011 20:31
Subject: Re: Neue Galerie

Ha

28/11–01/12–2011 Kassel

01/12–09/12–2011 Rom / Rome

09/12–2011 Kassel

09/12–12/12–2011 Rom / Rome

12/12–2011 Köln / Cologne

13/12–2011 Berlin

13/12–16/12–2011 Kassel



Chus Martínez und / and Peter L. Galison, Hauptbahnhof

16/12–17/12–2011 Rom / Rome

17/12–20/12–2011 Istanbul

20/12–21/12–2011 Rom / Rome

21/12–10/01–2012 New York

From: Jakob Schillinger
To: Carolyn Christov-Bakargiev
Cc: Melissa Ratliff
Date: 21/12/2011 19:49
Subject: Re: School of Worldly Companions / ccb 2nd round comments

Dear Carolyn,

Since it didn't work out with our tentative skype-conversation, I thought I'd compile my thoughts in an email. I know your schedule must be insanely busy, so please excuse this (second) long email.

I think the project is not only exciting, but really a brilliant, and very daring idea. You know, it's really rare people actually take risks, actually try something different. I am very glad you're offering me to work on this.

Before I can commit to the job, however, I would like us to define the parameters of my involvement as clearly as possible, and also share a few concerns regarding the nature of the school.

1. I am concerned that the school might be overwhelmed by the pragmatics of producing/training dTOURS. If groups are as big as 24 now, a test run through one dTOUR of each companion would already take 48 hours. This is just one example. I am absolutely confident there are solutions to all such problems (p.e. splitting groups for training), and I understand a big part of my job would be to find them. I just want to make sure that we agree we both don't want the school to be swallowed up by producing and training the tour, that it is essential to create a space for critical thought, for curiosity and engagement with the material (art and theory) and discussion. It is important for me that there is a reading group that engages in-depth with a very few selected texts, really aiming to understand and take a position toward them, rather than just making sure everyone has glanced over a few lines by 20+ authors. I also truly believe that open discussions (i.e. not instrumentally oriented toward the dTOUR) about artworks, the concept of the show, texts from the reader, etc. will be much more effective not only to your goal of spreading the virus of critical thought in Kassel, but also to training and encouraging companions to actually look, think, and converse with visitors about what's in front of them, rather than the usual pre-recorded and played-back tour. In this regard, thank you for your spontaneous suggestion to reduce the overall amount of tours to 4 – this might really help, and I feel this spirit of flexibility will be really important throughout the process.

2. A pragmatic concern is that it is hard to anticipate the amount of work this will actually take, depending also on availability and collaboration of curatorial staff, tutors, etc. (P.e.: is it realistic to get information (text, image) on art works in time?) As I said from the beginning, I cannot work on this full time. At this point, I can commit to 50%; though in January, to get this started, I would do more. I am planning to be in Kassel ca. one week per month (though maybe more in January). I think this should suffice, but if it turns out it doesn't, it means we'd have to find a solution, possibly re-negotiate. I understand that there would be administrative support (p.e. I wouldn't have to get books in German, make copies, etc. myself).

3. My role
I understand that the project that is to a large degree already defined conceptually. That's OK (because it's a brilliant concept) but I want to make sure I am not just a project manager. I am not asking for a carte blanche, and I am very interested in the dialogue with you, Cesare, Julia, Chus and Adam. If I take this over, I just want to be sure that there is a mutual understanding that I will have a certain autonomy –

p.e. when it comes to compiling the reader, picking which texts of the reader to actually discuss in reading groups, etc. and especially the issues mentioned above (point 1).Thanks for bearing with me. Please let me know if this all finds your agreement, or there are questions or concerns on your side.

I look forward a lot!

all the best,
Jakob

From: Carolyn Christov-Bakargiev
To: Jakob Schillinger
Cc: Melissa Ratliff
Date: 31/12/2011 17:27
Subject: Re: School of Worldly Companions / js 2nd round comments

Dear Jakob,

I am sorry we did not get a chance to speak, and I am happy to do so soon, perhaps Melissa can try re-arrange a time and day for a 30 minute skype for us?

In any case:

1) The school is intended as a place for critical reflection, imagination, social and artistic experimentation (inserting that as a virus into Kassel) but also for the training of the dtours worldly companions, so we have to make both possible. Our interests must also be in agreement with the Avantgarde group's needs to have what in the past was called "tour guides" (let's call this a reality check). Can you make both work? I am sure you can, all great projects come out of apparent contraddictions or problems to solve. Reducing the number of dtours is essential, but the "endurance tour" for rare cases should be available.

NOTE: you don't mention below one point that I care about: It is for me important that the specific knowledges the worldly companions have be brought into their engagement with the audience, so not only talking about art, but with X and art. How to achieve this I don't know and leave to your imagination.

2) Yes. I agree.

3) Yes, I fully agree. But also please listen to Sandra Ortmann, Rene Gabri and Ayreen Anastas and others of MEG for their counsel and input. It's your school - and as you see I am very busy and won't be able to interfere even if I wanted to!

Best, (and happy new year)

Carolyn



Lawrence Weiner in seinem Atelier / in his studio

From: Carolyn Christov-Bakargiev
To: Sanja Ivekovic
Date: 02/01/2012 21:55
Subject: Hi / I am in your MoMA exhibition and I am so moved

It is so great to see so many of your works together.

It is so strong, so clear, so direct, so poetic, so political, so inspiring and so precise.

Best,

Carolyn

Ps: we should skype around mid-January with Julia and Christine to see the Kassel situation status of work. Maybe the point is to not do so many totems, but still do key ones so the work is visible clearly. When is good for you to talk?



Bettina Funcke und Darsi arbeiten am dOCUMENTA (13)-Katalog / Bettina Funcke and Darsi working on the dOCUMENTA (13) catalog

From: Franco Berardi
To: Alexandra-Odette Kyriotaki
Date: 03/01/2012 21:55
Subject: SCEPSI, a personal

The experience of SCEPSI (European school for social imagination) started six months ago. You know the general outline of the project: in the present capitalist crisis and the social catastrophe that the crisis is provoking, SCEPSI is intended to create a place for common research focused on the issues of cognitive work, sensibility and art, and also to create a place for the transmission of knowledge in the new conditions of the net dissemination. The San Marino Conference, in May 2011, then in the KAFCA Conference in Barcelona, beginning December, has been the first embodiment of the project. In the next six months SCEPSI will be focused on the preparation of a disseminated Conference that will take place in the framework of dOCUMENTA13, Kassel between June and September 2012, and the creation of a seminar on the subject: Poetry and finance, that will be organized in collaboration with Accademia dell'arte di Arezzo. Therefore we can assess that in the first year of existence, SCEPSI has been essentially a space of research and of discussion in a circle of artists, activists, philosophers and media-theorists. Nothing more.

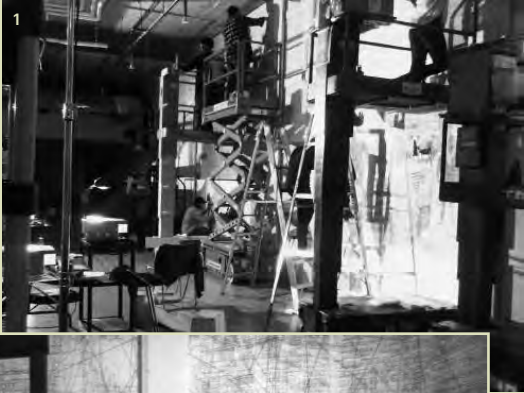
The past six months have been interesting: contacts have multiplied, individuals and institutions have declared availability to collaborate with the project. But so far I have been unable to activate an intellectual and organizational cooperation, and SCEPSI has been linked to my personal networking activity. Obviously this is exclusively my fault. I know that I'm not so good in building conditions for sharing projects. But SCEPSI cannot be limited to the organization of some Conferences, although this is a necessary premise for the construction of something lasting and productive. The intention in fact is to make available a dispositive of research and formation that everybody may access in order to create situations of common work and in order to create the material condition for the realizations of projects of production and transmission of knowledge. This dispositive has to be polycentric, we have to be able to develop a discussion on the cultural and political evolution of the landscape, and particularly on decentralized projects and their contents.

I have been wondering what such dispositive may resemble and I have come to the resolution of creating a virtual space (a Facebook page, according to someone, a mailing list, according to someone else – or both) where ideas and proposals can be shared so to give to SCEPSI a collective operativity. Only a limited number of persons (less than hundred) will be invited to take part in this space.

Soon I'll send you the proposal to take part in this virtual space, and you will answer yes only if you think that you may somehow contribute to the SCEPSI project. I'll try to make clear what the next steps are expected to be, and I'll outline the projects that are currently underway, so that everybody will be able to invest (or not) in this or that project, or to propose new ones.

Thank you for your attention

Franco Berardi Bifo



1-2. Julie Mehretu arbeitet an ihren Bildern für die dOCUMENTA (13) / Julie Mehretu working on her paintings for dOCUMENTA (13)

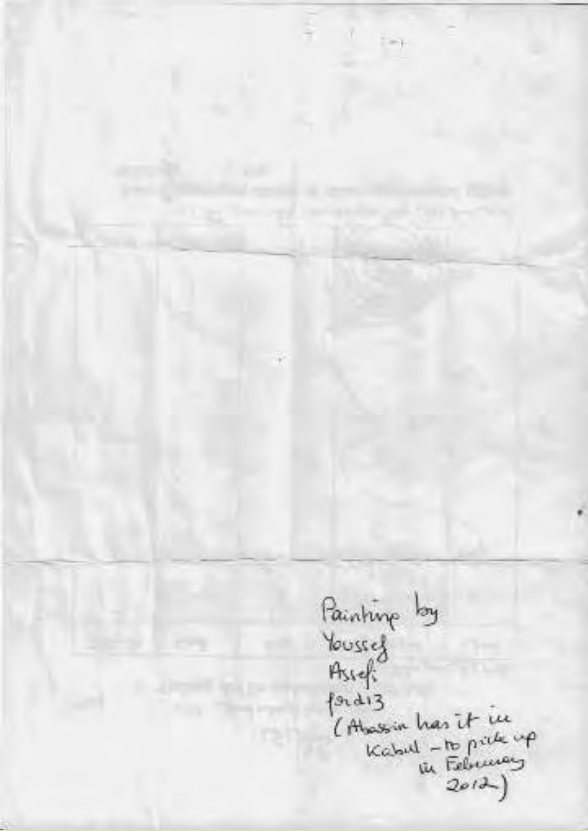
From: Carolyn Christov-Bakargiev
To: Franco Berardi, Alexandra-Odetta Kyriotaki
Date: 04/01/2012 00:15
Subject: Re: SCEPSI, a personal

This makes a lot of sense to me, Franco.

Let me know more,

Carolyn

10/01–13/01–2012 Rom / Rome



Quittung für ein Bild von / Receipt of painting by Mohammad Yusuf Asefi, Dare Shamali, November 2011

From: Guillermo Faivovich and Nicolas Goldberg
To: Carolyn Christov-Bakargiev
Cc: Christine Litz
Date: 13/01/2012 16:59
Subject: Regarding Chaco

Dear Carolyn,
Since we first set foot into Campo del Cielo, in 2006, our project has focused on identifying and following the problematics that are intrinsic to the region, its history and present. Our practice has evolved not only in regards to the affection of the weight and gravity of these meteorites, but specially becoming very active in using our work to address very important and specific aspects related to this cultural and natural heritage. In regards to the decision of temporarily exhibiting El Chaco in Kassel, we quickly understood that your invitation posed a unique and wonderful opportunity that would allow us to further our possibilities of offering a transformative experience for Campo del Cielo. Far from being a capricious event, we already find that this choice is opening up a historic and incredibly rich debate.

As we have always discussed, achieving consensus to bring El Chaco to Kassel on both top and ends has been our main goal: the province accepted the loan, even approved a new law (in a quite historic session), and the community board of Gancedo that guards the meteorite, has unanimously approved the project, understanding and expecting eagerly for their heritage to be shared with the world through documenta, with this unique opportunity it represents. It has also come to our attention that Antonio Mocovi, representative of the Mocovi tribe, whom we met during your visit in May, also express satisfaction on this event occurring. Now that the project has become public after the recent events at the provincial congress, this venture has also acquired a political stance, where the opposing party representatives are seeking, with great animosity, an opportunity to weaken the provinces' own interest in sharing El Chaco, a campaign marked by misinformation and some kind of malicious drive in the quest of dragging whoever could complain, bringing up long forgotten or never attended issues and seeding fear into the people that the meteorite is going to be robbed (by the Germans!), or even stating that the ship could sink. All and all, a delicate one has arised, about the aboriginal tribes of Chaco and their relation with the meteorite. The positive part is that, due to the recent events in the representative's chamber their voice is being heard, and could probably help them to rebuild their relation with these space rocks that was quite forgotten. The unfortunate counterpart is that it's being used as a political argument in order not to go ahead with the loan. For the time being, by reading some recent claims of those who strongly and passionately oppose we can see that they have their own agenda in motion, that little has to do with the reality of what we are trying to achieve, speculatively mashing up scattered data and hoping to unsettle this project. Also, another aspect that goes against the perception of our project is that every major meteorite that left the region (in the last 200 years) had a one way ticket, so there seems to be this feeling that they will never hear back from El Chaco once it's shipped. As a flashback within our own project, and in response to the first problematic we had come across, our very first action was to donate to the Provincial Park where El Chaco rests, a set of photographs that depict meteorites from Campo del Cielo that were no longer in situ, but on permanent public display in different institutions throughout Argentina. This proved to be an effective gesture that helped the local community to understand that not all meteorites had been stolen, but rather visited by lots of people around the country that could learn about Campo del Cielo. Almost 6 years later, we are raising the bar of this same initial gesture. As we always knew and discussed, a main aspect of this artwork is about restoring respect and karma by reversing the route of Colonialism. Hopefully this will be understood in this manner soon enough. It's clear that there are a lot of unexpected and uncontrollable factors that are now part of the equation, but we must embrace them as part of the process.

Time will tell.
g&n

From: Carolyn Christov-Bakargiev
To: Dr. Horst Hoheisel
Date: 13/01/2012 18:36
Subject: Fw: Regarding Chaco

Dear Horst,

I got the reply in the email below from Nico and Guillermo, when I asked them about the polemic which I learned about through you. But firstly some background: I visited last year and also spoke to the local communities that felt very honored that this loan (with return of course) of a temporary "middle of the middle of the middle" (there is no omphalos in the world and every middle is partial) could partake of a cultural adventure that encouraged a sense of sharing the world and living it together. The temporary loan of the meteorite also repeats and reverses the typical colonial thefts first by evoking and then by returning the meteorite at the end of the

exhibition. Also, the meteorite, placed nearby the Walter de Maria earth kilometer, would be the symbol of this documenta, just in front of the Fridericianum, thus providing a respectful sense of place to the visitors who would also become aware of the Chaco fields through this, and the social and political history of that region in the North of Argentina.

We are also very careful with the costs as I come from arte povera and we are not shipping it through art shippers but as a fully sponsored shipment through the best shippers in the world, capable and secure - Hamburg Zud.

Anyway, please read below and then I'd love to chat about this. Is there a way I can help clarify the situation there?

C

13/01–14/01–2012 Kassel

14/01–16/01–2012 Rom / Rome

16/01–19/01–2012 Tel Aviv

iFrom: Melissa Ratliff
To: Carolyn Christov-Bakargiev
Date: 16/01/2012 21:19
Subject: Fwd: Letter of experts in Cultural Astronomy: move to Documenta 13, in Germany, the meteorite "El Chaco" does not respect the rights of indigenous peoples.

Begin forwarded message:

From: Alejandro Martín López
To: Melissa Ratliff, Chiara Vecchiarelli, Christina Pantazou, Chus Martinez, Ayreen Anastas, Rene Gabri, Marta Kuzma, Raimundas Malašauskas, Kitty Scott, Andrea Viliani, Adam Kleinman, Eva Scharrer
Date: 16/01/2012 18:09
Subject: Letter of experts in Cultural Astronomy: move to Documenta 13, in Germany, the meteorite "El Chaco" does not respect the rights of indigenous peoples.

Members of Documenta 13,

In the past weeks has become public in Argentina a project announced by two artists from Buenos Aires, Guillermo Faivovich and Nicolas Goldberg. They have announced that they intend to move the culturally valuable meteorite "El Chaco" to Kassel, Germany, for use in the art show, Documenta 13. Chaco aborigines have voiced opposition to the moving of this meteorite. Moving the meteorite takes it out of its cultural context, deep-rooted within the landscape and the place-based history of the cultures of the Chaco.

As academic researchers in the field of cultural astronomy, we strongly oppose this project, which seriously violates the rights of the aborigines of the Chaco.

This action goes against Argentina's Constitution and the Convention 169 of the OIT that requires the safeguarding of aboriginal cultures and the participation of those cultural groups in discussions concerning actions that can affect them. This participation must be broad and informed and must not consist of merely a formal consultation with a representative. Since the project to move the meteorite was publicly announced, Chaco aborigines have been collaborating to make their voices heard.

The current lifestyle of the Chaco Indians themselves, the writings of ancient chroniclers, and investigations brought forward in respect to the aboriginal worldview, clearly show that for these original peoples, meteorites from the dispersion of the Campo del Cielo meteor are very important landmarks within their homeland. Charged with social, historical, political and cosmological significance, these meteoric masses are seen as sources of abundance and power. In their cosmovision, the El Chaco meteorite, considered an important instrument for connecting heaven and earth, is essential for the life of men. This importance is steeped in history and remains vital and significant today.

Several academic papers, brought forward over the last decade, demonstrate this relevance. The meteorite "El Chaco" has also been featured in the first film made by Chaco aborigines, The Nation Hidden in the Meteorite. This film addresses their cultural identity and their efforts to reclaim their rights. Aboriginal people have gathered around the meteorite, "El Chaco," in protest to express their needs.

For the non-aboriginal people of the region, the Campo del Cielo meteorites are also a fundamental part of their history and culture. From the early colonial period, the presence of metallic masses was one reason for colonial interests in the Chaco. That importance continued during the struggle for independence and the formation of Argentina. Campo del Cielo is a fundamental part of the identity of the province of Chaco. Depredation of meteorites is at issue in the region, and past attempts to steal the meteorite "El Chaco" have caused serious cultural damage, leaving a feeling of suspicion and insecurity.

This current artistic project to move the El Chaco meteorite does not respect the cultural and social importance of this meteorite. Driven by an unsupported promise to promote "scientific tourism," it is unknown what the deciding factors of this comprise. The transfer of this cultural treasure, without the support of the indigenous peoples as central players in this project, shows a serious lack of consideration of the inhabitants of the area and a disregard for national laws. Without the peoples' participation and comprehensive agreement, the transfer of any culturally valuable object makes no sense within a "scientific tourism" agenda. The importance of the meteorite lies not only in its weight, its make-up and its antiquity, but also in the particular characteristics of the meteor's dispersion. The pattern formed by craters present on the ground gives the El Chaco meteorite its connection with the landscape and especially its enormous cultural, historical, and emotional impact on the society of Chaco people. When a piece of the landscape this large is removed and pulled from its natural context, it risks the entire contextual relationship between people, land, and history. Insurance that promises a monetary replacement for a cultural treasure cannot in any way compensate for possible damages, since there is no way to establish a price; it is not merely a "thing" that can be repurchased.

We firmly believe that this project implies a deeply colonialist attitude, wherein the artists' desire is to link themselves with the wealth and valuables of the Chaco. Instead of this "transfer" of the meteorite as a sort of "cosmic curiosity," it would be preferable for those who have the money and prestige to seek to promote the value of the meteorite within its place of origin. Today we have many technological tools that would permit the artistic appreciation of this meteorite without moving it from its cultural landscape. This could simultaneously allow the people of Germany to participate in the experience of El Chaco's cultural presence by using internet technology to become acquainted with the meteorite in its true and proper context. As an artistic, cultural, and promotional fact, this would engage more significance, more involvement with the Chaco, and a more genuinely liberating rendering.

We emphatically urge all those concerned to abandon the idea of moving the "El Chaco" meteorite. Instead of continuing to reproduce colonial models of interactions, we expect those working in art and culture to set a higher standard: to lead the way for greater respect among peoples, to encourage the rejection of colonial modes of relationships, and to support full respect for cultural treasures.

Alejandro Martín López et al

From: Alejandro Martín López
To: Nicola Setari
Date: 26/05/2012
Subject: RE: To Alejandro Martín López for Logbook, vol.2 of dOCUMENTA(13) catalog

Dear Nicola,

The published text should say:

This statement was sent to Documenta's organizers on January 16th. It was also sent to international and local authorities, researchers, social investigator, research institutions, universities, etc. .

It was signed and supported by the most recognized astronomers, anthropologists, cultural astronomers around the world and renowned specialist in Chaco anthropology (57 is the amount of signatures that were sent to Documenta. A few days later we reached to 62 signatures). Furthermore, several researchers (375), Latin American and European artists, institutions and universities also adhered to the statement.

Regards,

Alejandro López

19/01–24/01–2012 Rom / Rome

24/01–2012 Paris

24/01–26/01–2012 Rom / Rome

26/01–28/01–2012 Kassel



1. Ein Modell für das »Brain« im Büro der Künstlerischen Leiterin / A model of the Brain in the office of the Artistic Director
2. Julia Moritz arbeitet an dem Kalender für die öffentlichen Programme / Julia Moritz working on the public-program calendar

From: Guillermo Faivovich and Nicolas Goldberg
To: Carolyn Christov-Bakargiev
Date: 26/01/2012 21:04
Subject: Moving on

Dear Carolyn,

In light of the recent events that have been unfolding during the last month, and after taking all matters into question we feel the responsibility to advise you to cancel the loan process of El Chaco meteorite. Since the beginning, our work was intended to be accompanied by a general consensus that unfortunately hasn't been accomplished, consequence of a series of opposing parties who found the way to destabilize and taint our good faith, although all the needed institutional and logistic warranties were granted. We would be extremely sad if the attempt to produce the shipment could bring up the slightest chance of our work and your vision being misinterpreted any further, and we deeply feel the need to protect all of those who supported from their efforts and hearts. We already began to work on an alternative gesture that includes what lied at the heart of our initial proposal without removing any specimen from Chaco region as well as the lessons learned in this incredible journey of trying to bring El Chaco temporarily to dOCUMENTA(13).

We kindly ask you to communicate with the authorities of Chaco, in order to find the proper way to reflect all the incredible and hard work that both parties have produced in search of sharing with the world our vision.

All best wishes,

Guille and Nico

From: Guillermo Faivovich and Nicolas Goldberg
To: Carolyn Christov-Bakargiev, Chus Martínez
Date: 26/01/2012 21:08
Subject: Confidential: resignación office



Faivovich & Goldberg auf dem Weg von El Chaco nach Kassel an einem unbekannten Ort in Südamerika / Faivovich & Goldberg moving forward from El Chaco to Kassel, at an undisclosed location in South America

28/01–02/02–2012 Rom / Rome

From: Carolyn Christov-Bakargiev
To: Nicola Setari
Date: 29/01/2012
Subject: For website

In 2009, Artistic Director Carolyn Christov-Bakargiev visited Guillermo Faivovich at the Städelshule in Frankfurt, and learned that he had been researching the Campo del Cielo meteorite field in the Chaco region of Argentina since 2006, with fellow artist Nicolás Goldberg.

Two thousand years BC, northern Argentina was hit by a large meteorite shower, which originated from the Asteroid Belt between Mars and Jupiter. Stemming from a distant world, 4.5 billion years old – much older than the surface where they landed – these meteorites embody a stunning time-space paradox. Well-known to the indigenous communities of Argentina for thousands of years, the Campo del Cielo meteorites were later discovered also by Europeans during colonization in the 16th century. Renewed scientific interest arose in the crater field in the 1960s, followed by consecutive excavations throughout the subsequent decades, which made the Gran Chaco region into a landmark of great, if discreet importance.

Guillermo Faivovich and Nicolás Goldberg were invited to dOCUMENTA (13) in early 2010. For the exhibition, they proposed a two-part project:

1. Firstly, a book on their research about the El Chaco meteorite to accompany a preliminary exhibition. Thus, dOCUMENTA (13) published the artists' book The Campo del Cielo Meteorites – El Taco on the occasion of their exhibition at the Portikus in Frankfurt in September 2010, which involved temporarily reuniting the two halves of the divided El Taco. The 2-ton meteorite had been cut in two in the 1960s, half sent to the Smithsonian Institution and the other half eventually to the Buenos Aires planetarium. This gesture by the artists was intended as a healing process, to bring together something from the natural world that had been removed permanently from Chaco in the early 1960s with no authorization from its traditional custodians, the "pueblos originarios," and divided for scientific purposes only.

2. Secondly, they proposed to borrow the large 37-ton El Chaco meteorite and temporarily install it during dOCUMENTA (13) in front of the Fridericianum Museum, for 100 days. Following the exhibition, the celebrated meteorite would be returned to its original location, where it had fallen over 4000 years ago when the meteorite shower first entered the earth's atmosphere.

A process therefore began to assess the possibility of the loan of El Chaco. The Artistic Director travelled to Chaco with the artists in May 2011 and met with the local institutions, government, and with some members of the Moqoit people in Las Tolderias, including a representative who was informally indicated to her as the representative of the Moqoit in the area of Gancedo where the meteorite field is located.

"The two-part project proposal," stated Carolyn Christov-Bakargiev, "can be interpreted within the frame and history of the conceptual readymade, and was intended to:

- Denounce the theft of cultural and natural heritage by repeating and reversing the colonial trajectory of goods, materials and people;
- Celebrate the material and spiritual heritage of the world and all its peoples;

- Speak about the importance of matter – and why materials, things, and objects "matter" in the advanced digital age; and
- Suggest that there is no single centre, no "north" of the world, but that every particle and point is always simultaneously in the middle of the middle of the universe". Throughout the debate, different and at times contrary opinions emerged, both in the region of Chaco, amongst the Moqoit, and from some members of the scientific community of anthropologists who have studied the ancient relationship between the meteorites and the traditions of the Moqoit people.

Furthermore, it was clear that the shipment, if it ever were to occur, needed to be sponsored in-kind by a transport company, as it seemed unethical to spend financial resources to move a rock.

In Argentina, a rich and complex debate recently arose about the loan of this object. dOCUMENTA (13) therefore put on hold its loan request on January 16 in respect of the positions stated by some experts and local communities. Furthermore, dOCUMENTA (13) stated that no loan of the El Chaco meteorite would be further requested without a full endorsement by the "pueblos originarios," the traditional custodians of the land of Chaco, by the local community as a whole, and in careful consideration of the beliefs and principles of those custodians today. The artists met with concerned parties to discuss the matter together during a short trip. Consultation with the traditional custodians followed, and a Moqoit meeting was held on January 24 in agreement with local authorities to ensure that there was a broad support for the initiative. Because the artists' primary respect for a full consensus for the temporary loan of El Chaco by all the people living today in the region was not achieved at the assembly held on January 24, the artists withdrew their proposal on January 26 out of respect for those who did not agree, even though they declared that the majority of the Moqoit was in favour.

Following the suspension of the loan, and in respect of the artists' withdrawal of their proposal and of the scientific experts' positions that were brought to general attention, and after thanking the institutions and the people that supported the request and who further attempted to ensure proper consultation, and in agreement with the local authorities, on January 28 documenta declined its loan request to bring the Chaco meteorite temporarily to Kassel.

From: Etel Adnan
To: Carolyn Christov-Bakargiev
Date: 26/01/2012 20:10
Subject: Text on El Chaco meteorite

"Since time immemorial the human species has dreamed of exploring the cosmos. Close to us we have the stories of Dedalus and Icarus coming from the ancient Greeks. We have the mythologies and the day-dreaming which have carried man outside the realm of Earth. We have also read in the Bible, the Koran, and Dante's Divine Comedy, among other texts, the "travels" or ascensions of prophets and poets to outer-space, or paradise purgatory and hell... this urge for a spiritual as well as for a physical journey far from the boundaries of our planet is part of the depth of the human psyche.

In the XXth century this "liberation" from Earth has been achieved materially thanks to technology. The Russian cosmonaut Yuri Gagarin has been the first man, as far as we know, and as far as it has been objectively documented, to escape earth-gravity and soar into Space. In July 1969 an American astronaut, Neil Armstrong, has landed on the moon. The human species has thus started to explore physically the universe in an adventurous spirit.

This conquest has shaken the psychology of mankind. Earth is no more our stable and perennial habitat. We have left Old Mother Earth. We may have abandoned it forever. We can even explain our neglect ecologically of our planet by the fact that literally, and symbolically, we have left it behind. I believe that we can change our calendars and not mark Time by measuring it anymore according to the Christian calendar using B.C, and A.D. in our calculations. We should count the passing of our years by using either B.G. and A.G. (Before Gagarin and After Gagarin), or B.A. and A.A. (before Armstrong and After Armstrong), as a starting point. It is urgent to ask ourselves why such a radical revolution in our imagination, and in the possibilities offered for the future, has barely, or not at all, affected the artists and the philosophers of our time. This radical upheaval in our collective psyche is waiting for some forceful expression of its existence.

We are presented with the possibility to bring to DOCUMENTA 13 - and for a 100 days - the meteorite El Chaco from Argentina to Kassel. What would that do for the thousands of visitors to Documenta and for the viewers that will learn about the meteorite and see its images?

Documenta is not just one more art-show in the world. It is similar to an X.Ray of the moment in history that we are in the process of living. It is a way to take the pulse of our present. It is a world-event. The presence of the El-Chaco meteorite in Kassel will be of the greatest importance. It will link us first to Argentina, which has been the site for the meteorite for 4 thousand years, it will also so perfectly link us to outer-space in a dramatic way. It will remind the world that the landing of meteorites on Earth is in itself a spiritual-cosmic event. A visitation from the yet unknown. It will be Documenta's focal point in Kassel, the presence of an archangel incarnated in stone, and will repeat to us that the center of the universe is everywhere, and in this case, in a poetic way, is wherever El Chaco will stand.

The "movement" of El Chaco from its present site to another point of our planet will start, or accelerate the movement of our thinking. The meteorite is a space-vessel and it may complete another traveling. The visual contemplation of it, a mystic experience, will take us back to Gagarin, Armstrong, the astronauts who came after them, and the human travelers that will follow. It will not take us back, not really, it will take us ahead, it will be an invitation for the human race to continue our destiny, it will constitute a new point of departure toward the mystery of Being."

Etel Adnan

From: Ryan Gander
To: Jasper Kettner, Carolyn Christov-Bakargiev
Cc: Ryan Gander, Phil Mayer
Date: 01/02/2012 12:20
Subject: Actor? 2012 (poster for I had a message from the curator, 2012 (Play write))

Jasper

I've made a poster to put up around Kassel, to find actors like we spoke about

here we go...

best RG



Actors needed to audition for participation in a one hundred day performative artwork by Ryan Gander as part of the highly renowned and eagerly anticipated dOCUMENTA (13) art exhibition. In Kassel, Germany, from June to September 2012. Actors will be expected to work shifts in rotation during the opening hours of the exhibition. Successful applicants will be expected to sit at a table on a terrace or inside a café, perhaps, drinking a coffee or eating lunch whilst reading one of a list of books about improvisation, given to them by the artist. In addition they will be given a notebook and pen in which they are asked to record notes of their thoughts and observations throughout the day. The actor will be expected to play the character of a play-write, working on a stage play about a well-known Hollywood actor who plays himself resurrected from the dead, re-observing his life with the privilege of hindsight. If asked by a member of the public about a the idea that they are potentially an artwork, then the actor will stay in the role of their character, as to improvise an engagement with the member of the public. Interested parties should contact Jasper Kettner, kettner@documenta.de.

02/02–10/02–2012 Kabul



1. Von links nach rechts / From left to right: Abassin Nessar, Chus Martinez, Carolyn Christov-Bakargiev, Andrea Viliari, Goshka Macuga, Ajmal Maiwandi bei Christoph Menkes Vortrag »Kunst, Vorstellungskraft, Experiment, Leben« / at Christoph Menke's lecture "Art, Imagination, Experiment, Life"
2. Von links nach rechts / From left to right: Leeza Ahmady, Zolaykha Sherzad, Shamsia Khorshid
3. Die Ruine des Darulaman-Palasts / The ruin of Dar ul-Aman Palace
4. Mit Abdul Latif Ahmadi im Negativraum bei Afghan Film in Kabul / With Abdul Latif Ahmadi in the room of negatives at Afghan Film in Kabul

From: Carolyn Christov-Bakargiev
To: Terry Harding
Cc: Nicola Setari, Chus Martinez
Date: 10/02/2012 04:48
Subject: Why Kabul?

Zalmi yesterday evening said: "to imagine a world that is already passed the world we are living in (the conflict, the occupation, the civil wars), to do something like documenta in Kabul is to act in a time that imagines it is another time.

That relates to my notion of "to act "hos me" - as if it were not".

Connects also with the Boetti question / layering with the past (1970s) to find a future there.... (Simultaneity of times and places was in his work already).

C

From: Terry Harding
To: Carolyn Christov-Bakargiev
Cc: Nicola Setari, Chus Martinez
Date: 10/02/2012 18:51
Subject: Re: Why Kabul?

Hi Carolyn

thanks for this - this is very useful in our planning regarding inevitable question; why Kabul?

I would like to work with you to prepare regarding your motivation for choosing Kabul as a site. I also agree with you we should ask the participating artists for supportive statements and explain why it's a good thing for d13 to be in Kabul. I want to do this sooner rather than later as I want us all to be prepared.

Let's discuss this next week.
Terry

10/02–19/02–2012 Rom / Rome

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 12/02/2012 12:23
Subject: from void to vessel

I read the narrative, the first pages. It is not bad. I cannot figure out still if it is good to change it or not.

However, I more and more have problems in understanding "space". Space as a word and inspiration has been so present in the last three decades. Everything has been defined though space as different to place.

But the real turn to me, is the turn of the place. Kassel, Kabul, Banff and Alexandria are places, not spaces. They do not symbolize, they are, they do not represent, they present themselves. A place is a vessel and therefore can tell about its reverse: the void.

Place solicits questions of limit and boundary, location and surrounding space sets this aside in favor of a concern with the absolute and the infinite, the immense and the indefinitely extended

Place is a container, a vessel. Place bears on what lies in space, on the contrary, moves out, so far out as to explode the perimeters

Gaston Bachelard was always, for example, very Aristotelian, very in favor of place. He said that everything takes form, even in infinite. "We do not change place, we change our nature", a line from his poetics of space. He was in favor, as far as he is clear when he writes, of understanding emplacement, a continuous concern with a comprehension of how poetic images are situated in the human psyche. "If one puts images in their true place in psychic activity-before thoughts- one cannot help but recognize that the first image of immensity is a terrestrial image" (I found this in my notes on him, no idea which text). But I do see that directly connected with the brain, with the way Kassel and Kabul are connected.

This fosters a true topophilia -again it connects with the question of putting your body on the line, which means then being at a place-. And art plays here a fundamental role, artworks act, they emplace content by offering them a home - imaginal aegis, called it Bachelard. This imaginal sense of place is called "felicitous", in contrast with the commonplace that he calls "indifferent".

I see your concerns much more linked with this sense of a place-world than with the more Modern sense of space. You recognize the privileged status of the body in getting us back into place.

From: Carolyn Christov-Bakargiev
To: Chus Martinez
Date: 12/02/2012 14:16
Subject: Re: from void to vessel

Yes, place instead of space. Gyorgy called I the spatial turn, but I think he meant place.

Spatium: what is available for a material occupation.

Place, piazza, palace, palatium I think in latin is a building.

Place is a bit ethnic, no, connected with memory, origins, etc.

Space is less 'ethnic', and more universal....
I'm not sure.

Maybe "site" maybe sitius, a location

Luogo, lugar, location. From Locus, which means place.

Better than palatium.

C

From: Rene Gabri
To: Carolyn Christov-Bakargiev, Ayreen Anastas
Date: 12/02/2012 17:10
Subject: The dance was long...

Dear Carolyn,
What happened to the dance?
Can you please send us the full text.
And is something being done with that title still? Are we using it?
Sending a warm hello, r+

From: Carolyn Christov-Bakargiev
To: Ayreen Anastas, Rene Gabri
Date: 12/02/2012 18:38
Subject: Re: The dance was long...

What full text?
Nothing happened to the original title- it just got lost along the way.
Should I pick it up again for my intro essay?

C

From: Rene Gabri
To: Carolyn Christov-Bakargiev, Ayreen Anastas
Date: 12/02/2012 19:09
Subject: Re: The dance was long...

Yes, absolutely, you should, even as a footnote, :)
It was very important point of encounter with you, for the two of us, as it signaled or spoke to us of a certain end of an epoch, and remains grounding. I just wanted to refer to it for a text we were writing and thus, wanted the precise text, not near the early notebooks we had ...
Hug, Rene

From: Carolyn Christov-Bakargiev
To: Rene Gabri, Ayreen Anastas
Date: 13/02/2012 08:21
Subject: The dance

"Der Tanz war sehr frenetisch, rege, rasselnd, rollend, verdreht und dauerte eine lange Zeit" (the dance was very frenetic, lively, rattling, clanging, rolling, contorted and lasted for a long time)

Is that what you need?

C



Beim Mark-Dion-Workshop an der Michalis Art School in Kapstadt. Für sein dOCUMENTA (13)-Projekt stellt er auf sechs Kontinenten sechs Bücher nach dem Vorbild der Schildbachschen Xylotheke her / At Mark Dion's workshop at the Michalis Art School in Cape Town. For his dOCUMENTA (13) project, he produces six books according to the tradition of the Schildbach Xylotheque

19/02–21/02–2012 Ramallah

21/02–22/02–2012 München / Munich

From: Bettina Funcke
To: Carolyn Christov-Bakargiev
Date: 22/02/2012 12:43
Subject: brain - Hirn - Gehirn

Hi Carolyn,

I needed to research the brain question in German neuroscience, and they are very German, calling it "Gehirn". The Latin cerebellum would not be recognizable enough....
Should we keep it in English?

Best,
Bettina

From: Carolyn Christov-Bakargiev
To: Bettina Funcke
Date: 22/02/2012 17:05
Subject: brain - Hirn - Gehirn

What is Gehirn?

Ask Bernd for his advice please. And Eva and Henriette and Christine.
They are German like you and all of you should come to a conclusion.

From: Bettina Funcke
To: Carolyn Christov-Bakargiev, Henriette Gallus, Bernd Leifeld, Melissa Ratliff, Eva Scharrer
Date: 22/02/2012 23:40
Subject: Antw: Re: brain - hirn - Gehirn

Dear Mr. Leifeld,
Dear Eva, Henriette, and Christine,

This email is about the question of how to translate - and if to translate - "The Brain", Carolyn's core of dOCUMENTA (13) so to say.

Gehirn and Hirn are synonyms for Brain - but I feel it doesn't ring well. My proposition is to leave it in English.

The same question arises for:

The Worldly House (Donna Haraway and Tue Greenfort)

Please let me know your thoughts.

Thank you!
Bettina

From: Eva Scharrer
To: Carolyn Christov-Bakargiev, Bettina Funcke, Henriette Gallus, Bernd Leifeld, Melissa Ratliff
Date: 23/02/2012 01:56
Subject: Antw: Re: brain - Hirn - Gehirn

Dear Mr. Leifeld,
Dear Bettina, Henriette, and Christine,

I agree with Bettina to not translate "Brain" (same for other sections like "Seed").
"Gehirn" goes too much into the field of neurology (which we don't want), and "Hirn" has unwanted connotations in German as well.
"Gedankenzentrale" (center of thoughts) would be my only alternative in German.

However, since we are talking about a de-anthropocentric world view, why not drop "brain" and just say "core" - which in German translates into "Kern" (could be a seed as well) - the core is very much "the middle of the middle of the middle..." but doesn't have that neuro-scientific connotation.

E

From: Carolyn Christov-Bakargiev
To: Eva Scharrer, Bettina Funcke, Henriette Gallus, Bernd Leifeld, Chus Martinez
Cc: Melissa Ratliff
Date: 23/02/2012 09:09
Subject: Re: Antw: Re: brain - Hirn - Gehirn

So call English "Core" and German "Kern"

That turns it into a heart.

I like it. Chus???

But in English I like Brain actually.

So what to do?

C

22/02–26/02–2012 Kassel

From: Carolyn Christov-Bakargiev
To: Bettina Funcke, Terry Harding, Christine Litz, Julia Moritz, Chus Martinez, Magdalena Magiera
Cc: Francesco Cavalli, Nicola Setari, Bernd Leifeld, Melissa Ratliff, Cordelia Marten, Katrin Sauerlaender, Julia Stoff
Date: 26/02/2012 12:52
Subject: New name of the Brain for all materials: the Puzzle

The Puzzle

Remove "brain" from all materials, including maps in curatorial office.

Best,

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev, Terry Harding, Nicola Setari
Date: 26/02/2012 13:01
Subject: Re: New name of the Brain for all materials: the Puzzle

Oh, I do not think it is a good idea. Just the best basis for stupid jokes
It is not a puzzle, it is a well, a source, a core, pure inner-ness not pieces instrumentally put together to form "an image".

From: Carolyn Christov-Bakargiev
To: Chus Martinez, Terry Harding, Nicola Setari
Date: 26/02/2012 14:41
Subject: Re: New name of the Brain for all materials: the Puzzle

Inner puzzle could do.

But it is a puzzle. There is an order but the viewers don't know immediately how the pieces come together.

C

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Cc: Terry Harding, Nicola Setari
Date: 26/02/2012 14:49
Subject: Re: New name of the Brain for all materials: the Puzzle

Not a good name

From: Carolyn Christov-Bakargiev
To: Chus Martinez, Ayreen Anastas
Cc: Nicola Setari, Rene Gabri
Date: 26/02/2012 20:16
Subject: Re: New name of the Brain for all materials: the Puzzle

Oh boy, what do we call it?

The brain is very controversial.

I cc Rene and Ayreen to get them in the discussion..

CRaptorsRaptors

From: Ayreen Anastas
To: Carolyn Christov-Bakargiev, Chus Martinez
Cc: Nicola Setari, Rene Gabri
Date: 26/02/2012 21:01
Subject: Re: New name of the Brain for all materials

How about

The Riddle

In German also nice reminds me of Wittgenstein's tractatus lo philo, "das Rätsel gibt es nicht." and yet to call it that is a bit against Wittgenstein's tractatus lo philo.
When the answer cannot be put into words, neither can the question be put into words. The riddle does not exist. If a question can be framed at all, it is also possible to answer it.

But since we are not only working with language and formulating questions ... Maybe the riddle still exists.

Xxx, A+

sent from somewhere somehow...

From: Carolyn Christov-Bakargiev
To: Ayreen Anastas, Chus Martinez
Cc: Nicola Setari, Rene Gabri
Date: 26/02/2012 21:35
Subject: Re: New name of the Brain for all materials

I like the riddle very much.

RaptorsRaptorsRaptors

From: Marta Kuzma
To: Nicola Setari
Date: 26/02/2012 16:05
Subject: questions

Dear Nicola,

I spent yesterday and today trying to get around the questions and I must say this is really difficult for me to respond to for a number of reasons. About my involvement in dOCUMENTA (13) it's so difficult to qualify without sounding very rhetorical in some way, it is very organic and impossible to spell out. It was very much an entanglement of thoughts and sharing with Carolyn that becomes banal to put it down in words. There is no way to describe the moment when Carolyn took the steers of the dog sled saying that she must stay in control, and the trip that ensued through the Polar Arctic while she expounded on ideas around developing dOCUMENTA. Some things are better left as open constellations. I so very much appreciate wanting our response to the experience but I think it is one that is very much still to be completed. I hope this is ok.

Warmest wishes and thanks for your patience,
Marta

26/02–27/02–2012 Berlin

From: Carolyn Christov-Bakargiev
To: Tarek Atoui
Cc: Melanie Roumiguere, Christine Litz, Chus Martinez
Date: 27/02/2012 09:49
Subject: House

Dear Tarek,

The Green Building Group, our partners on the little houses in the park, prefer to use one of their own models of houses rather than build from scratch or with another company's style and look.

I think sounds often are in places where sound-makers don't pick the architect.

So I propose you choose one model from the 4 they offer to us, and then just ask to remove windows for sound effect for example if you need that (minimal changes basically)
Melanie will send you the models.

Sorry for this latest request in terms of your flexibility, but such is the nature of this process....

With love,

Carolyn

27/02–28/02–2012 London

28/02–01/03–2012 Rom / Rome



Aufnahmen für Raptor's Rapture von Jennifer Allora und Guillermo Calzadilla. Bernadette Käfer spielt auf einer 35.000 Jahre alten Flöte, die von einem Homo sapiens aus dem Flügelknochen eines Gänsegeiers geschnitzt wurde / Filming Raptor's Rapture by Jennifer Allora and Guillermo Calzadilla. Bernadette Käfer plays a 35,000-year-old flute, which was carved by a Homo sapiens from the wing bone of a griffon vulture

From: Claire Pentecost
To: Carolyn Christov-Bakargiev
Date: 01/03/2012 15:30
Subject: floating a multiple

Dear Carolyn,

Jürgen Hess and I are thinking about the expanded potential of the vegetable growing pillars. (They have been called towers, beams, and pillars; we must think of the best name for them). This week we decided with Rene and Ayreen that we should have a couple outside the kitchen of the Turnhalle, right on the pavement of the parking lot in a place where they will be of immediate use and also demonstrate the intention to use them in urban areas not otherwise amenable to cultivation and far from the imaginary of "garden."

And then Jürgen had a big radiant idea: why not put them in many places around Kassel? And conceptualize a viral propagation proposal on the order of Beuys' 7000 oaks?
In 1982 the environmental movement was thinking trees. 30 years later, in 2012, we are thinking sustainable food in micro aggregate autonomous models. Anyone can do it. In all kinds of places. It's not expensive.

Here a new symbol for how we need to think. A symbol that is more than a symbol. It feeds people -- feeds our bodies and our need for agency. Also the idea of biodiversity and the scarcities of arable land could be transported by it.

I think Jürgen has a beautiful, meaningful, action-forward idea connected to a documenta tradition!

Was meinst du?

Claire Pentecost
Professor, Photography
The School of the Art Institute of Chicago

From: Carolyn Christov-Bakargiev
To: Karen Barad
Date: 05/03/2012 02:57
Subject: Dear Karen

I really loved your text for our 100 notes 100 thoughts series! So full, our nothingness is indeed!

Thank you very much.

Again, I take this opportunity to ask if you might wish to come to Kassel at all, for example in early September, to give a talk or be in a discussion with us. Many artists would enjoy engaging with your thinking, and perhaps we might end up 'worlding' something together! Speaking of Quantum physics, by the way, Anton Zeilinger will be coming to speak in September as well, with some of his students and assistants from Vienna, in case you might enjoy engaging with them?

Again, thanks for your essay and looking forward to meeting you in person.

Best,

Carolyn

From: Karen Barad
To: Carolyn Christov-Bakargiev
Date: 05/03/2012 15:27
Subject: Re: Dear Karen

Dear Carolyn,

Your invitations are so tempting! I would love to do this. I wish it weren't such a long haul from California to Europe, but it really puts serious constraints on my travels across the Atlantic. Also, I have two teenage children and don't like to be on the road for too long. I wish I had known a bit earlier about coming to Kassel when I was planning my time in Europe this April. Oh, well. By the way, I think it would really fun to intra-act with Zeilinger. Fortunately, I will have the opportunity to meet with him while I am in Vienna next month.

Thanks for your kind words about my essay. I look forward to seeing how artists will engage with it. I wish we could have had a more directly intra-active exchange, and the opportunity to world something together. I just can't see myself making another trip to Europe next fall. Where's macro-teleportation when you need it?
All best wishes,
Karen

04/03–06/03–2012 Kassel

06/03–2012 Basel

06/03–08/03–2012 Kassel

08/03–2012 Düsseldorf

08/03–09/03–2012 Kassel

09/03–11/03–2012 Rom / Rome

11/03–15/03–2012 Kassel



Mit / With Emily Jacir

From: Michael Rakowitz
To: Carolyn Christov-Bakargiev, Andrea Villani, Bert Praxenthaler, Abassin Nessar, Aman Mojadidi, Joseph Dalle Nogare, Christoph Platz
Date: 15/03/2012 02:28
Subject: it begins

Dear All,

Having a wonderful and productive time with Josef, Andrea and Bert. The amazing sculptor Tony from the Dalle Nogare Gruppe is the force behind this formidable beginning of the project.

Thank you all so much for your efforts. I am so happy.

Warmly,

Mike



1. Michael Rakowitz' Steingravur-Projekt in der Werkstatt der Dalle Nogare Gruppe, Bozen / Michael Rakowitz' stone-carving project in the studio of the Dalle Nogare Group, Bolzano
2. Der Hauptgärtner des Bagh-e Babur, Abdul Latif Mehrdel, in den Gewächshäusern der Karlsaue / The main gardener of Bagh-e Babur, Abdul Latif Mehrdel, in the greenhouses of the Karlsaue park

15/03–16/03–2012 Rom / Rome
16/03–18/03–2012 London
18/03–21/03–2012 Rom / Rome
21/03–23/03–2012 Kassel



Abdul Latif Mehrdel bei seinem Vortrag, »Die Gärten von Babur«
in der documenta-Halle, mit Chus Martínez und Jakob Schillinger / Abdul Latif Mehrdel giving his lecture "The Gardens of Babur" at documenta-Halle, with Chus Martínez and Jakob Schillinger

23/03–24/03–2012 Rom / Rome
24/03–28/03–2012 Luxor
28/03–29/03–2012 Rom / Rome
29/03–2012 Berlin
29/03–05/04–2012 Kassel
05/04–11/04–2012 Rom / Rome



Pierre Huyghe, auf einer Zisterne an seinem Ausstellungsort, spricht mit den Dokumentarfilmern von Arte / Pierre Huyghe, sitting on a cistern on his site, talking to a documentary team from Arte

11/04–13/04–2012 München / Munich

From: Zainab Haidariy
To: Carolyn Christov-Bakargiev
Cc: Christine Litz
Date: 12/04/2012 08:45
Subject:

Dear Carolyn,
I am pleased that I am with you and dOCUMENTA (13) this year. It is honorable for me. I am interested to join this project and exhibition and it is a precious opportunity for me to share my experience with other artists from throughout the world and achieve a good experience as well. I will get ready for the exhibition in Kabul as well as the one in Kassel.
I accept your invitation with satisfaction.
Thank you so much
Regards
Zainab Haidariy.

13/04–14/04–2012 Kassel

From: Bettina Funcke
To: Carolyn Christov-Bakargiev
Date: 14/04/2012 13:43
Subject: a dream

Dear Carolyn

This is a dream I had two nights ago -

Carolyn is announcing the end of the world.
A clue for how to act is hidden somewhere in the notebook series.
But it is not said where.
I go to a mountain village to wait and see.
You come to research how people await the end of the world.



Christine Litz holt Anna Boghiguian mit dem neuen dOCUMENTA (13)-Volkswagen von Carolyn Christov-Bakargievs Haus ab / Christine Litz, picking up Anna Boghiguian with the new dOCUMENTA (13) Volkswagen car from Carolyn Christov-Bakargiev's house

14/04–16/04–2012 Aubagne
16/04–20/04–2012 Kassel



1. Terry Harding in der / at the Orangerie
2. Christoph Menkes geschlossenes Seminar wird im Zehrenturm mit Holzboden und grüner Wand vorbereitet / Installing wooden floor and painted green walls for Christoph Menke's closed seminar in the Zehrenturm
3. Henriette Gallus mit / with Darsi

From: Jérôme Bel
To: Carolyn Christov-Bakargiev
Date: 17/04/2012 17:16
Subject: news

Carolyn you tried to reach me...

everything is fine here

Yesterday as the workshop couldn't happen for security reasons, I had lunch with Catherine, Ajmal and Abassin in their beautiful garden, it was so peaceful!
Then they showed me Babur's garden and the Queen palace, they drove me through the city and we went to see the destroyed theater of the Russian cultural center; it was so intense.
I will also visit the destroyed National Theater built by the Germans. I had dinner with Philippe Marquis, who is the head of the Délégation Archéologique Française en Afghanistan (DAFA), he is a fascinating man. I have conversations with Akram and Zalmai. And I'll meet a young Iranian film director, she is a friend of an Iranian dancer I know. She is shooting a film in Kabul.
My social life is more intense than ever!

We started to work again today with the actors and this is very exciting. We are working on the reenactment of our situation during the attacks. I asked them to reenact the scenes they wanted of the film we were watching («The bear» by filmmaker Jean-Jacques Annaud) meanwhile we were locked in the theater for 4 hours with all the students in French, the actions they did, mainly calling their families to know where they were and watch the film in a normal way, etc... My plan is to record those reenactments and make a little film with them. Tomorrow I want to ask them to perform what they imagine was happening outside, 300 meters away... We are trying things, everything is so new for me.

baci

Jerome



Melissa Ratliff mit Notizbüchern und Anna Boghiguians Wachs / with notebooks and Anna Boghiguians wax

20/04–24/04–2012 Rom / Rome

24/04–25/04–2012 Beirut

25/04–26/04–2012 Rom / Rome

26/04–27/04–2012 Kassel

27/04–30/04–2012 Berlin

30/04–04/05–2012 Kassel



1-2. Kristina Buch beim Aufbau von The Lover / installing the work The Lover

3. Titus Maderlechner installiert Janet Cardiffs und George Bures Millers Arbeit in der Karlsae / Titus Maderlechner installing Janet Cardiff and George Bures Miller's piece in the Karlsae park



4. John Preus, Theaster Gates, Chus Martínez

5. Raimundas Malašauskas in Gabriel Lesters Transition 2012 / Raimundas Malašauskas in Gabriel Lester's Transition 2012

6. Blick aus Gabriel Lesters Transition 2012 in der Karlsae / View from Gabriel Lester's Transition 2012 in the Karlsae park

From: Jérôme Bel
To: Carolyn Christov-Bakargiev
Date: 2/5/2012 18:57
Subject: film for the kabul exhibition

Dear Carolyn

I am in Zurich now working with the actors. They drive me crazy. They do what they want on stage... But I think the piece is going well. It is just me wanting to control the chaos as a "normal" artist...But this piece is not "normal"!

Kabul a été une expérience incroyable, j'ai adoré être là-bas. Les gens que j'ai rencontrés sont exceptionnels. J'ai passé beaucoup de temps avec Ajman, Catherine et Francis. Ils m'ont emmené partout, c'était passionnant, bouleversant.

L'expérience la plus intense a été pour moi la visite du théâtre du centre culturel russe. C'est là que j'ai compris vraiment, éprouvé le projet des talibans: la destruction de la représentation, de l'art donc. J'ai réalisé que c'était une abomination, moi qui ne vis que pour l'art, qui ait éprouvé les plus grandes intensités de ma vie avec le cinéma, la littérature, le théâtre, la danse, l'art plastique. C'est à Kabul que j'ai compris que l'art pouvait disparaître, c'était inimaginable jusqu'à ce moment pour moi d'imaginer cette chose là. L'art était là et le serait pour toujours....Ce n'est pas vrai!

Dans le théâtre du centre culturel russe j'ai fait quelques photos et j'ai filmé la scène avec mon petit appareil photo. Et il s'est passé quelque chose. Il y a eu une sorte de spectacle. Cela dure 3 minutes

REGARDE LE MAINTENANT et ENSUITE continue à lire le mail

Le titre pourrait être :

Performance at the theater of the Russian cultural center in Kabul - the 22nd of April 2012, around 11am.

http://www.sanson-tempest.ch/ftp/performance_theater_of_the_russian_cultural_center_kabul.mov

Je continue.
Pour moi dans ce théâtre troué, détruit, haï par les talibans mais aussi les afghans en général bien sûr, dans ce théâtre inutilisable il y a encore un spectacle : c'est le mouvement des nuages qui cachent le soleil, c'est la lumière du soleil à travers les trous des obus dans le plafond de la cage de scène qui est comme un projecteur, c'est la danse des oiseaux et des insectes, c'est le chant des oiseaux, le bruits des klaxons et des voitures environnantes dans la ville vivante. C'est la vie qui résiste, qui continue. Ce film c'est pour moi comme «the show must go on»...Le théâtre résiste à sa destruction, l'art continue à vivre dans les décombres. Ce film c'est comme le début d'un spectacle, avec les lumières qui commencent...et les acteurs ou les musiciens ou les danseurs qui vont entrer. C'est une promesse.

C'est très émotionnel ce que je te raconte là, mais ce voyage était une émotion si forte.
Voilà ce que je ramène de plus important pour moi de Kabul. Cette promesse.
Je voudrais savoir ce que tu en penses, moi j'aimerais montrer ça sur un moniteur dans la petite salle qui est pour moi dans le Queens Palace, à la place du film avec les acteurs dont je t'avais parlé. De mon expérience avec les acteurs afghans et les gens que j'ai rencontré à Kabul, je me dis que le public de l'exposition pourrait comprendre ce film, ils sont tous si proches de la poésie..

Mais je veux savoir ce que tu en penses car cette exposition elle est pour eux, pas pour moi. Je veux leur donner quelque chose qui pourrait leur servir, leur donner du courage, car moi ils m'en ont donné. Je n'ai passé que 8 jours avec eux et je ne suis pas sûr de répondre à leurs attentes, à leurs désirs.
Qu'est-ce que tu en penses toi qui a passé plus de temps en Afghanistan? Toi qui a eu cette idée fantastique de faire une partie de documenta là.

Dis moi.

baci et merci de m'avoir permis d'aller là-bas.

jerome



1-2. AND AND AND, commoning in kassel and other proposals towards cultures of common(s), revocation, and non-capitalist life, 2010-12



3. Francis Alys und / and Darsi
4. Nanni Balestrini mit Giacomo Verde im Offenen Kanal, Hauptbahnhof / Nanni Balestrini with Giacomo Verde at Offener Kanal, Hauptbahnhof
5. Aman Mojadidi im Bunker im Weinberg / Aman Mojadidi in the Weinberg Bunker, September 2011



6. Mit / With Massimo Bartolini
7. Mit / With Henriette Gallus
8. Transport eines Teils der Arbeit The Importance of Telepathy von Apichatpong Weerasethakul / Transport of parts of Apichatpong Weerasethakul's work The Importance of Telepathy

04/05-06/05-2012 Rom / Rome

SMS
To: Andrea Viliiani
From: CCB
Date: 06/05/2012

Come era workshop a Bamiyan?

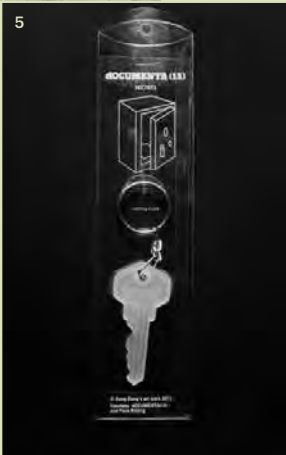
SMS reply
From: Andrea Viliiani
To: CCB
Date: 06/05/2012

Magnifico! Mike era..."razionalmente" fuori di se dalla gioia quando ha visto 12 tavoli di legno, 12 scalpelli di tre tipi diversi...nella grotta affrescata alta 6 metri sulla testa delWestern Buddha...ti sara' grato per tutta la vital Ed e' un ottimo insegnante...ha seguito gli studenti passo passo, parlando di leggerezza, immaginazione, materia, fantascianza, archeologia...tutto e' iniziato portandoli a scegliersi le pietre in una cava dove sgorga acqua dalla terra, e ha parlato di vento e pioggia come primi scalpelli, di scolpire la storia e l'immaginazione prima ancora e con la materia...insomma: bravo... (porteremo le 12 sculture a Kabul, sarebbe felice di metterle in mostra in qualche modo, magari vicino alle ceramiche, ma lo fara' con te dal 16 dopo avertele fatte vedere)... Anche per me e Aman e' stato importante stare insieme e confrontaci a fondo, usando Mike come tramite... :)

06/05-08/05-2012 Kassel



1. Adrián Villar Rojas und / and Andrea Viliiani
2. Adrián Villar Rojas' Arbeit im Aufbau / Installation of Adrián Villar Rojas' work



3. Von links nach rechts / From left to right: Benjamin Koziol, Rob Feigel, Jörg Lange, Henning Kappenberg beim Aufbau der Arbeit von Gerard Byrne / installing Gerard Byrne's work
4. Song Dong auf seinem / on his Doing Nothing Garden beim Aufbau / during installation
5. A big secret is no secret.
This SAFE BOX stays at my studio in Beijing.
The people could find the SOFT KEY in dOCUMENTA (13).
The people could make a copy because the real key can open the SAFE BOX.
The people could get the dOCUMENTA (13) secrets.
Password: 400775
Nothing inside

Make a postcard and the people could use to write something in the "Box" to send to their friends.

(Kunstwerk von / Artwork by Song Dong)



Mit Hanno Rauterberg und Pratchaya Phinthong vor dessen Arbeit / With Hanno Rauterberg and Pratchaya Phinthong in front of Phinthong's work

08/05–09/05–2012 London

09/05–12/05–2012 Brüssel / Brussels

From: Chus Martinez
To: Carolyn Christov-Bakargiev
Date: 09/05/2012 12:49
Subject:

I convinced Harald Kimpel to play Hitler and Goethe in Albert's movie...

From: Amy Balkin
To: Clemens Alban
Date: 09/05/2012 16:06
Subject: Re: Postcards

Hi Clemens,
That sounds fine. The document was created in Adobe Illustrator, so I am sending you that original AI document, updated with 'Name in Druckbuchstaben' / Name in Blockletter" along with a PDF version. I also changed Minister Röttgen's address to uppercase, to be visually consistent.

I don't really understand what you mean by sending it to you in Word, unless you thought it was formatted in Word, which it wasn't, it's always been an Illustrator document.

Let me know if there's something else you need for this today, or if I misunderstood you.

Best,
Amy

From: Clemens Alban
To: Amy Balkin
Date: 09/05/2012 08:30
Subject: Antw: Re: Postcard

Hi Amy,

thank you, it's perfect in Adobe Illustrator. I got everything so far and will get back to you as soon as I get the new vinyls.

Best wishes and lots of thanks,
Clemens

From: Amy Balkin
To: Clemens Alban
Date: 09/05/2012 17:33
Subject: Re: Antw: Re: Postcard

Also, a format still needs to be chosen for the postcard front from the final 5 layout options I sent.

From: Clemens Alban
To: Amy Balkin
Date: 09/05/2012 08:38
Subject: Re: Antw: Re: Postcard

Okay, right now the text of the postcard is at the translator's and the first pages of the letters are already at the group which is responsible for the framing. I am sure Carolyn can decide the layout when we finished the final proposals for the tables/presentation of the book and the postcards - it hopefully happens this week.

Best,
Clemens

From: Amy Balkin
To: Clemens Alban, Gerd Moersch
Cc: Carolyn Christov-Bakargiev
Date: 13/05/2012 19:36
Subject: Public Smog Postcard Petition - German version - should it still be addressed to Norbert Röttgen?

Hi Clemens, Gerd, and Carolyn,

I'm wondering if the German version of the postcard should be addressed to someone else, since Norbert Röttgen conceded defeat in the election and announced he will step down as party head for the Christian Democrats.

If he will also be stepping down as Federal Minister for Environment, Nature Conservation and Nuclear Safety, the postcards will need to go to the new person in this role.

Could someone at d13 call the Bundesministerium für Umwelt, Naturschutz und Reaktorsicherheit tomorrow on my behalf and find out?

Thanks,

Amy

From: Terry Harding
To: Ayreen Anastas, Rene Gabri
Cc: Carolyn Christov-Bakargiev, Sarah Seyedan
Date: 10/05/2012 14:29
Subject: Fwd: seeds

Dear Rene and Ayreen

Sarah spoke with the seed company this morning and they provided the attached information including prices and variety (we discussed these as possible varieties in Kassel).

Please let me know your thoughts on the enclosed.

Best
Terry

From: Carolyn Christov-Bakargiev
To: Ayreen Anastas, Rene Gabri, Terry Harding
Cc: Sarah Seyedan
Date: 10/05/2012 08:33
Subject: Fwd: seeds

Pick the 6 seeds basically now, thanks (breathless ccb...)

From: Rene Gabri
To: Carolyn Christov-Bakargiev
Cc: Ayreen Anastas, Terry Harding, Sarah Seyedan
Date: 11/05/2012 10:44
Subject: Re: Fwd: seeds

Update, regarding the seeds Terry,
We had already chosen the varieties, but we did not know how many we would go with, so for the six, what I told Norman Stark is the following:

- | | | | |
|----|-------|----------------|------------------------------|
| 1. | G613 | Mairübe | "Di Milano a colletto viola" |
| 2. | G280a | Möhre | "Rodelika" |
| 3. | G607 | Tomate | "Golden currant" |
| 4. | G457 | Mais | "Zuckermals extra-süß" |
| 5. | B145 | Kornblume blau | "Centaurea cyanus" |
| 6. | G480 | Salatrauke | "Ruca" |

Which translates into:

1. Beet
2. Carrots
3. Wild Baby Tomato
4. Corn
5. Cornflower
6. Rucola

All of them are special varieties of course. We will be finalizing the design and getting to them Monday.

Best for now, Rene

12/05–19/05–2012 Kassel



Aufbau der Arbeit von Nalini Malani / Installation of Nalini Malani's work

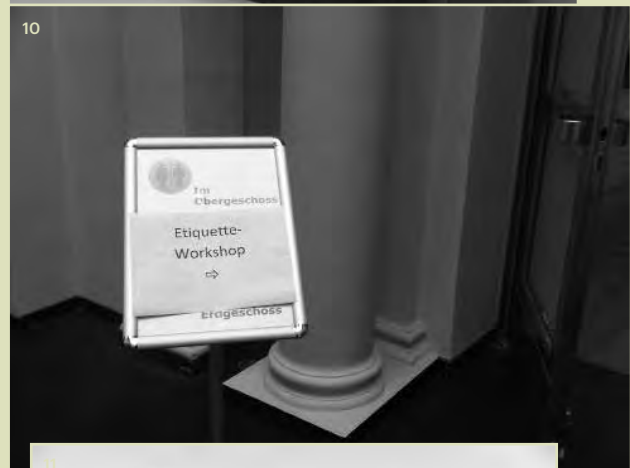


1-2. Anna Boghiguian's Arbeit im Aufbau / Installation of Anna Boghiguian's work
3. Tacita Dean während der Installation mit einer Nachricht für Carolyn Christov-Bakargiev / Tacita Dean during installation, with a note to Carolyn Christov-Bakargiev

4. Jimmie Durham signiert Flaschen mit Saft aus Korbinian-Äpfeln / Jimmie Durham signing bottles with Korbinian apple juice
5. Installation von Yan Lei's Gemälden in der documenta-Halle / Installing Yan Lei's paintings at documenta-Halle
6. Lara Favaretto beim Aufbau / installing



7. Dinh Q. Lê beim Aufbau / installing
8. Thomas Bayle beim Aufbau / installing



9. Llyn Foulkes und Iva Hladis beim Aufbau von The Machine / Llyn Foulkes and Iva Hladis installing The Machine
10. Etiket-Workshop im Ständehaus / Etiket workshop at Ständehaus
11. Mit / With Emily Jacir



1. Die Studentin Khoulood Khaled aus Alexandria mit Sanja Iveković und Renata Lucas / Student Khoulood Khaled from Alexandria with Sanja Iveković and Renata Lucas
2. Obere Reihe von links nach rechts / Top row from left to right: Khoulood Khaled, Amna Badawy, Salma Badawy, Mark Loft, Eman Hamdy, Daniella Rose King, Sarah Samy; sitzend von links nach rechts / sitting from left to right: Hagar Masoud, Carolyn Christov-Bakargiev, Amir Youssef, Esraa Aly
3. Chus Martínez und / and Tarek Atoui



4. Melissa Ratliff, Anna Boghiguiian, Christina Pantazou
5. John Preus, Jenny Dirksen, Asta Vaičiulytė, Mark Loft, Carolyn Christov-Bakargiev, Gareth Moore, Daniella Rose King, Magdalena Magiera

19/05–20/05–2012 Venedig / Venice

From: Carolyn Christov-Bakargiev
To: Chus Martinez, Andrea Viliani, Goshka Macuga
Cc: Melissa Ratliff
Date: 20/05/2012 08:33
Subject: What do you think? Fw: Goshka's text for her publication

Hello Goshka,

Just to keep everything in the open - I thought I would forward to you the email from Melissa below and my comments here.

I agree with Melissa that the word “satellite” is for me problematic, because I do not consider the Kabul seminars and exhibition as a “satellite” but as a “section”, or a position.

Also, I think that you spent only a short time there, and that there have been months and months of seminars that are more important, or as important, as the final exhibition part, and nowhere in your text is there any mention of the students, seminars, and their energies and aspirations, the university, the fullness and reality of those people (it sounds like there were only NGOS and we were almost only amongst foreigners - we actually visited only one NGO, the Killid Group), and of the fact that they are also exhibiting in Kassel (a whole building behind the Friedericianum, the Ex-Elizabeth hospital, is dedicated to them, their thoughts, their works, and Zainab Haidary, Taasche and Qasem Foushanij for example, are arriving today in Kassel to start making their work for Kassel.)

Natascha Sadr spent a long time in Kabul doing Seeing Studies, and she certainly did not live “apparted” like you did. So also did Francis Alys, who travelled widely on his own and lives the city fully without escorts, etc.

Or Mario Garcia Torres, who comes and goes all the time too and has many relations outside the small circle you were in.

So I feel indeed that your text only expresses your own “half-truth” of having spent a week there, and given that it is in the Friedricianum nearby your work, it somehow overpowers the statements or realities of others, that are not expressed so clearly, or not expressed at all.

Would you consider including the positions of others, even as a quote, at least (even from this email, for example), and not only judging and giving your own view of the “curatorial” positions of dOCUMENTA (13) in Kabul?

What do you think?

Best!

Carolyn

From: Goshka Macuga
To: Carolyn Christov-Bakargiev, Andrea Viliani, Chus Martinez
Cc: Melissa Ratliff
Date: 20/05/2012 23:45
Subject: Re: What do you think? Fw: Goshka's text for her publication

Dear Carolyn,

Thank you for your comments regarding my text. As you rightly pointed out my text is based on my personal experience and can be considered a ‘half-truth’. During my short visit to Kabul I recollect having conversations with you about how you felt officially (with approval of the Afghan authorities) organizing a project in a country with political turmoil, a corrupt government and the sensitive issue of cultural censorship. Your response was - that you had not thought about it. I also spoke to Andrea regarding any statements made in regards to this issue more recently and he said that you were choosing to act as ‘hos m?’ - as if the war in Kabul did not exist. I find this problematic.

My text reflects my thoughts rather than thoughts of others involved in dOCUMENTA(13). I feel that the situation in Kabul is extremely complex and any artistic/curatorial project there has to be considered carefully. I have written my thoughts and posed questions regarding the curatorial concept rather than making concrete statements. I am interested in the present context of Afghanistan - now rather than the past or the future. I have not attempted to return to Afghanistan after my initial trip as it was so difficult to convince you in February to allow me the additional few days needed to accomplish my tasks (collecting enough visual material for my project). I have not written about in my text and created my work on the bases of what I had seen and experienced in February. During my stay In Kabul I spoke to students involved in the seminars asking what their most urgent needs were- their response was ‘to show their work’. I spoke to Andrea about this matter. I felt that during the seminar in February , they could have been given an opportunity and be encouraged to take an initiative to give presentations to us on their working strategies and to show their work to us and the rest of the participants (even during my Lunch event , there was enough people there to make it worthwhile) My criticism is in regards to the structure of the events: That Afghanistan artists were listeners rather than speakers, being taught rather than teaching, subjects of westerners having a position of authority. I am glad that they are being given an opportunity to show their work in Kassel in June. I also hope that documenta can give them strength and guidance in the future to continue the work in their own country. I am looking forward to seeing these young artists in Kassel. I still don't know the list of artists showing in Kassel so please excuse my ignorance. I also don't know what the program of events is. I believe that this program, which can allow participation in projects organized by other artists has only been available to certain people (international patrons etc) and not the artists.

Perhaps the general problem lies in the issues of communicating your ideas and your intentions to artists (including me). Personally working in the context of your project with the focus partly on the context itself, has certainly been a big problem. There were different bits of information circulating but nothing concrete. The phrase ‘satellite cities’ - Kabul being one - was not invented by me, I have heard the phrase over and over again in conversations with others. I remember hearing it from you last year also. Mystery can often create misunderstandings I am happy to change ‘satellite’ to ‘section’ or ‘platform’.

As I am producing my own publication with money raised by me specifically for my documenta project, I don't feel it appropriate or necessary to treat my publication as a platform for the exchange of others’ opinions. I think that many artists have expressed their opinions and their positions in their work and in their publications produced so far. I am very happy to send my text to everyone involved in the Kabul project and ask them for their response. We can create an internet based publication which can include all the opinions and comments on the subject. What do you think about it?

By Friday my publication has to go to print so we need to resolve this issue very soon (Tuesday the latest).

Looking forward to your response.
Best Regards,
Goshka

From: Chus Martinez
To: Carolyn Christov-Bakargiev, Goshka Macuga, Andrea Viliani
Cc: Melissa Ratliff
Date: 21/05/2012 12:22
Subject: Re: What do you think? Fw: Goshka's text for her publication

Dear Goshka,

First of all, I do think it is fundamental that you have your text, and your experience told with your own voice.

However, I feel, in reading your e-mail, a little bit odd, as being trapped in the experience of another person. I can also only talk about my personal experience on the subject and it does not fully correspond with yours. Carolyn introduced me to the notion of hos-me and we spent hours, days talking and trying to find out what it may mean in this context. Far from “in oblivion of”, we were both convinced the concept really expresses the need to “suspend” the given conditions of a war and conflict zone for the sake of a different awareness of it, one that it is more complex, where the co-existence of life and collapse is the challenge pose to the Afghani people and also to us. And the same with the spatial relation we did establish with Afghanistan. In talking about “positions” Carolyn has been always addressing the urgency to move away from a language and a thinking logic that describes center in relationship with “peripheric”, “parallel” or “satellite” situations.

Therefore, her insistence in making us going. It is the return of the importance of understanding the place, of being there and acting from there. I feel it is unfair to describe our involvement in Kabul as the production of an adjacent project to the one in Kassel. They go in and out each other these two places in the mind of those who were able to be in both places, but most of all in the work of all the artists that, like you, have been producing this imagination of Kabul and Kassel being connected.

I have been there only twice, and I love that you are going to write from your point of view because each one of us acts and thinks differently. I was very thankful to Carolyn that I could go and work in Kabul in exactly the same terms as I do when I travel elsewhere. I need time. I cannot just start reviewing portfolios from a first meeting. So, it was only in my second trip I could actually think properly about it, and she did organize a situation for this to happen. Then there are others,

like Andrea, who have been spending so much time and seeing work and sharing this experience with us all. Or Natasha Sadr who also has a completely different perspective and engaged, not in seeing portfolios, but in addressing with the students there the very meaning of the situation of exchange. We have not been present in all of this, but we are all part of a team and we have been corresponding, talking, discussing what has been going on there through Winter and Spring.

I fully respect your voice and your interpretation. It is not consensus what we are seeking here. It is part of your project, it is part of your experience. Just, I feel it would be fair to others to say so, otherwise I feel like the many hours Carolyn and I, for example, trying to elucidate the nature of the involvement, the character of the words used and more important, the human quality these meetings do have for all of us involved is just trapped in your view. I personally do not feel good about it, and, in total honor of the truth, I think it is not accounting for the enormous courage and care Carolyn has been taking in just convincing people like you and me to go there. I was scared to the core, but I consider that these trips to Afghanistan have been fundamental to me as a person, to grasp an understanding of life-independently of d(13).

Un beso muy grande,
Chus

20/05–21/05–2012 Rom / Rome

22/05–16/06–2012 Kassel

From: Stuart Ringholt
To: Carolyn Christov-Bakargiev
Date: 27/05/2012 09:12
Subject: June 6 transit of Venus

Hi Carolyn
On June 6 the planet Venus will transit across the sun as seen from planet earth. Only occurs every 105 years and Edmond Halley measured such transits in the 1700's to calculate how far the earth is from the sun. A momentary geometric amalgam!
Will occur between 8.16am and 8.34am Melbourne time.

best wishes
Stuart



1. Mit / With Araya Rasdjarmrearnsook, Karlsae / Karlsae park
2. Natascha Sadr Haghighian nimmt mit Steffi Herrmann eine Audiotour für dMAPS auf / with Steffi Herrmann recording an audio tour for dMAPS
3. Gänsegeier aus Allora & Calzadillas Video Raptor's Rapture und sein Pfleger Ludger Kluthausen / Griffon vulture from Allora & Calzadilla's video Raptor's Rapture and his keeper, Ludger Kluthausen



4. Aufbau des Hauses von Shinro Ohtake / Installing Shinro Ohtake's house
5. Ryan Gander beim Aufbau / Ryan Gander installing
6. Rolle beim Aufbau der Arbeit von Michael Rakowitz im Fridericianum / Rolle installing Michael Rakowitz's work in the Fridericianum



7. Die Eingangstür zu Christoph Menkes Seminarraum / The door to Christoph Menke's seminar room
8. Dora García bei der Probe von Klau Mich / Dora García rehearsing Klau Mich



1. Aufbauarbeiten im »Brain« / Installing the Brain
2. Mit John Searle im »Brain« / With John Searle in the Brain
3. Anne-Marie Afeiche platziert ein beschädigtes Objekt aus dem Nationalmuseum von Beirut / Anne-Marie Afeiche installing a damaged object from the Beirut National Museum
4. Keramiken hergestellt in Istalif im Rahmen des dOCUMENTA (13)-Seminars »Acts, Gestures, Things, and Processes: Material and Performance« / Making ceramics in Istalif, during the dOCUMENTA (13) seminar "Acts, Gestures, Things, and Processes: Material and Performance"
5. Platzierung von Mark Lombardis Index Cards mit Marlies Peller / Installing Mark Lombardi's Index Cards with Marlies Peller
6. Sebastian Amelung, Ralf Mahr und Melanie Roumiguière beim Aufbau der Arbeit von Stuart Ringholt in der Neuen Galerie / Sebastian Amelung, Ralf Mahr, and Melanie Roumiguière installing Stuart Ringholt's work at Neue Galerie



7. Mit / With Christine Litz
8. Tilman Daiber und Ekkehard Kneer, die Konservatoren der Zeichnungen von Gustav Metzger, in der documenta-Halle / Tilman Daiber and Ekkehard Kneer, conservators of Gustav Metzger's drawings, at documenta-Halle



9. Julie Mehretu und Damien Young beim Aufbau von Mehretus Arbeit / Julie Mehretu and Damien Young installing Mehretu's work
10. Julie Mehretus Assistent Damien Young stellt ihre Arbeit fertig / Julie Mehretu's assistant Damien Young finalizing her work
11. Haris Epaminonda und Daniel Gustav Cramer beim Aufbau am Hauptbahnhof / Haris Epaminonda and Daniel Gustav Cramer installing at the Hauptbahnhof



3. Vorbereitung von Plastikröhrchen mit DNA für Alexander Tarakhovsky / Preparing DNA in plastic tubes for Alexander Tarakhovsky
4. Gunnar Richter beim Aufbau / Gunnar Richter installing
5. Aufbau von Walid Raads Arbeit / Installation of Walid Raad's work



1. Horst Hoheisel erklärt den Aschrottbrunnen / explaining the Aschrott Fountain
2. Judith Hopf und Gunnar Richter in Hopfs Arbeit Bambuswald / Judith Hopf and Gunnar Richter, in Hopf's work Bamboo Forest



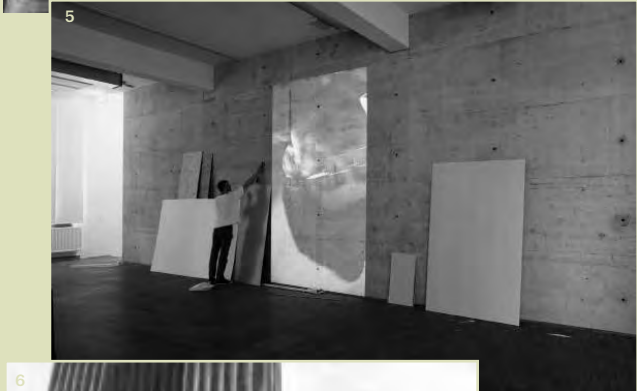
6. Ines Schabers Arbeit im Aufbau / Installing Ines Schaber's work
7. Sanja Iveković's Poster / Sanja Iveković's poster



8. Dreharbeiten mit / Film shooting with Warwick Thornton
9-10. Anna Maria Maiolino beim Aufbau / Anna Maria Maiolino installing



1. Zainab Haidary betrachtet die Arbeiten von Charlotte Salomon und Anna Boghiguian während der Aufbauphase / Zainab Haidary looking at Charlotte Salomon's and Anna Boghiguian's works being installed
2. Maria Loboda mit den Zypressen für ihre Arbeit The Work is Dedicated to an Emperor / Maria Loboda with the cypresses for her work The Work is Dedicated to an Emperor
3. Anlieferung des Hauses für Critical Art Ensemble / Delivery of the house for Critical Art Ensemble



4. Mittagspause während des Aufbaus im Worldly House mit Rob Feigel und Hans Luetjens / Lunchtime at The Worldly House during installation with Rob Feigel and Hans Luetjens
5. Bani Abidis Arbeit im Aufbau / Installation of Bani Abidi's work
6. Magdalena Magiera und / and Julia Moritz



7. David Link bei der Installation von LoveLetters_1.0 / David Link installing LoveLetters_1.0
8. Karla Kloepfel, Wael Shawky und Daniel Goffin beim Aufbau / Karla Kloepfel, Wael Shawky, and Daniel Goffin installing
9. Katrin Sauerländer legt den Entwurf des Begleitbuchs im Dock4 aus / Katrin Sauerländer spreading out the draft for the Guidebook in the Dock4



10–11. Eine Gruppe von Worldly Companions in der Karlsae / Worldly Companions group in the Karlsae park
12. Dirk Schwarze und / and Christoph Platz mit einer Gruppe / with a group of Worldly Companions



1. Worldly Companions bei der Mittagspause vor der Kunsthochschule Kassel / during lunch break outside of the School of Art and Design of Kassel
2. Bei einem teambildenden Spiel / Playing a team-building game

3. Judith Hopf an der Schule für / at the School for Worldly Companions
4. Einweihung der / Inauguration of the dOCUMENTA (13) Park Schönfeld Academy, Ständehaus, 05/06-2012: Chus Martínez
5. Nicola Setari und / and Bernd Leifeld



6-7. Q&A mit den Kunststudenten / Q&A session with the art students
8. Carolyn Christov-Bakargiev und / and Pedro Reyes
9. Buchhandlung Walther König bei der dOCUMENTA (13), Friedrichsplatz / Walther König bookshop at dOCUMENTA (13), Friedrichsplatz



06/06–2012 – 16/06–2012
Eine Ausstellung eröffnet in Kassel
An Exhibition Opens in Kassel



Ceal Floyer, Nail Biting Performance, 2012, Auftakt zur Pressekonferenz / prelude to the press conference



Pressekonferenz / Press conference. Von links nach rechts / From left to right: Alexander Farenholtz, Bertram Hilgen, Carolyn Christov-Bakargiev, Bernd Leifeld, Eva Kühne-Hörmann



Guillermo Faivovich & Nicolás Goldberg, the weight of uncertainty, 2012, und Werbetafeln von Ida Applebroog / and Ida Applebroog's sandwich boards



Buchhandlung Walther König / Walther König bookshop, Friedrichsplatz



Ein Treffen mit Agenten und Beratern im Büro der Künstlerischen Leiterin / A meeting with agents and advisors in the Artistic Director's office. Von unten links im Uhrzeigersinn / Clockwise from bottom left: Anton Zeilinger, Pierre Huyghe, Iwona Blazwick, Alexander Tarakhovsky, Carolyn Christov-Bakargiev, Marta Kuzma, Sofia Hernández Chong Cuy, Chus Martínez und / and Anne Schaefer



Sverre Riise, Hans Josef Groh und /
and Asbjørn Blokkum Flø performen /
perform Arne Nordheim, Vevnad, 1993,
vor Hannah Ryggens Arbeiten / in front
of Hannah Ryggens's works



Mario Garcia Torres, Tea, 1391
(Filmstill / film still)
Filmpremiere / Film premiere



Doccupy auf dem / on
Friedrichsplatz



Tarek Atoui, Metastable Circuit 1, 2011-12



Mit / With Okwui Enwezor



Abraham Cruzvillegas, Untitled
nonproductive activities, 2012

07/06–2012, Kassel

11 am: On the Kabul–Bamiyan Seminars and Exhibition

This conference presents the projects of the Kabul–Bamiyan Seminars and Exhibition and discusses them with its participants. The project began in 2012 with a series of seminars that looked at ways to relate ideas and people; ways of doing and ways of sharing, and of understanding the role of artists in producing sense in a condition of conflict and occupation.

5:30 pm: Keynote Lecture by Hetti Perkins with Candice Hopkins—Souveraine Imagination: Art of First Nations Peoples in the Contemporary Field

Hetti Perkins and Candice Hopkins, curators with extensive experience in First Nations art, discuss contemporary art by First Nations artists in two contexts—Australia and Canada—as well as the implications within their own communities and the wider artistic context.

8 pm: SCEPSI: MORPHE—Franco Berardi Bifo with Hito Steyerl

SCEPSI is a nomadic free university initiated in San Marino by Franco Berardi Bifo. According to Bifo, financial dictatorship is destroying the educational system and submitting research to short-term profit interests. As a response to this, SCEPSI is an experiment in politics and pedagogy that aims at producing and transmitting knowledge in a space of autonomy.



On the Kabul–Bamiyan Seminars and Exhibition, Konferenz / conference. Von links nach rechts / From left to right: Chus Martínez, Carolyn Christov-Bakargiev, Mario Garcia Torres, Giuseppe Penone
Unten, von links nach rechts / Below, from left to right: Natascha Sadr Haghighian, Ashkan Sepahvand, Mariam Ghani, Ashok Sukumaran



Francis Alys, Reel–Unreel, 2011 (Filmstill / film still)
Filmpremiere / Film premiere. Von links nach rechts / From left to right: Ajmal Maiwandi, Francis Alys, Carolyn Christov-Bakargiev



SCEPSI, Konferenz / conference, Chus Martínez und / and Franco Berardi Bifo



John Menick, *Starring Sigmund Freud*, 2012
Filmpremiere / Film premiere. John Menick
und / and Adam Kleinman



Artist talk: Christoph Platz und /
and Pierre Huyghe



Seth Price, *Folklore U.S.*, 2012 (Spring/
Summer 2012 Fashion Presentation,
with Tim Hamilton)



Haegue Yang, *The Malady of Death—Monodrama*
with Jeanne Balibar, 2012



Fabio Mauri, *Che cosa è la filosofia. Heidegger e la
questione tedesca. Concerto da tavolo*, 1989/2012

08/06–2012, Kassel

08/06–2012 and 13/09–2012: On Time and Clocks

This conference, whose two parts bracket dOCUMENTA (13) on June 8 and September 13, discusses time and clocks from the perspective of both artists and scientists.

7 pm: Keynote Lecture by Kwame Anthony Appiah—Global Conversation and Moral Revolution

Kwame Anthony Appiah argues that once we understand some of the ways in which societies influence one another, especially through discussions of national honor, we can see that much of what is required for successful interpersonal conversation has analogies in the discourse between societies.



Aníbal López, Testimonio, 2012



On Time and Clocks, Part 1, Konferenz / conference.
Von links nach rechts / From left to right: Nicola Setari, William Kentridge, Peter L. Galison



Black Box, Gespräch über historische Instrumente im Astronomisch-Physikalischen Kabinett / conversation on historical instruments in the Cabinet of Astronomy and Physics. Paul Chan und / and Michael Taussig



Mit Polisarios Kulturministerin Kadija Hamdi bei The Art of Sahrawi Cooking in der Karlsaue, Teil eines Projekts von Robin Kahn & La Cooperativa Unidad Nacional Mujeres Saharais (The National Union of Women from Western Sahara) / With Polisario's Minister of Culture, Kadija Hamdi, during The Art of Sahrawi Cooking in the Karlsaue park, as part of the project by Robin Kahn & La Cooperativa Unidad Nacional Mujeres Saharais (The National Union of Women from Western Sahara)



Besucher folgen dem / People doing
Alter Bahnhof Video Walk, 2012, von / by
Janet Cardiff & George Bures Miller

Empty Cage, Bert Papenfuß
und / and Nanni Balestrini,
Lesung / reading



Etel Adnan, Motion, 2012
(Filmstill / film still)
Filmpremiere / Film premiere. Carolyn
Christov-Bakargiev und / and Etel Adnan

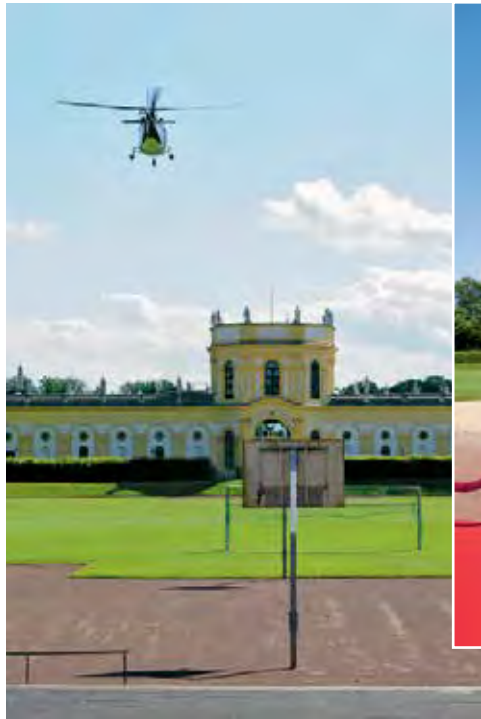


Ana Prvacki, Michael Kugel, Deutscher
Knigge-Rat, Podiumsdiskussion /
panel discussion, 18/06-2012

Friedrichsplatz



Alexandra Bachzetsis, Etude, 2012



Critical Art Ensemble,
Temporary Monument to Global
Economic Inequality, 2012

Stuart Ringholt,
Anger Workshops,
2008/2012



Readers' Circle: 100 Notes - 100 Thoughts,
Chiara Vecchiarelli liest Daniel Heller-
Roazens Notizbuch Die Geheimnisse des
al-Jähiz / is reading Daniel Heller-Roazen's
notebook Secrets of al-Jähiz

09/06–2012, Kassel

7 pm: Keynote Lecture by Albrecht Wellmer—After Half a Century:
A Re-performance of and Commentary on Theodor W. Adorno's
“The Idea of New Music”

On September 28, 1959, Theodor W. Adorno gave a lecture called “The Idea of New Music” (*Die Idee der neuen Musik*) in Kassel. Half a century later, the German philosopher—and former student of Adorno—Albrecht Wellmer re-performs the lecture, as well as gives his commentary on it.



Time/Bank, I Am My Own Money, Konferenz
mit / conference with Paul Glover



Erkki Kurenniemi, DIMIs re-connected, 2012
Tarek Atoui, Kai Lassfolk, Mikko Ojanen,
Jari Suominen performen mit Kurenniemis
Instrumenten / perform with Kurenniemi's
instruments



Die Künstlerkongresse: Ein Kongress / The Artists' Congresses: A Congress: Vortrag von / lecture by Khalil Rabah: "Why the Palestinian Museum of Natural History and Humankind Is Supporting the 4th Riwaq Biennale", 15/06-2012



Vordere Reihe / Front row: Bernd Leifeld, Bernd Neumann, Joachim Gauck, Thomas Bayrle, Carolyn Christov-Bakargiev, Ursula Bouffier, Volker Bouffier. Hintere Reihe / Back row: Chus Martínez, Bertram Hilgen, Margit Berghof-Becker, Daniela Schadt



Khaled Hourani und / and Rashid Masharawi, Picasso in Palestine, 2012 (Filmstill / film still); Gespräch mit / talk with Khaled Hourani



Rossella Biscotti, Il Processo (The Trial), 2010-12



Etel Adnan, Simone Fattal, Lucia Pietroiusti



Kinder vor der Jukebox in Susan Hillers Installation / Kids at the jukebox in Susan Hiller's installation



Chiara Fumai, featuring Zalumma Agra and the Stars of the East, Shut Up. Actually, Talk (The world will not explode), 2012

10/06–2012, Kassel

4 pm: Keynote Lecture by W. J. T. Mitchell—Foundational Sites and Occupied Spaces

Why did the tactics of Occupy go viral, spreading around the world, from Cairo to Madison, Wisconsin, from Damascus to Wall Street?

6 pm: Keynote Lecture by Michael Taussig—I'm So Angry I Made a Sign

The lecture is an ethnography of one full night in Zuccotti Park in the Wall Street area of New York, October 2011, during the Occupy Wall Street protest, when the threat of police attack was imminent.



Buchpräsentation Fabio Mauri: Ideologia e Memoria von Achille Mauri und Laura Cherubini / Book launch of Fabio Mauri: Ideologia e Memoria by Achille Mauri and Laura Cherubini



Die Absolut Bar des Maybe Center for Conviviality im Ständehaus, entworfen von dem Künstler Xabier Salaberria / The Absolut Bar of the Maybe Center for Conviviality at Ständehaus, designed by artist Xabier Salaberria



Vortrag von W. J. T. Mitchell im Ständehaus / Lecture by W. J. T. Mitchell at Ständehaus



Time/Bank, Give Yourself Credit, Gespräch mit / talk with Paul Glover



Sanja Iveković's Poster im Hauptbahnhof / Sanja Iveković's poster at Hauptbahnhof



Critical Art Ensemble, Winning Hearts and Minds, 2012

11/06–2012, Kassel

The Artists' Congresses: A Congress

This congress gathers artists and scholars from the fields of art history, philosophy, and cultural studies to address questions related to the history of artists' voices.



Claudia Hummel spricht an der Eröffnung des Studio d(13) für Kids und Teens / Inauguration of Studio d(13) for Kids and Teens with Claudia Hummel speaking

Die Künstlerkongresse: Ein Kongress / The Artists' Congresses: A Congress: Chus Martínez, Cesare Pietrouisti, Lia Perjovschi, Juliane Rebentisch, Khalil Rabah, Ayreen Anastas



dOCUMENTA (13)-Café im Nordflügel des Hauptbahnhofs / dOCUMENTA (13) Café in the north wing of Hauptbahnhof



Ida Applebroog, I SEE BY YOUR FINGERNAILS THAT YOU ARE MY BROTHER, 2012



Lesebereich in der Neuen Galerie mit den Publikationen der dOCUMENTA (13) / Reading area with dOCUMENTA (13)'s publications at Neue Galerie



Emily Jacir's Banner am Balkon des Zwehrenturms / Emily Jacir's banners on Zwehrenturm's balcony

12/06–2012, Kassel

5 pm: Keynote Lecture by Salah M. Hassan—Between Négritude and Negrophilia: African Artists and Writers' Congresses from Paris to Algiers

African/black intellectual movements such as Négritude and Pan-Africanism are explored in contrast to the Negrophilia that has dominated the European reception of African/black culture and arts.



Dora García,
KLAU MICH,
2012



Michael Portnoy,
27 Gnosis, 2012



Llyn Foulkes,
The Machine,
1979–2012

Jérôme Bel,
Disabled Theatre,
2012



Albert Serra,
The Three Little Pigs, 2012
(Filmstill / film still)



Jessica Warboys,
Thunderclap, 2012

*Diskussionsrunde anlässlich der Premiere des Filmprogramms
»Verbotenes und populäres Kino« im Gloria Kino / Roundtable
discussion on the occasion of the premiere of the "Banned and
Popular" program of films at the Gloria Cinema.
Von links nach rechts / From left to right: Erika Gregor, Ulrich
Gregor, Harmut Becker, Adam Kleinman, Carolyn Christov-
Bakargiev, Chus Martínez*



Issa Samb, La balance déséquilibrée
(Out of balance), 2012



16/06–2012, Kassel

6 pm: Keynote Lecture by Lydia Davis—Short and Shorter:
Stories by Lydia Davis

The American writer Lydia Davis gives a reading of her recent stories—published and unpublished. Some of her stories are close to poetry, while others seem to belong to the realm of meditation or philosophical investigation.

Eingang zu Javier Téllez' Installation am
Hauptbahnhof / Entrance to Javier Téllez's
installation at Hauptbahnhof



Claire Pentecost, Senkrechte Pfeiler zur
Zucht von Nutzpflanzen in Gegenden mit
Landmangel / Vertical pillars to grow food
in land-poor communities



Abraham Cruzvillegas, Untitled
nonproductive activities, 2012

Rotunde im Fridericianum: Das »Brain« /
Rotunda in the Fridericianum: The Brain



Installationsansichten / Installation views



Horacio Larrain Barros, Auswahl von Originaldias der Nebelfänger-Experimente / selection of original slides on fog experiments, 1980-92



Ahmed Basiony, from day 2: a documentary video, January 26th, 2011, 2011



Konrad Zuse, Funktionsmodell, ca. 1985, und / and Vyacheslav Akhunov, Art-cheology Notizbuch / notebook, 1975-86



Lee Miller und / and David E. Scherman in Hitlers Badewanne / Hitler's bathtub, 16 Prinzregentenplatz, München / Munich, Germany, 1945



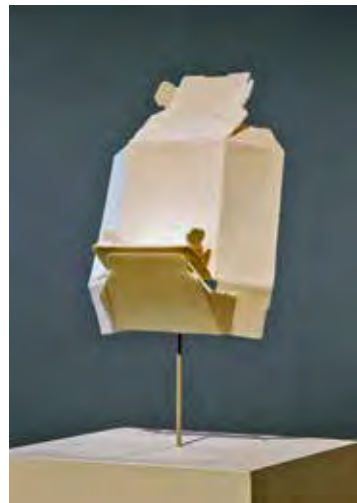
Eine Auswahl der verschiedenen Editionen von Man Rays / A selection of the various editions of Man Ray's *Objet indestructible* (Indestructible Object), 1923-65

Vitrine mit Arbeiten von / with works by Man Ray und einer Auswahl von Gegenständen aus dem Badezimmer von Hitlers Wohnung / and a selection of bathroom articles once belonging to Hitler's apartment, darunter / among them *Die Ausschauende*, 1936, von / by Rudolf Kaesbach





Installationsansicht
mit Arbeiten von /
Installation view
with works by Judith
Hopf, Vandy Rattana
und / and Vu Giang
Huong



Judith Hopf, Mask, 2012



Judith Barry,
For when all that was read was . . . so as not to be unknown
Codex | polyhedron book,
2012

Vitrine mit Arbeiten und Objekten
von / with works and objects by
Giorgio Morandi und / and
Wael Shawky, Tencred,
2011-12



Giorgio Morandi,
Installationsansicht /
installation view





Objekte, die im libanesischen Bürgerkrieg beschädigt wurden
und Etel Adnan's Palettmesser / Objects damaged during the
Lebanese Civil War and Etel Adnan's palette knife



Drei Keramiken von / Three ceramics
by Antoni Cumella



Zwei Keramiken von / Two ceramics
by Julia Isidrez und / and Juana
Marta Rodas



Horst Hoheisel, Dokumente zum
Aschrottbrunnen / documents about
Aschrott Fountain,
1908-2012



Gustav Metzger,
Untitled,
ca. 1954



Tamás St.Turba,
Czechoslovak Radio 1968,
1969-2012



Francesco Matarrese,
The Challenge,
2012



Kai Althoff,
A drawing to Ms. Rosalie Friedberg
and her cat Red Oscar,
2012



Sam Durant,
Calcium Carbonate (ideas spring from deeds
and not the other way around),
2011



Mohammad Yusuf Asefi,
Dare Shamali, 2011, und /
and Tacita Dean,
c/o Jolyon, 2012



Julio González,
Installationsansicht /
installation view



Ein Brief von Kai Althoff an Carolyn
Christov-Bakargiev, 24. Mai 2011 / A letter to
Carolyn Christov-Bakargiev by Kai Althoff,
May 24, 2011

Khaled Hourani mit / with
Amjad Ghannam und / and
Rashid Masharawi,
Picasso in Palestine,
2012
(Detail / detail)



Geal Floyer,
'Til I Get It Right,
2005



John Menick,
Subliminal Projection Company,
Volume One: Rain/Volume Two: Waves, 2009,
Installationsansicht / installation view





Hannah Ryggen,
Installationsansicht /
installation view



Amy Balkin,
Public Smog: Earth's Atmosphere as
UNESCO World Heritage Site,
2012

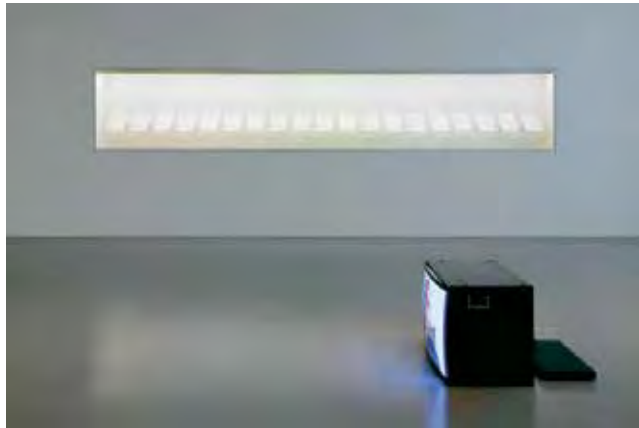


Korbinian Aigner,
Äpfel / Apples, 1912–1960, und /
and Mark Lombardi, Index Cards:
Series 1–3

Installationsansicht /
Installation view



Anton Zeilinger,
Quanten heute /
Quanta Now,
2012



Mario Garcia Torres,
Installationsansicht /
installation view



Mario Garcia Torres,
Have You Ever Seen The Snow?,
2010



Alighiero Boetti, Mappa, 1971,
Installationsansicht / installation view



Ida Applebroog,
I SEE BY YOUR FINGERNAILS
THAT YOU ARE MY BROTHER: Journals,
1969-2011

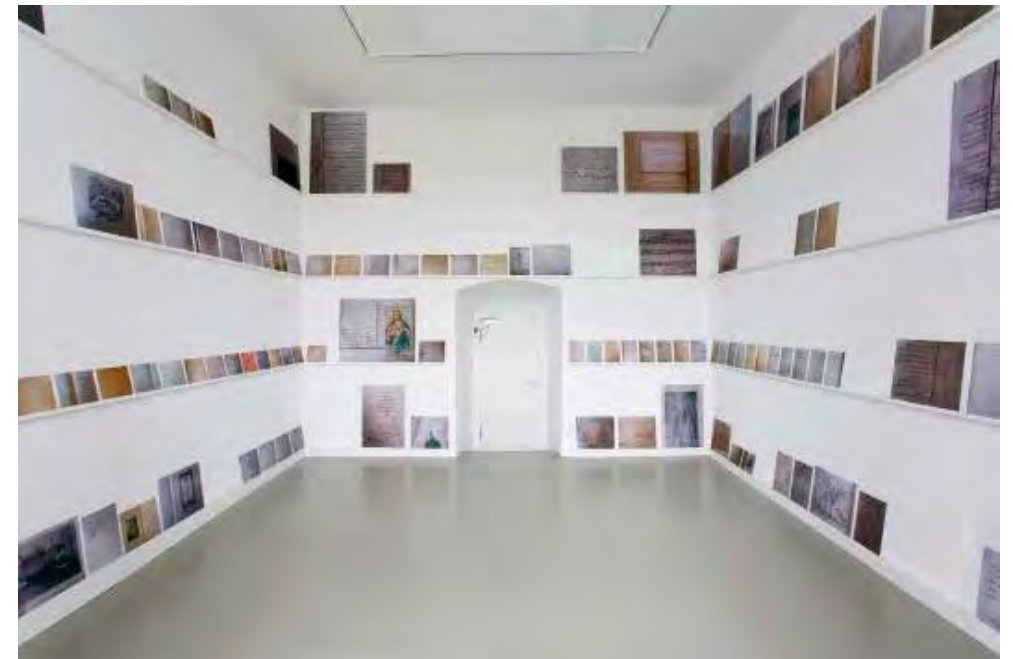


Pratchaya Phinthong,
Sleeping Sickness,
2012

Michael Rakowitz,
What Dust Will Rise?,
2012



Mariana Castillo Deball,
Uncomfortable Objects,
2012



Family Jacir,
ex libris,
2010-12



Raum gestaltet von / Room designed by Carolyn
Christov-Bakargiev für / for Christoph Menke mit
/ with Chus Martínez, Seminar: Was ist Denken?
Oder ein Geschmack, der sich selbst verhasst
ist / Seminar: What is Thinking? Or a Taste that
Hates Itself,
2012



Emily Jacir, Banner
am / banners
on Zwehrenturm

Vann Nath,
Interrogation at
the Kandal Pagoda,
2006



Llyn Foulkes,
The Awakening,
1994-2012



Llyn Foulkes,
The Machine,
1979-2012

Mariam Ghani,
A Brief History of Collapses,
2011-12



Sopheap Pich,
Installationsansicht /
installation view





Anna Boghiguan,
Unfinished Symphony,
2011–12 (Detail / detail)



Anna Boghiguan,
Installationsansicht /
installation view



Charlotte Salomon,
Leben? oder Theater? Ein Singspiel / Life?
or Theater? A Play with Music,
1941–42 (Auswahl / selection)





Goshka Macuga,
Of what is, that it is; of what is not, that it is not 1,
2012



Doreen Reid Nakamarra,
Untitled,
2009



Installationsansicht mit Arbeiten von /
Installation view with works by Doreen Reid Nakamarra (Podest /
pedestal) und / and Warlimpirrnga Tjapaltjarri (Wand / wall)



Kader Attia,
The Repair from Occident to
Extra-Occidental Cultures,
2012



Fabio Mauri,
Installationsansicht /
installation view



Salvador Dalí,
Espagne,
1938



Salvador Dalí,
Le grand paranoïaque,
1936

Alexander Tarakhovsky,
Epigenetic Reset,
2012 (Detail / detail)



Renata Lucas,
Ontem, areias movediças
(Yesterday, quicksands),
2012



Installationsansicht /
Installation view

Friedrichsplatz



Guillermo Faivovich & Nicolás Goldberg,
the weight of uncertainty,
2012



Kristina Buch,
The Lover,
2012



Ana Prvacki,
Greeting Committee,
2012



Seth Price,
Folklore U.S., 2012; Spring/
Summer 2012 Collection,
2011-12



Rossella Biscotti,
Il Processo (The Trial),
2010-12



Installationsansicht mit Arbeiten von /
Installation view with works by Adriana Lara und /
and Maria Martins

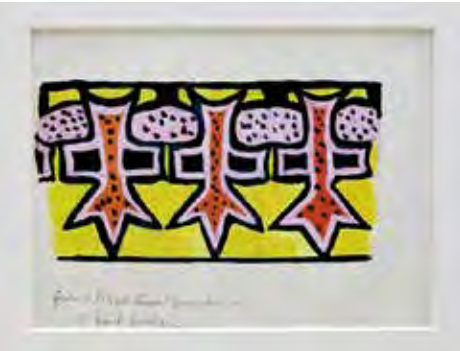


Adriana Lara,
Unpurposely with Purpose,
2012

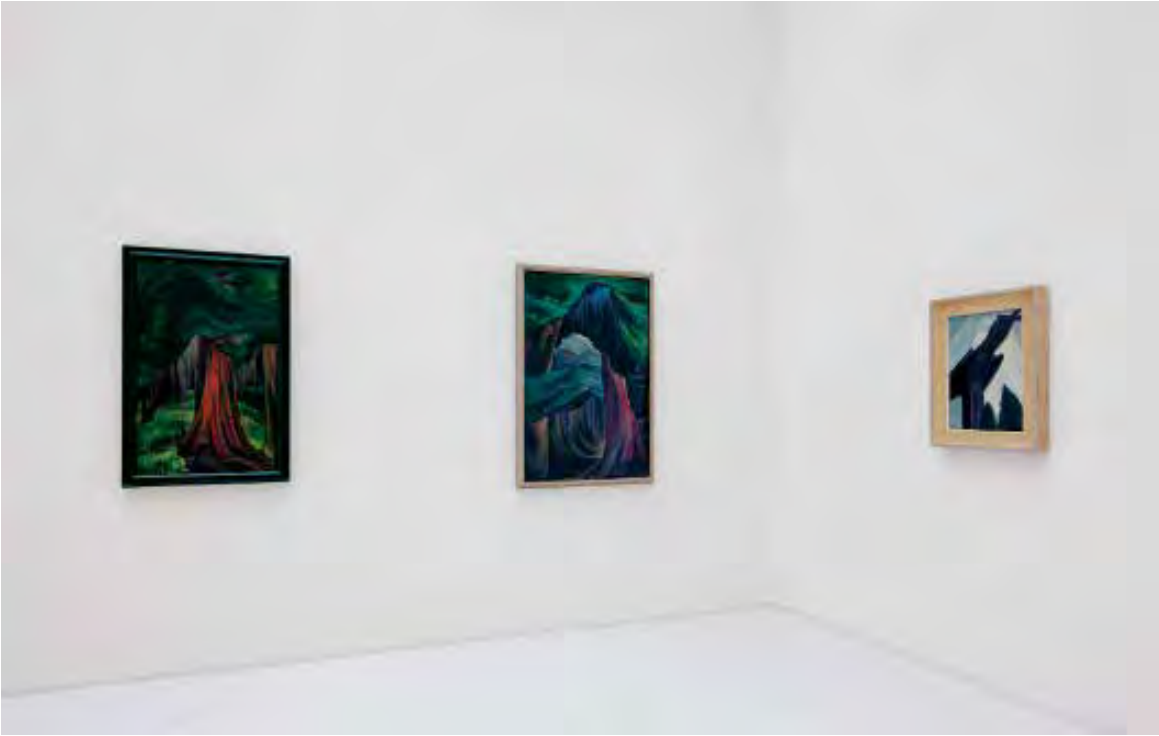


Maria Martins,
Installationsansicht /
installation view

Margaret Preston,
Design from a Pikan shield,
ca. 1927



Gordon Bennett,
Installationsansicht /
installation view



Emily Carr,
Installationsansicht /
installation view



Stuart Ringholt,
Anger Workshops,
2008/2012



Margaret Preston,
Installationsansicht /
installation view





Susan Hiller,
Die Gedanken sind frei: 100 songs for the
100 days of dOCUMENTA (13),
2011–12



Khadim Ali,
The Haunted Lotus,
2011–12



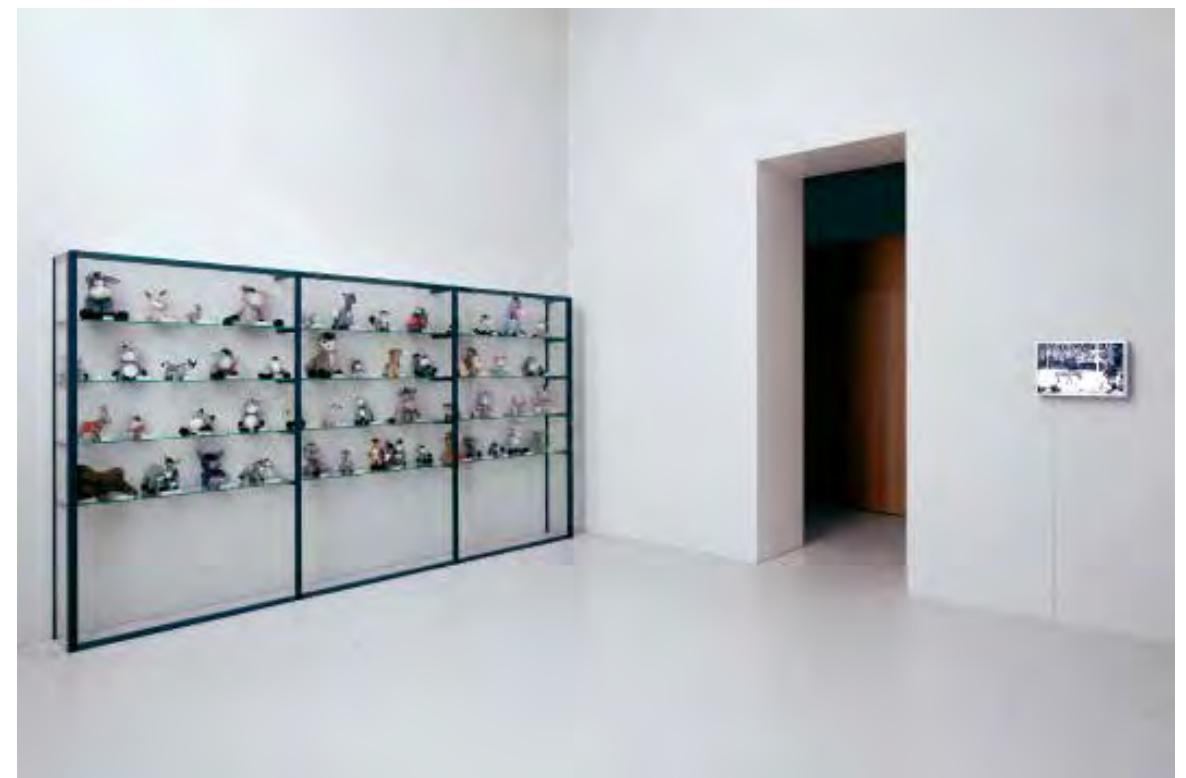
Aníbal López,
Drawings,
2007/2008/2011/undatiert / undated



Zanele Muholi,
Faces and Phases, 2011–12,
und / and Difficult Love,
2010



Andrea Büttner,
Little Sisters: Luna Park Ostia,
2012



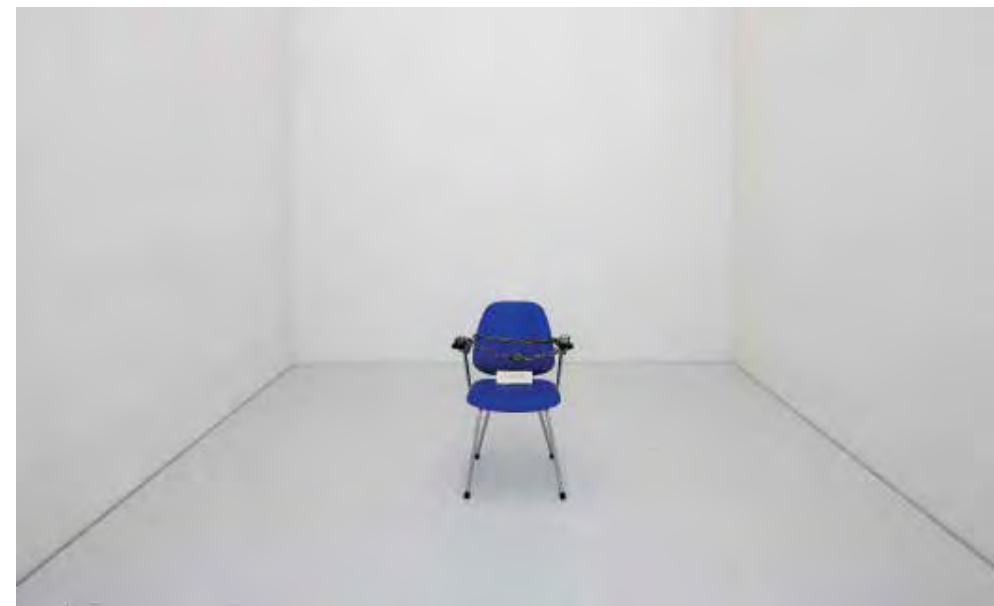
Sanja Iveković,
The Disobedient
(The Revolutionaries), 2012



*Fusun Onur,
Dance of the Crows,
2012*



*Geoffrey Farmer,
Leaves of Grass,
2012*



*Fusun Onur,
Untitled,
1993-2012*



Roman Ondák,
Observations,
1995/2011



Hassan Khan,
The Knot, 2012, und / and
Blind Ambition, 2012



Wael Shawky,
Caberet Crusades: The Horror Show File,
2010/Stage, 2012/The Path to Cairo, 2012



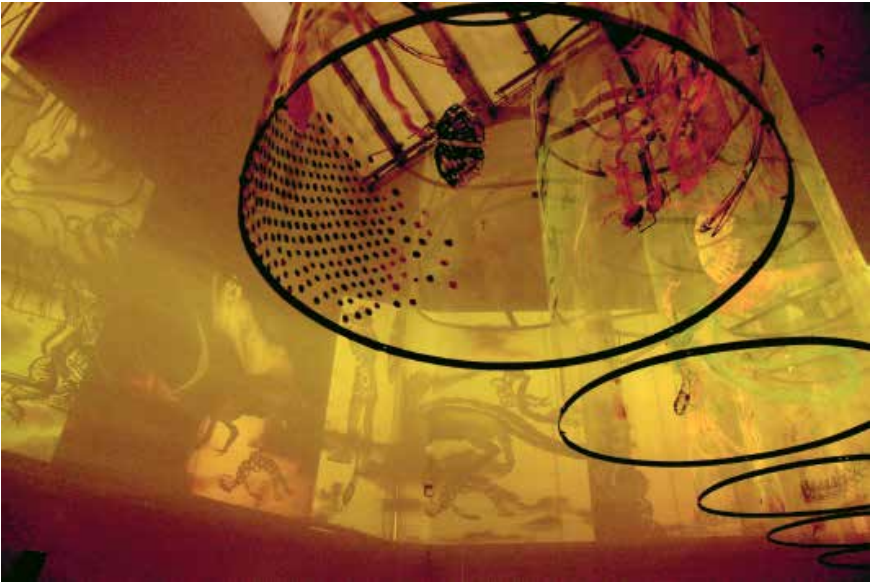
Gustav Metzger,
Steel Paintings,
1958-59



Gustav Metzger,
Too Extreme. A Selection of Works on Paper
by Gustav Metzger Made from 1945 to 1959/60,
1945-1959/60



Nalini Malani,
In Search of Vanished Blood,
2012



Julie Mehretu,
Mogamma (A Painting in Four Parts),
2012





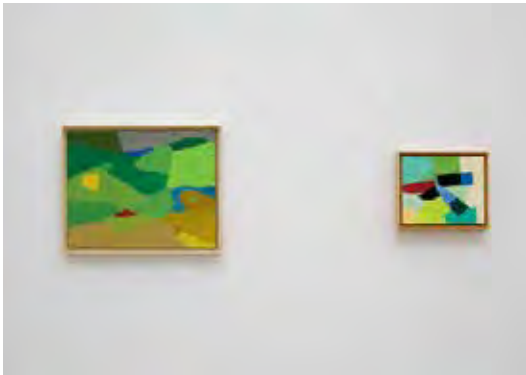
Yan Lei,
Limited Art Project,
2011-12



MOON Kyungwon & JEON Joonho,
News from Nowhere. El Fin del Mundo,
2012



Etel Adnan,
Installationsansichten /
installation views





Thomas Bayle,
Flugzeug / Airplane,
1982–83
(Detail / detail)

Thomas Bayle,
Installationsansicht /
installation view

Brüder Grimm-Museum / Brothers Grimm Museum



Nedko Solakov,
Knights (and other dreams),
2010–12





Aase Texmon Rygh,
Installationansicht /
installation view



Toril Johannessen,
Extraordinary Popular Delusions,
2012



Amar Kanwar,
The Sovereign Forest,
2012 (Details / details)



Mark Dion,
Xylotheque Kassel,
2011-12



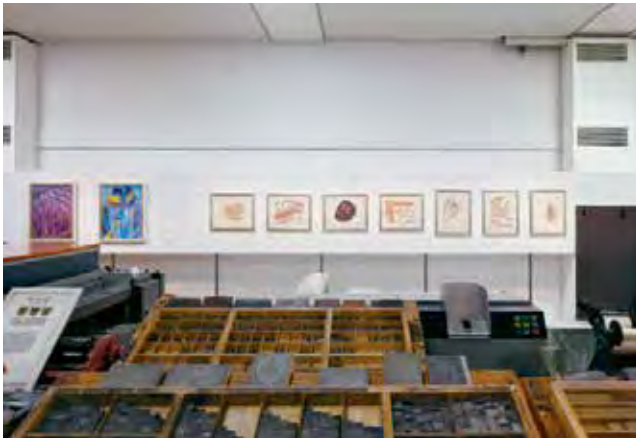
Claire Pentecost,
Soil-erg,
2012



Maria Thereza Alves,
The Return of a Lake,
2012



AND AND AND,
Non-capitalist Herbal Tea Garden,
2010-12



Konrad Zuse,
Installationsansichten /
installation views



David Link,
LoveLetters_10,
2009 (Detail / detail)



Erkki Kurenniemi,
In 2048,
2012



Mika Taanila,
Suomen sähköisin kunta (The Most Electrified Town in Finland),
2004–12



Ryan Gander,
I Had a Message from the Curator,
2012



Jerónimo Voss,
Die Ewigkeit durch die Sterne / Eternity through the Stars,
2012



Karlsaue / Karlsaue Park



Massimo Bartolini,
Untitled (Wave),
1997-2012



Fernrohre gerichtet auf Arbeiten in
der Karlsaue / Telescopes focused
on artworks in the Karlsaue park



Carol Bove,
Flora's Garden,
2012



Lori Waxman,
60 wrd/min art critic,
2005–fortlaufend / ongoing



Natascha Sadr Haghighian,
Pfad / Trail,
2012

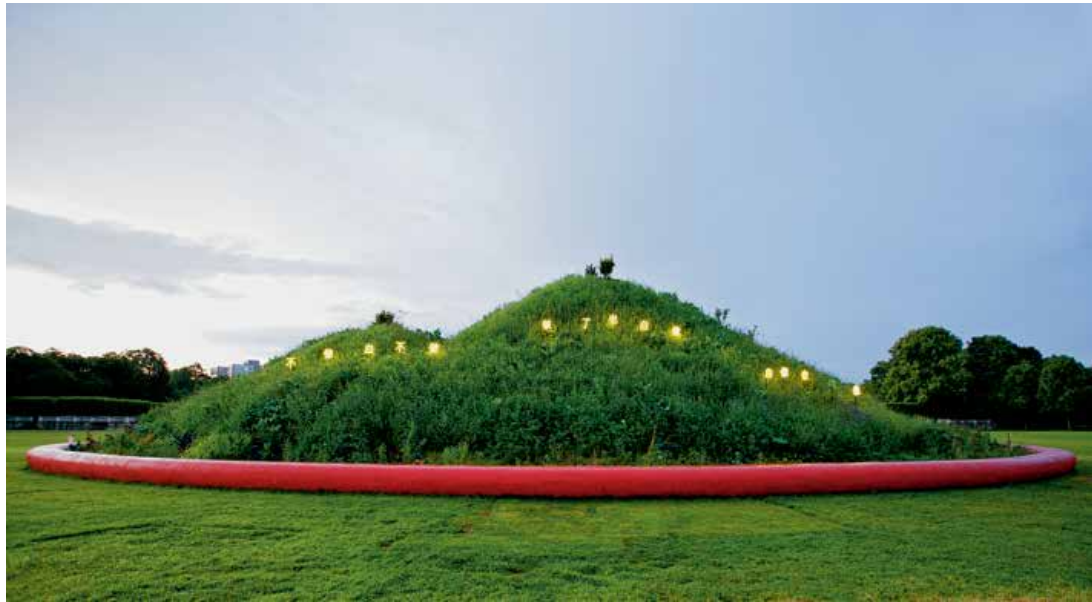


Barmak Akram,
Phytomorphismes,
2012



Robin Kahn & La Cooperativa Unidad Nacional Mujeres
Saharais (The National Union of Women from Western Sahara),
The Art of Sahrawi Cooking,
2012





*Song Dong,
Doing Nothing Garden,
2010-12*



*Issa Samb,
La balance déséquilibrée (Out of balance),
2012*





Gunnar Richter,
Der Umgang mit der nationalsozialistischen Zeit – Eine lokale
Studie über ein Verbrechen der Endphase des Zweiten
Weltkrieges. Methoden des Recherchierens / Dealing with
the Era of National Socialism—A Regional Study of a Crime
in the Final Phase of World War II. Methods of Researching,
1981/2012



Maria Loboda,
The Work is Dedicated to an Emperor,
2012

Tarek Atoui,
Metastable Circuit 1,
2011–12



AND AND AND,
Kiosk für Solidarität, Ökonomie, Nahrung
aus biologischem Anbau /
Solidarity Economy Organic Food Kiosk,
2012



Joan Jonas,
Reanimation (In a Meadow),
2010–12

Ruth Robbins und / and Red Vaughan Tremmel,
Subjects of Desire: Relics of Resistance,
2012



Chiara Fumai,
The Moral Exhibition House,
2012



Fiona Hall,
Fall Prey,
2009–12



Doug Ashford,
Many Readers of 1 Event,
2012



Omer Fast,
Continuity,
2012
(Film still / film still)



CAMP
(Shaina Anand und / and Ashok Sukumaran),
The Boat Modes,
2009-12



Manon de Boer,
One, Two, Many,
2012





Paul Ryan,
Installationsansichten mit /
installation views with
Inventing Threeing for dOCUMENTA (13),
Three Rugs for Threeing,
edition for / Edition für dOCUMENTA (13),
Water Chreods for dOCUMENTA (13),
2012



Apichatpong Weerasethakul,
The Importance of Telepathy,
2012

Time/Bank (e-flux: Julieta Aranda & Anton Vidokle),
Time/Bank,
2009-fortlaufend / ongoing



Araya Rasdjarmrearnsook,
Village and Elsewhere: In this circumstance the sole object
of attention should be the treachery of the moon,
2012





Attila Csörgő,
Squaring the Circle,
2012



Ryan Gander,
Escape Hatch to Culturefield,
2012



Pedro Reyes,
SANATORIUM,
2012



Marcos Lutyens und / and Raimundas Malašauskas, featuring Sissel Tolaas,
Hypnotic Show in the Reflection Room,
2012





Anna Maria Maiolino,
HERE & THERE,
2012



Susan Hiller,
Die Gedanken sind frei: 100
songs for the 100 days of
dOCUMENTA (13),
2011-12



Thea Djordjadze,
As sagas sa,
2012



Arkansas-Black-Apfelbaum, gepflanzt von /
Arkansas Black Apple tree planted by Jimmie
Durham, 2011



Jimmie Durham,
THIS STONE IS FROM THE MOUNTAIN/
THIS STONE IS FROM THE RED PALACE,
1992

Jimmie Durham,
The History of Europe,
2011



Sam Durant,
Scaffold,
2012



Dinh Q. Lê in Zusammenarbeit mit / in collaboration with Vu Giang Huong, Quang Tho, Huynh Phuong Dong, Nguyen Thu, Truong Hieu, Phan Oanh, Nguyen Toan Thi, Duong Anh, Minh Phuong, Kim Tien, Quach Phong, Nguyen Thanh Chau, Light and Belief: Voices and Sketches of Life from the Vietnam War, 2012

Anri Sala,
Clocked Perspective,
2012



Christian Philipp Müller,
Mangold-Fähre (Der Russe kommt
nicht mehr über die Fulda) /
Swiss Chard Ferry (The Russians
aren't going to make it across the
Fulda anymore),
2012



*Gabriel Lester,
Transition 2012,
2012*



*Alexandra Sukhareva,
being of mother is bone,
2011-12*



*Rosemarie Trockel,
Tea Party Pavillon,
2012*



*Shinro Ohtake,
MON CHERI: A Self-Portrait as a
Scrapped Shed,
2012*

Janet Cardiff & George Bures Miller,
Forest (for a thousand years),
2012



Gareth Moore,
A place—near the buried canal,
2011–12



Brian Jungen,
Dog Run,
2012



On Retreat: Choralily,
A Writers' Residency



Pierre Huyghe,
Untilled,
2011-12



The Worldly House
(Ein Archiv inspiriert von Donna Haraways
Schriften über Multispezies-Koevolution,
zusammengestellt und präsentiert von
Tue Greenfort / An Archive Inspired by
Donna Haraway's Writings on Multi-Species
Co-Evolution, Compiled and Presented by
Tue Greenfort)



The Worldly House

Teilnehmende Künstler / Participating artists:

Marina Abramović, Jawad Al Malhi, Allora & Calzadilla, Francis Alÿs, Julieta Aranda, Brandon Ballengée, Thomas Bayrle, Lynda Benglis, Francesco Bertelé, Rachel Berwick, Joseph Beuys, John Bock, Marcel Broodthaers, Kristina Buch, Andrea Büttner, Pier Paolo Calzolari, Janet Cardiff & George Bures Miller, Cheto Castellano, Marcus Coates, Beatriz da Costa, Lee Daniel, Wim Delvoye, Marta de Meneses, Massimiliano & Gianluca De Serio, Jacques Derrida, Mark Dion, Christa Donner & Andrew Yang, Jimmie Durham, Sam Easterson, Gia Edzgveradze, Jan Fabre, Thomas Feuerstein, Christian Fogarolli, Claudia Fontes, Gloria Friedmann, Fernando Garcia-Dory, Matthew Geller, Tue Greenfort, Henrik Håkansson, Kathy High, Judith Hopf, Khaled Hourani, Pierre Huyghe, Nikola Irmer, John Isaacs, Eduardo Kac, Luk Kahlo, Christoph Keller, Mike Kelley, Vitaly Komar, Jannis Kounellis, Jeff Koons, Aron Kramer, Louise Lawler, Jo Longhurst, Kristin Lucas, Marcos Lutyens, Flo Maak, Tea Mäkipää, Eva Marisaldi, Reiner Maria Matysik, Lin May, Rachel Mayeri, Ryan McGinley, Alexander Melamid, Aurelia Mihai, Antoni Miralda, Ciprian Muresan, Rivane Neuenschwander, Maïke Maja Nowak, Shaun O'Dell, Henrik Olesen, Lissette Olivares, Erkan Özgen & Sener Özmen, Paignton Zoo Environmental Park, Charlemagne Palestine, Christodoulos Panayiotou, Patricia Piccinini, Lea Porsager, Lucy Powell, Jo Ractliffe, Araya Rasdjarmrearnsook, Hannah Rickards, Coco Rico, Miguel Angel Rios, Paul Ryan, Anri Sala, Shelly Silver, Dana Sherwood, Åsa Sonjasdotter, Tamás St.Aubý, Jonathan Trouern-Trend, Jens Ullrich, Franco Vaccari, Koen Vanmechelen, Sergio Vega, Chris Watson, William Wegman, Pablo Wendel, Yan Lei, Sun Yuan und / and Yu Peng, Adam Zaretsky, Ella Ziegler



Akram Zaateri,
Time Capsule,
2012



Lea Porsager,
Anatta Experiment,
2012

Hauptbahnhof



Haris Epaminonda und / and
Daniel Gustav Cramer,
The End of Summer,
2012



Haegue Yang,
Approaching: Choreography
Engineered in Never-Past Tense,
2012



Lara Favaretto,
Momentary
Monument IV
(Kassel),
2012



Susan Philipsz,
Study for Strings,
2012



Javier Téllez,
Artaud's Cave,
2012





The Otolith Group,
The Radiant,
 2012 (Filmstill / film still)

AND AND AND,
commoning in kassel
and other proposals
towards cultures of common(s),
revocation, and non-capitalist life,
 2010–12



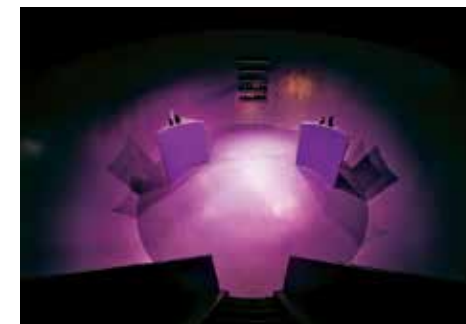
Clemens von Wedemeyer,
Muster (Rushes),
 2012



William Kentridge,
The Refusal of Time,
2012



Michael Portnoy,
27 Gnosis,
2012



István Csákány,
Ghost Keeping,
2012

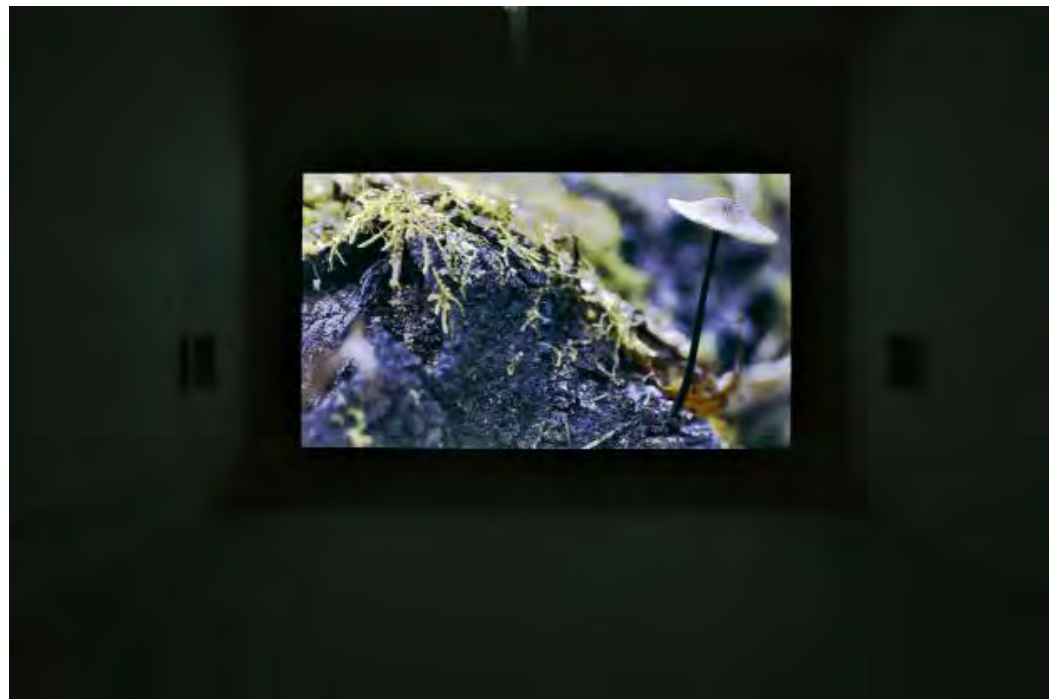


Christodoulos
Panayiotou,
Independence
Street, 2012, und /
and The Sea,
2012



Seth Price,
Folklore U.S.,
2012,
2. Letters,
2012

Willie Doherty,
Secretion,
2012
(Filmstill / film still)

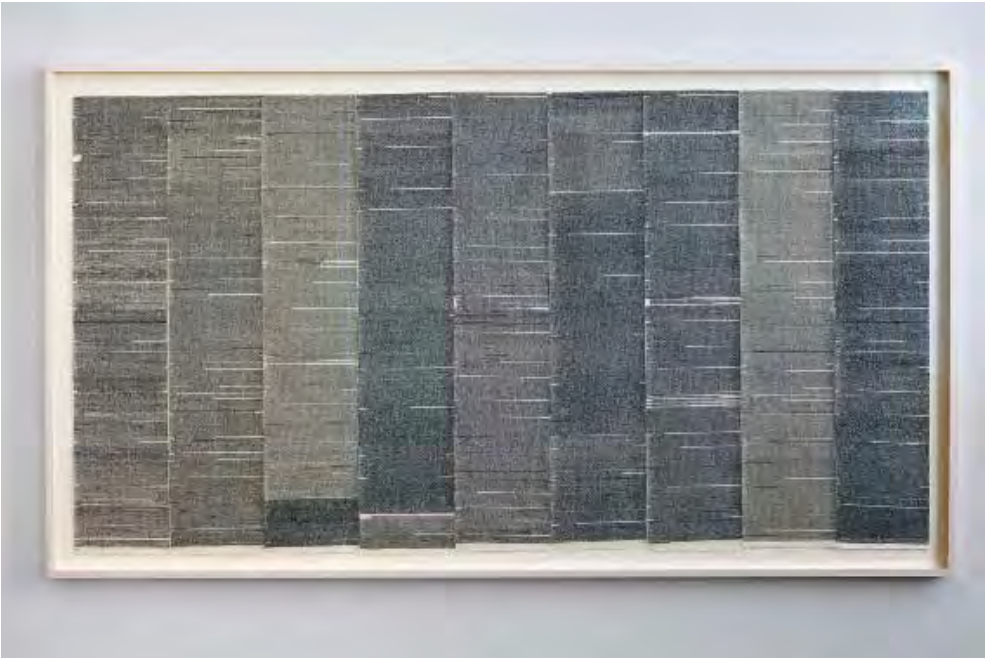


Bani Abidi,
Death at a 30 Degree Angle,
2012

Kudzanai Chiurai,
Zwei Arbeiten / Two works, Untitled,
2012



Rabih Mroué,
The Fall of a Hair, 2012,
Teil 1 / Part 1:
The Pixelated Revolution



Simryn Gill,
Where to draw the line,
2011-12

Florian Hecker,
Chimärisation / Chimerization,
2012





Tejal Shah,
Between the Waves,
2012

**Oberste Gasse 4 (ehemaliges Elisabeth Krankenhaus /
Ex-Elisabeth Hospital)**

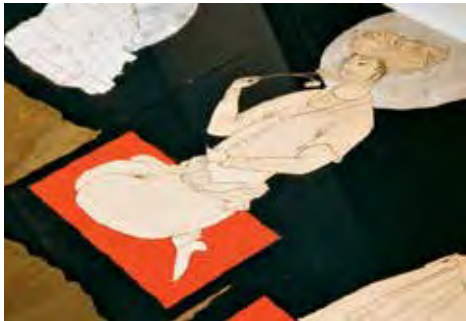


Abul Qasem Foushanji,
Sound installation,
2012



Jessica Warboys,
Sea Painting, Minack, 2012,
und / and Pageant Roll, 2012

Mohsen Taasha,
Untitled,
2012





Zalmāi,
Ghost War. Playing With Empires,
2012



Seminare /
Seminars in Kabul



Zainab Haidary,
Paintings,
2012





Barmak Akram,
Keramik / Ceramics,
2012



Masood Kamandy,
Aus der Serie / From the series
Superpositional,
2012



Rahraw Omarzad,
Gaining and Losing,
2012



Jeanno Gaussi,
Family Stories,
2011-12



Lida Abdul,
What We Have Overlooked,
2011



Ayreen Anastas & Rene Gabri, In the Horizon of the Infinite—We have left the land and have gone aboard ship! We have broken down the bridge behind us, nay, more, the land behind us! Well, little ship! look out! Beside thee is the ocean; it is true it does not always roar, and at times it lies spread out like silk and gold and gentle reverie. But times will come when you will feel that it is infinite, and that there is nothing more frightful than infinity. Oh, the poor bird that felt itself free, and now strikes against the walls of this cage! Alas, if home sickness for the land should attack thee, as if there had been more freedom there, and there is no “land” any longer!, 2007-12



Walid Raad, Scratching on Things I Could Disavow, 2007-fortlaufend / ongoing



Akram Zaatari, The End of Time, 2012



Abseits der Hauptschauplätze / Off the Main Sites



Gerard Byrne,
A man and a woman
make love,
2012



Theaster Gates,
12 Ballads for the Huguenot House,
2012



Lawrence Weiner,
THE MIDDLE OF
THE MIDDLE OF
THE MIDDLE OF,
2012



Theaster Gates,
12 Ballads for the Huguenot House,
2012





Francis Alys,
Untitled,
2011-12



Adrián Villar Rojas,
Return the World,
2012



Paul Chan,
Volumes – incomplete set,
2012



Aman Mojadidi,
Resolution,
2012



Allora & Calzadilla,
Raptor's Rapture,
2012



Horst Hoheisel,
Aschrottbrunnen / Aschrott Fountain,
1987



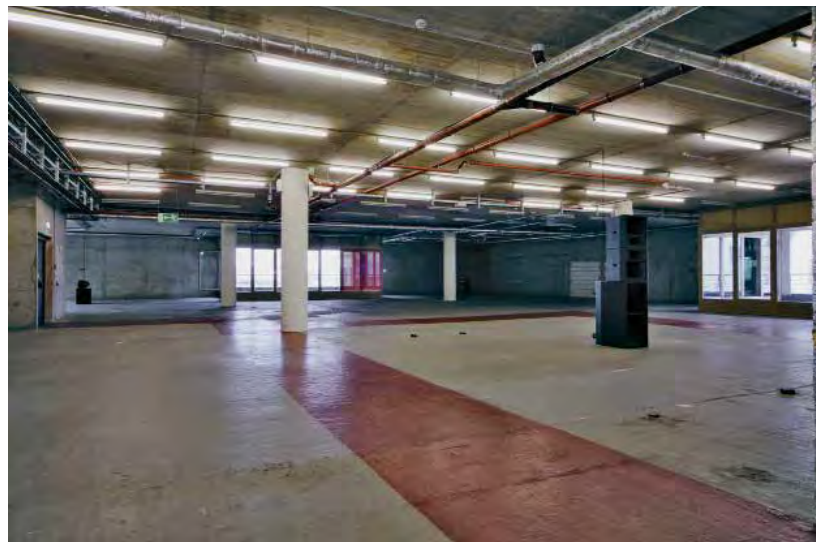
Warwick Thornton,
Mother Courage,
2012



Tacita Dean,
Fatigues,
2012



Trisha Donnelly,
Untitled,
2010–fortlaufend / ongoing



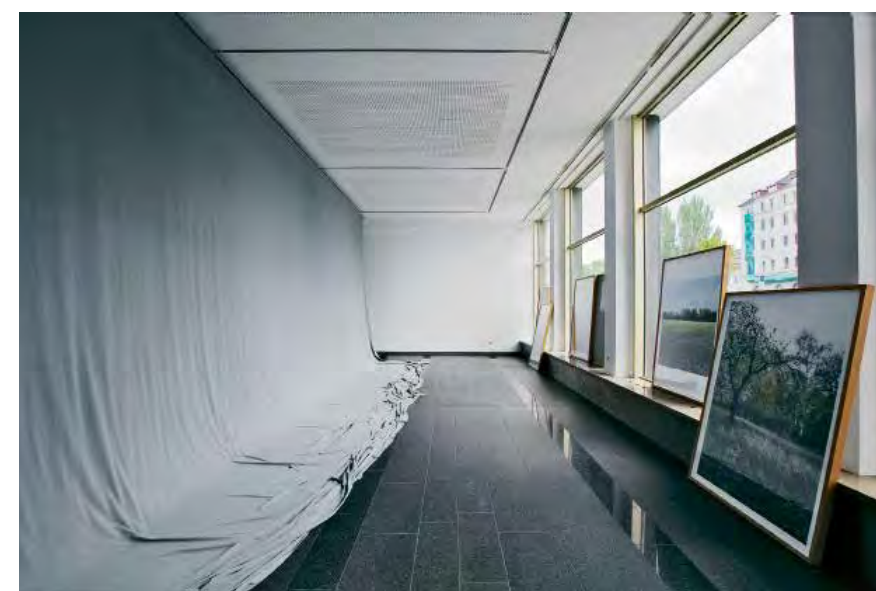
Cevdet Erek,
Raum der Rhythmen / Room of Rhythms,
2010-12



Renata Lucas,
Ontem, areias movediças
(Yesterday, quicksands),
2012



Matias Faldbakken,
Untitled
(Book Sculpture),
2008/2012



Ines Schaber
mit / with Avery F. Gordon,
The Workhouse, Room 2,
2012



Judith Hopf,
Bambuswald / Bamboo forest,
2012

17/06–2012 – 21/06–2012
Eine Ausstellung eröffnet in Kabul
An Exhibition Opens in Kabul



Andrea Viliani und / and
Lara Favaretto



Lara Favaretto,
Momentary Monument IV
(Kabul), 2012, Queen's Palace



Andrea Büttner's Arbeit im Queen's
Palace / Andrea Büttner's work
installed at Queen's Palace



Der Rosengarten der Fakultät für
bildende Kunst an der Universität
Kabul / Rose garden at the Faculty of
Fine Arts, Kabul University



Rosen und Stacheldraht um die
Universität Kabul / Roses and barbed
wire around Kabul University



Aman Mojadidi im /
at Queen's Palace



Chus Martínez und / and Michael Rakowitz
im / at Queen's Palace; hinten / in the back:
Aman Mojadidi und / and Katrin Lotz



Michael Rakowitz, What Dust
Will Rise?, Queen's Palace



Adrián Villar Rojas' Return the World im Hof
des Queen's Palace/ Adrián Villar Rojas' Return
the World in the courtyard of Queen's Palace



Zalmaï beim
Aufbau / installing



Andrea Viliani



Francis Alÿs, Vorführung von /
screening of Reel-Unreel,
Cinema Behzad



Studentische Arbeiten, die in den
Workshops von Barmak Akram
und Michael Rakowitz in Istanbül
und Bamiyan entstanden sind /
Student works, made during the
workshops held by Barmak Akram
and Michael Rakowitz in Istanbül
and Bamiyan



Aufbau / Installation,
Andrea Büttner,
Kabul Portfolio,
2012



Vortrag, Fakultät für bildende
Kunst der Universität Kabul /
Lecture, Faculty of Fine Arts,
Kabul University



Worldly Companions



Francis Alijs, Abassin Nessar,
Carolyn Christov-Bakargiev
und / and Ajmal Maiwandi



Giuseppe Penone,
Radici di pietra, 2012,
Bagh-e Babur



Francis Alijs, Vorführung von /
screening of Reel-Unreel,
Queen's Palace

22/06–2012 – 16/09–2012
Postskriptum / Postscriptum:
Kassel, Kabul, Alexandria—Kairo, Banff

21/06–19/07–2012, Kabul

Belagerungszustand, Hoffnung, Rückzug und Bühne in Afghanistan

Die vier wichtigsten Positionen, um die sich die dOCUMENTA (13) dreht – Belagerungszustand, Hoffnung, Rückzug und Bühne –, entsprechen vier möglichen Bedingungen, unter denen Künstler und Denker in der Gegenwart agieren. Diese Positionen sind nicht allumfassend, und ihre Bedeutung entsteht durch ihre Wechselbeziehungen und Resonanzen. Kabul und Bamiyan bilden zusammen eine Kreuzung dieser Bedingungen. Hier erleben Künstler, zeitgleich zum Zustand der Hoffnung, oftmals auch den Belagerungszustand, wie auch den des Rückzugs und der Exponierung. Die Seminare fanden, nach einem ersten Treffen im Juni 2010, im Frühjahr und Sommer 2012 statt und mündeten in eine dazugehörige Ausstellung im Queen's Palace und im umliegenden Bagh-e Babur, die kuratorisch von dem Mitglied der Agenten-Kerngruppe der dOCUMENTA (13) Andrea Viliani und dem Künstler Aman Mojadidi organisiert wird. Die Ausstellung umfasst überwiegend Arbeiten, die in Afghanistan entstanden sind, und verwickelt das Publikum in einen Dialog voller Entsprechungen – zwischen Belagerung und Diaspora, Zusammenbruch und Wiederaufbau, Erinnerung und Fantasie, Vergangenheit und Zukunft – und wechselseitiger Evokationen beider Städte, Kabul und Kassel, die beide Zeugen der Zerstörung durch Krieg und der Notwendigkeit eines materiellen Wiederaufbaus und der geistigen Wiederherstellung sind. Auf diese Weise werden sie zu Bühnen, auf denen unsere Gegenwart zur Darstellung kommt oder transzendiert wird.

24/06–2012, 18 Uhr, Kassel

Vortrag von Nikos Papastergiadis – Ästhetischer Kosmopolitismus: Kunst schafft Welt

Kosmopolitismus ist das Produkt einer Vorstellung der Welt und eine ideale Form von Weltbürgertum. In diesem Vortrag argumentiert Nikos Papastergiadis, dass das Bedürfnis zu gestalten – eine Welt zu formen – ein ständiges Merkmal kritischer Vorstellungskraft ist, und dass seine zeitgenössischen Manifestationen durch das Konzept des ästhetischen Kosmopolitismus klarer erfasst werden.



Bagh-e Babur, Kabul

29/06–30/06–2012, Kassel

Über Geselligkeit: Ein Seminar über das Zusammenleben

Ausgehend vom Konzept der Geselligkeit oder Konvivialität, wie es der Philosoph Ivan Illich in seinem Text *Tools for Conviviality* (auf Deutsch unter dem Titel *Selbstbegrenzung. Eine politische Kritik der Technik* erschienen) 1973 beschrieb, befasst sich diese Konferenz mit den sozialen und politischen Dimensionen der Bedingungen des Zusammenlebens.

01/07–08/07–2012, Alexandria – Kairo

Alexandria – Kairo: Das Kairoer Seminar
Verschiedene Veranstaltungsorte in Kairo und Alexandria, Ägypten

Das Kairoer Seminar ist eine zweiteilige Veranstaltungsreihe und ein Austauschprogramm zwischen Kassel und Alexandria, bestehend aus Teil 1: *Das Kairoer Seminar. Studium* und Teil 2: *Das Kairoer Seminar. Das Seminar*. *Das Kairoer Seminar. Studium* ist ein von MASS Alexandria ausgerichtetes kollaboratives Studienprogramm, das zehn Studierende in die Diskussion zur dOCUMENTA (13) mit einbezieht, sich gemeinsam der Installation von Kunstwerken in Kassel widmet und schließlich *Das Seminar* in Alexandria inhaltlich vorbereitet. Der zweite Teil, *Das Kairoer Seminar. Das Seminar*, beinhaltet eine Reihe von Frühstückstreffen, Lesungen, Vorträgen, Diskussionen und gemeinschaftlichen Abendessen an bedeutenden Orten Alexandrias. Geladene Teilnehmer und Teilnehmerinnen werden aufgeteilt in »Grundtöne«, »Instrumente«, »Chorus« und »Begleitung«.

13/07–2012, 18 Uhr, Kassel

Vortrag von Jane Taylor – In Sprachen sprechen: Prosopopeia, Ventriloquismus und magisches Denken

In diesem Vortrag beschäftigt Jane Taylor sich mit den Bedeutungen, die aus ästhetischen Experimenten zu stimmlicher Authentizität erwachsen. Sie bezieht sich dabei sowohl auf Puppentheater und Bauchredkunst als auch auf Film und Video.

20/07–2012, 18 Uhr, Kassel

Vortrag von Dario Gamboni – Kreative Zerstörung/Zerstörerische Kreation

Die Motive für gegen Kunstwerke gerichteten Vandalismus können politisch, theologisch, ästhetisch oder auch pathologisch motiviert sein, nie sind sie jedoch ganz ohne Bedeutung. Gamboni, der sich ausführlich mit dem Thema auseinandergesetzt hat und dabei Zerstörung und Ikonoklasmus in der Kunst, von der Französischen Revolution bis zum heutigen Tag, aufspürte, zeigt, dass es sich bei manchen Akten der Zerstörung tatsächlich um Akte des Erschaffens handelt.

27/07–2012, 18 Uhr, Kassel

Vortrag von Griselda Pollock – Begegnungen mit Geschichte: Der namenlose Künstler als Erfinder der Erinnerung im Fall Charlotte Salomon und ihrer ungesehenen Begleiter, Sigmund Freud, Walter Benjamin, Hannah Arendt und Frida Kahlo

Mit ihrer Untersuchung des Themas der Namenlosigkeit und der Selbst-Benennung in Salomons einzigem Projekt, der Gemäldeserie *Leben? oder Theater?*, bietet Pollock eine neue, radikale, nicht-autobiografische Interpretation des Œuvres der Künstlerin.

28/07–2012, 18 Uhr, Kassel

Vortrag von Ali Brivanlou mit Pierre Huyghe – Über die Umkehr von Zeit und Raum

Eine Zygote verfügt über das Potenzial, jeden Zelltyp des menschlichen Organismus zu bilden. Im frühen embryonalen Stadium differenzieren sich die Zellen zu Geweben, dies führt zur Bildung von Organen wie dem Gehirn. Welcher Mechanismus bestimmt über das Schicksal dieser Zellen? Ist es möglich, diesen Prozess umzukehren und erwachsene Zellen so umzuprogrammieren, dass sie wieder die unglaublichen Eigenschaften von embryonalen Zellen annehmen?



Konstantin Kavafis' Haus / Constantine Cavafy's house, Alexandria



Valentine Studio, Banff

02/08–15/08–2012, Banff

Banff: The Retreat – Die Klausur
The Banff Centre, Banff, Kanada

The Retreat – Die Klausur findet im Banff Centre im Rahmen des jährlichen Forschungsresidenzprogramms Banff Research in Culture statt. Studierende, promovierte wissenschaftliche Mitarbeiter, Akademiker, Aktivisten, Autoren und Künstler aus aller Welt – darunter Teilnehmer der dOCUMENTA (13) – treffen sich, um gemeinsam zu forschen und Meinungen und Ideen auszutauschen. Gastdozenten halten im Laufe der Veranstaltung öffentliche Vorträge.

17/08–2012, 18 Uhr, Kassel

Doppelvortrag – Anton Zeilinger mit Graham Harman
Anton Zeilinger: Information in der Quantenwelt
Graham Harman: Ein anderes Modell von Objekten

In diesem Vortrag erklärt Anton Zeilinger, welche dreifache Rolle Information in der Quantenphysik spielt. Wie Graham Harman in seinem Vortrag ausführt, ist die Welt voller Objekte, die sich in zwei Varianten präsentieren: die dem Bewusstsein innewohnenden Begriffe, die die Phänomenologie als »intentionale« Objekte bezeichnet, und die »realen« Objekte, die über das Bewusstsein hinausweisen und einander beeinflussen, auch wenn gar keine empfindungsfähigen Organismen in Sicht sind.

07/09–2012, 18 Uhr, Kassel

Vortrag von Alexander Tarakhovsky – Kunst und mikrobiische Pathogenese als Antriebskraft der Evolution

Wir befinden uns in permanentem Kontakt mit der Umgebung, die unser Innerstes beeinflusst und manchmal auch verändert. Wir sind auch in Kontakt mit Kunst, die unsere Wahrnehmung, unser Denken, unser Verhalten beeinflusst und manchmal auch verändert. Sind Mikroben und Kunst deshalb ähnlich wirkende Kräfte der Evolution – erstere auf biologischer, letztere auf philosophischer Ebene?

08/09–09/09–2012, Kassel

Über künstlerische Forschung: Eine zweitägige Konferenz mit dem Kunstakademienetzwerk, entwickelt von der dOCUMENTA (13)

Was ist mit »künstlerischer Forschung« gemeint? Ist Forschung eine eigenständige Disziplin? Oder ist es der Begriff, der dazu verwendet wird, das Wissen zu benennen, das zu Kunst führt? Kann es beides sein? Wie beeinflusst sie Kunstgeschichte und das Schreiben? Wie fordert sie die Handlungsmacht heraus, die wir Kunst in der Gesellschaft zuschreiben? Kann Forschung gelehrt werden?

10/09–2012 und 15/09–2012, Kassel

Über Samen und Multispezies-Intra-Aktion: Die Enteignung von Leben

Über Samen und Multispezies-Intra-Aktion: Die Enteignung von Leben ist eine zweitägige öffentliche Konferenz, welche die ökologische Sichtweise der dOCUMENTA (13) zum Ausgangspunkt nimmt und auf einer globalen Allianz zwischen verschiedenen Formen von Forschung und Wissen aufbaut, die auf unterschiedlichen Gebieten aktiv entwickelt werden. Die Diskussion richtet ihr Hauptaugenmerk auf Fragen zu Nahrungsmitteln und Saatgut, Wasser und Land, Energie und Wachstumsrücknahme, aber auch auf den Menschen als lediglich eine von vielen Formen tierischen Lebens.

12/09–2012, 18 Uhr, Kassel

Vortrag von Carla Harryman mit Magda Mayas – Occupying Theodor W. Adorno’s »On Music and New Music«: A Re-performance

Carla Harryman übersetzt Adornos Essay in eine verbale Partitur für Sprechstimme und Klavierimprovisation. In Zusammenarbeit mit dem Komponisten Jon Raskin und der Pianistin Magda Mayas.

15/09–2012, 15:15 Uhr, Kassel

Vortrag von Vandana Shiva – Seed Freedom

Dieser Vortrag knüpft an Vandana Shivas Notizbuch Die Kontrolle von Konzernen über das Leben an, das in der dOCUMENTA (13)-Reihe 100 Notizen – 100 Gedanken erschienen ist und sich sowohl mit der Freiheit und Integrität von Leben als auch mit der Integrität menschlicher Freiheit befasst.

16/09–2012, Kassel

Die dOCUMENTA (13) endet; die Ausstellung in Kassel schließt.



Ständehaus, Kassel

Postscriptum



Mario Garcia Torres, The Unfolding of A, or an Uncompleted of B, (1972–2012), installiert im Wintergarten des One Hotel / as installed in the sunroom at the One Hotel site

21/06–19/07–2012, Kabul

Siege, Hope, Retreat, and Stage in Afghanistan

The four main positions around which dOCUMENTA (13) is articulated—Siege, Hope, Retreat, and Stage—correspond to four possible conditions in which artists and thinkers find themselves acting in the present. These positions are not comprehensive and acquire their significance through their mutual interrelation and resonance. Kabul and Bamiyan together constitute a crossroad of these conditions. The Seminars ran throughout spring and summer 2012, with a first meeting in June 2010, and conclude with a related exhibition at the Queen’s Palace and the surrounding Bagh-e Babur, organized curatorially by dOCUMENTA (13) member of Core Agent Group Andrea Viliani and artist Aman Mojadidi. The exhibition comprises works mainly produced in Afghanistan, engaging the audience in a dialogue full of correspondences—between siege and

diaspora, collapse and recovery, memory and fantasy, past and future—as well as mutual evocations of the history of two cities, Kabul and Kassel, both of which have witnessed destruction through war and the need for physical reconstruction and mental retrieval, becoming stages where our present is represented or transcended.

24/06–2012, 6 pm, Kassel

Keynote Lecture by Nikos Papastergiadis—Aesthetic Cosmopolitanism: Art Making World

Cosmopolitanism is the product of an idea of the world and an ideal form of global citizenship. In his lecture, Nikos Papastergiadis argues that the need to give form—to make a world—is a persistent feature of critical imagination and that its contemporary manifestations are more clearly grasped through the concept of aesthetic cosmopolitanism.

29/06–30/06–2012, Kassel

On Conviviality: A Seminar on Living Together

Taking as a point of departure the notion of conviviality described by the philosopher Ivan Illich in his text “Tools for Conviviality” (1973), this conference addresses the social and political dimension of the condition of living together.



Die Lepsius Street in Alexandria, in der der Dichter Konstantinos Kavafis wohnte / Lepsius Street in Alexandria, where the poet Constantine Cavafy lived

01/07–08/07–2012, Alexandria—Cairo

Alexandria—Cairo: The Cairo Seminar
Different venues in Cairo and Alexandria, Egypt

The Cairo Seminar is a study and exchange program between Kassel and Alexandria consisting of two parts: *The Cairo Seminar: Studium* and *The Cairo Seminar: The Seminar*. *The Cairo Seminar: Studium* is a collaborative study program at MASS Alexandria that involves ten students in a discussion of dOCUMENTA (13) in Alexandria, a collaboration in the installation of the artworks in Kassel, and, finally, the development of *The Seminar* back in Alexandria. The second part, *The Cairo Seminar: The Seminar*, is a series of breakfasts, readings, lectures, and discussions, as well as collective dinners, in significant venues in the city of Alexandria with invited participants (grouped into “Key Notes,” “Instruments,” “Chorus,” “Accompaniment,” and “Guest Accompaniment”).

13/07–2012, 6 pm, Kassel

Keynote Lecture by Jane Taylor—Speaking in Tongues: Prosopopela, Ventriloquism, and Magical Thinking

In this lecture, Jane Taylor considers the meanings that arise from aesthetic experiments in vocal authenticity. Her references range from puppetry and ventriloquism to film and video.

28/07–2012, 6 pm, Kassel

Keynote Lecture by Ali Brivanlou with Pierre Huyghe—On the Reversal of Time and Space

A zygote is a totipotent cell that has the potential to form every cell type of the adult organism. During the early life of the embryo, cells differentiate into tissues, brain, and other organs. But which mechanisms decide the fate of these totipotent cells? Is it possible to reverse the process and to reprogram adult cells to achieve the incredible properties of those of the embryo?

02/08–15/08–2012, Banff

Banff: The Retreat
The Banff Centre, Banff, Canada

The Retreat takes place at The Banff Centre in conjunction with the annual research residency program Banff Research in Culture. Graduate students, postdoctoral fellows, academics, activists, writers, and artists from around the world—including artists involved in dOCUMENTA (13)—get together to engage in research and exchange opinions and ideas. Guest faculty present lectures open to the public during the event.

17/08–2012, 6 pm, Kassel

Keynote Double Lecture—Anton Zeilinger with Graham Harman
Anton Zeilinger: Information in the Quantum World
Graham Harman: A Different Model of Objects

In this lecture, Anton Zeilinger describes how information plays a threefold role in quantum physics. As Graham Harman explains in his lecture, the world is filled with objects, and they come in two varieties: the objects immanent in the mind that phenomenology calls “intentional” objects, and the “real” objects that transcend the mind and affect one another even if sentient organisms are nowhere on the scene.

07/09–2012, 6 pm, Kassel

Keynote Lecture by Alexander Tarakhovsky—Art and Microbial Pathogenesis as Driving Forces of Evolution

We are in constant contact with the surroundings that impact and sometimes change our innermost being. We are also in contact with art, which impacts our perception, our thinking, and our behavior and sometimes changes them. Are microbes and art therefore similar agents of evolution—the former on a biological level, the latter on a philosophical one?

08/09–09/09–2012, Kassel

On Artistic Research: A two-day conference with the Art Academy Network developed by dOCUMENTA (13)

What do we mean by “artistic research”? Is research a discipline in its own right? Or is it the term used to name the knowledge leading to art? Can it be both? How does it affect art history and writing? How does it challenge the agency we assume art has in society? Can research be taught?

10/09–2012 and 15/09–2012, Kassel

On Seeds and Multispecies
Intra-action: Disowning Life

On Seeds and Multispecies Intra-action: Disowning Life is a two-day public conference that takes as its starting point dOCUMENTA (13)’s ecological perspective, building on a global alliance between different forms of research and knowledge that is actively being developed in a variety of fields. The discussion focuses on questions

around food and seeds, water and land, energy and de-growth, as well as around humans as only one form of animal life among many others.

12/09–2012, 6 pm, Kassel

Keynote Lecture by Carla Harryman with Magda Mayas—Occupying Theodor W. Adorno’s “On Music and New Music”: A Re-performance

Carla Harryman translates Adorno’s essay into a verbal score for speaking voice and piano improvisation. In collaboration with composer Jon Raskin and pianist Magda Mayas.

15/09–2012, 3:15 pm, Kassel

Keynote Lecture by Vandana Shiva—Seed Freedom

The lecture follows on from Vandana Shiva’s notebook, *The Corporate Control of Life*, published in the dOCUMENTA (13) series *100 Notes – 100 Thoughts*, where she addresses the freedom and integrity of life and the integrity of human freedom.

16/09–2012, Kassel

dOCUMENTA (13) ends; the exhibition in Kassel closes



Henriquez Studio, Banff

**Gespräche /
Conversations**

IM GESPRÄCH MIT CAROLYN CHRISTOV–BAKARGIEV

Teil 1

TOBIAS HABERL: *Sie haben bei mehreren öffentlichen Anlässen behauptet, dass Sie für die dOCUMENTA (13) kein Konzept haben. Wie verhält sich dies zu Skepsis und Relativismus, die beide für Ihr Denken eine wichtige Rolle zu spielen scheinen? Und inwiefern ist die »Nichtkonzept«-Idee nicht zusammenhanglos oder ein ...*

CAROLYN CHRISTOV–BAKARGIEV: ... oberflächliches Handeln?

TH: *Ja, ein oberflächliches Handeln, das der Verantwortung aus dem Weg geht.*

CCB: Ich verstehe die Frage. Zuallererst, ich verwende niemals das Wort Relativismus. Ich verwende immer das Wort Skepsis, weil ich es für unverantwortlich halte, heute von Relativismus zu sprechen.

TH: *Warum? Was wollen Sie damit sagen?*

CCB: Weil, wenn alles relativ ist, alles geht. Wir alle kennen die Konsequenzen unserer Entscheidungen; zumindest wissen wir alle, dass alles, was wir tun, Konsequenzen hat. Ich verwende das Wort Relativismus nicht, weil der Weg vom »philosophischen Relativismus« zum »moralischen Relativismus« sehr kurz ist, was bedeutet, dass man mithilfe des Relativismus Argumentationen aufbauen kann, die vollkommen unethisch sind. Ich bin sehr vorsichtig, weil ich ziemlich starke Prinzipien habe, und ich glaube nicht, dass es beim Skeptizismus darum geht, keine Positionen zu beziehen. Im Griechischen heißt *sképsis* kritische Untersuchung. Ein Skeptiker ist jemand, der ständig auf der Suche nach Wissen oder nach der Wahrheit ist. Ein Relativist ist dagegen jemand, den ein Skeptiker als Akademiker bezeichnen würde. Sextus Empiricus sagt, dass es drei Arten von Philosophen gibt: die Dogmatiker, die denken, dass sie die Wahrheit kennen; die Akademiker, die denken, dass es keine Wahrheit gibt; und die Skeptiker, die ständig auf der Suche sind. Doch die Position der Suche ist keine Position der Unsicherheit. Man ist in einer Position, in der man wirklich glaubt, dass man etwas Konstruktives erreichen kann, und in dieser Position muss man sein, wenn man irgendetwas schaffen will. Skepsis ist wirklich eine positive Perspektive auf das Leben und das Wissen. Sie ist das Gegenteil von Relativismus.

Nun aber zum »Nichtkonzept«. Ich denke, wir leben in einer Wikipedia-Gesellschaft, in der alle eine Meinung und ein Konzept haben, das sie ständig auf ihre Facebook-Seiten hochladen. Ich glaube an die Notwendigkeit, das Nichtkonzept in den Vordergrund zu stellen. Das Nichtkonzept ist ein Konzept. Es ist ein bisschen Zen. Es ähnelt der Bedeutung der Stille zwischen den Tönen.

Anstatt einen Ton anzuschlagen, möchte ich, dass wir uns gewissermaßen auf die Stille in der Musik konzentrieren. Diese Stille öffnet einen Raum für Reflexionen, für Erfahrungen, für Liebe.

Ich meine Liebe im philosophischen Sinne, in dem Sinne, in dem Philosophie Liebe zur Weisheit ist. Ich öffne Räume, damit dies stattfinden kann. Bei der dOCUMENTA (13) gibt es viele

Stimmen: Für mich geht es bei dem »Nichtkonzept« darum, den Raum des Engagements zu öffnen: Engagement ist eine Haltung, kein Konzept. Manche Menschen bezeichnen unsere Zeit als das Zeitalter des »kognitiven Kapitalismus« oder des »Wissenskapitalismus«, und die Produkte des kognitiven Kapitalismus sind Formen von Wissen: Beispielsweise kann man Informationen per E-Mail transferieren. Es ist wie eine genetische Kartierung oder das Archivieren von etwas. Diese Wissensprodukte sind eigentlich kein Wissen; sie sind Informationen. Konzepte sind durch Informationen ersetzt worden. Wir leben in einem Informationszeitalter; das Zeitalter des Spektakels liegt dreißig Jahre zurück. Unser Zeitalter ist das Zeitalter der Kommunikation, und die Kommunikation kommuniziert sich selbst. Der Gegenstand der Kommunikation ist Kommunikation.

TH: *Was übt einen größeren Einfluss auf die Gesellschaft aus: die Occupy-Wall-Street-Bewegung, die in aller Welt agiert, oder die dOCUMENTA (13)?*

CCB: Das hängt davon ab, was man in den Blick nimmt. Wenn es um die unmittelbare Wirkung geht, dann sicherlich Occupy Wall Street oder der Arabische Frühling oder WikiLeaks. Die Aufstände von Menschen, die entschlossen sind, die politischen Systeme zu verändern, in denen sie leben, haben sicher einen größeren unmittelbaren Effekt als ein Kunstprojekt. Aber langfristig hat Kunst immer eine enorme Wirkung gehabt, weil Kunst die imaginären Systeme von Gesellschaften prägt. Man könnte behaupten, dass der Arabische Frühling eine Folge der Kunst von vor zehn oder fünfzehn Jahren ist. Vielleicht könnte man sogar sagen, dass er eine Konsequenz der documenta von Catherine David ist. Langfristig betrachtet hat Kunst eine enorme Wirkung, weil sie neue Sichtweisen der Welt eröffnet. Wenn ein Kunstwerk funktioniert, fühlt man sich unsicherer, was die eigenen Prinzipien und Vorstellungen angeht; es bringt einen dazu, die Dinge von einem anderen Standpunkt zu betrachten.

TH: *Erinnern Sie sich daran, als Sie zum ersten Mal, vielleicht als Kind oder als Teenager, vor einem Kunstwerk gestanden haben?*

CCB: Ich erinnere mich daran, eine sehr frühe Erfahrung. Meine Mutter war Archäologin – sie hat nie etwas Fantastisches entdeckt, aber sie war eine großartige Frau und eine großartige Mutter, und sie spielte mit mir sogar, während sie arbeitete. Als wir also beispielsweise eine etruskische Ausgrabungsstätte besuchten – ich glaube, es war Cerveteri –, wagten wir uns in einen Bereich jenseits der offiziellen Touristenzone vor. Damals gab es dort noch die ganzen Löcher im Boden, und sie steckte mich in eines von ihnen mit einer Taschenlampe. Als sie mir die Taschenlampe gab, sagte sie zu mir: »Ich kann selbst nicht hineingehen, aber ich muss meine Forschungsarbeit machen, deshalb musst du mir helfen.« Heute weiß ich natürlich, dass sie einen Scherz machte, aber damals habe ich das sehr ernst genommen. Ich ging also mit der Taschenlampe hinunter in das Loch, und sie fragte mich: »Was siehst du?« Ich erinnere mich, dass ich in der Dunkelheit ein kleines Stück von etwas sah, das ich als Teil einer etruskischen Malerei interpretierte. Wer weiß, vielleicht habe ich es gesehen, oder vielleicht war ich einfach beeinflusst von dem, was ich in den Ausgrabungen angeschaut hatte, die für Touristen zugänglich waren. Aber ich glaubte, es zu sehen.

TH: *Sie wissen also immer noch nicht, ob es etwas war oder nur Steine und Felsen?*

CCB: Nein, ich weiß es nicht. Aber ich erinnere mich an diese Erfahrung und an das Gefühl, sehr alte Kunst zu entdecken.

TH: *Ich habe gelesen, dass Ihre Mutter in der Protestbewegung gegen den Vietnamkrieg aktiv war, eine Bewegung, an der auch Künstler und Aktivisten beteiligt waren. Haben Sie das als Kind bewusst erlebt?*

CCB: Ja.

TH: *Inwiefern hat das Ihre politischen Ansichten als Feministin und als jemand, der auf dem Gebiet der Kunst tätig ist, geprägt?*

CCB: Es gab mir das Gefühl, dass das Leben aufregend ist. Ich glaube, es brachte mich schon als Kind auf den Gedanken, dass das Leben, wenn es Bedeutung haben soll, bis an seine Grenze gelebt werden muss – allerdings nicht bis an die unverantwortliche Grenze, die im Gebrauch harter Drogen und dergleichen besteht. Ich meine eher die Grenze dessen, was wir in einer bestimmten problematischen Situation tun können.

Ich erinnere mich, dass ich eines Sommers mit meiner Mutter auf einer Farm war. Ich war ein Kind, und die Farm war in Neuengland, und ich wachte eines Nachts auf, weil ich in der Küche Stimmen hörte. Ich stand oben auf der Treppe, und ich erinnere mich, dass ich in der Küche Leute sah: Da war dieser verängstigte junge Mann. Er muss achtzehn gewesen sein und war unterwegs nach Kanada, um seiner Einberufung zu entgehen; er wollte nicht nach Vietnam, und er weinte beinahe. Er war verstört, und dies war offenbar eines der »sicheren Häuser« auf dem Weg nach Kanada. Es ähnelte ein wenig den Fluchtwegen und Auffangstationen während der Sklaverei: Er dachte, dass er nie in die USA zurückkehren würde, dass er sie endgültig verlassen müsste. Wer konnte damals ahnen, dass Menschen wie er dreißig Jahre später amnestiert werden würden? Er konnte das nicht wissen. Dies war also eine weitere Erfahrung, die mich zu der Auffassung brachte, dass es das Leben lebenswert macht, wenn man bestimmte Entscheidungen trifft und an bestimmte Grenzen geht. Was bedeutet es, Kunst zu machen, wenn man unter Belagerung steht, wenn man dreißig Jahre im Krieg war? Ich besuche Künstler, die unter extremen Bedingungen leben. Wozu entscheiden sie sich, wenn sie Kunst machen? Das interessiert mich. Man muss eine gewisse Demut haben, wenn man in diesen Grenzpositionen ist.

Aus Transkriptionen eines Interviews von Tobias Haberl für Lufthansa Exclusive (Mai 2012), aufgezeichnet am 24. Februar 2012.

Teil 2

DIRK SCHWARZE: *Seit den Anfängen der documenta 1955 war die Kunsthalle Fridericianum ihr Mittelpunkt. Doch das Gebäude und seine Zerstörung sind in der Geschichte der documenta noch nie durch diese thematisiert worden. Warum wollten Sie in der Geschichte Kassels zurückgehen?*

CAROLYN CHRISTOV–BAKARGIEV: Um zu wissen, wohin wir gehen, müssen wir wissen, wo wir waren. Es erscheint also normal, die Geschichte eines Ortes zu betrachten. Ich sehe White Cubes nie als etwas, das losgelöst von allem existiert. Jeder White Cube ist in Wirklichkeit ein Raum mit einer Geschichte. Auch der White Cube des Museum of Modern Art hat eine sehr spezifische Geschichte, die mit bestimmten Direktoren, bestimmten Momenten des Ausstellungsdesigns und so weiter zusammenhängt. Es ist normal, sich den Ort anzusehen, an dem man ist, und zu versuchen, ihn zu verstehen – vor allem, wenn man einen gewissen Sinn für Archäologie hat. Es geht aber nicht um ein historisches Interesse. Ich interessiere mich nicht für Geschichte mit einem großen »G«. Ich interessiere mich für die Gegenwart. Aber alles, was in der Gegenwart existiert, hat einen Hintergrund. Und wenn man eine Ausstellung in einem Gebäude macht, das eben in den 1940er Jahren zweimal bombardiert wurde, ein Gebäude, in dem es einmal eine Bibliothek und alle Arten von wissenschaftlichen Instrumenten gab – dann existieren all diese Elemente dort wie Gespenster. Wenn man mit Quantenphysikern spricht, würden sie sagen, dass auf einer sehr tiefen subatomaren Ebene kein Ort oder Bauwerk dem anderen gleicht. Das ist keine mystische Vorstellung. Es ist keine magische Idee. Aus diesem Grund habe ich mir auch Fotografien des Fridericianums nach der Bombardierung angesehen. Vor dem Krieg in den 1940er Jahren, 1933, hatte es bereits Bücherverbrennungen der Nationalsozialisten auf dem Platz gegeben, mit dem Fridericianum im Hintergrund. Es hat an diesem Ort also oft gebrannt. Die Materie hat ein Gedächtnis. Das ist kein magisches Denken, das ist physikalisches Denken. Ich glaube aber eigentlich nicht, dass die Geschichte von Kassel ein Thema der dOCUMENTA (13) ist. Sie ist ein Kontext, dem das Projekt eingeschrieben ist: Die dOCUMENTA (13) findet nicht auf dem Mars statt, sondern an einem Ort mit einer spezifischen geopolitischen Trajektorie und Geschichte. Die documenta wurde Mitte des 20. Jahrhunderts, während des Wiederaufbaus der Nachkriegszeit erfunden. Aber das ist nicht Gegenstand der dOCUMENTA (13); es ist einfach die Realität, in die jedes Kapitel der documenta eingeschrieben wurde.

NICOLA SETARI: *Doch man entschied sich in Kassel, unter zahlreichen anderen Möglichkeiten, für die Kunst als eine wesentliche Säule des Wiederaufbaus. In diesem Sinne ist sie etwas sehr Spezifisches.*

CCB: Ja. Aber dabei geht es nicht um die Geschichte von Kassel; es geht um die Geschichte der documenta. Und diese Idee, dieser Wunsch, das Land und die Zivilgesellschaft nach dem Zusammenbruch des Nationalsozialismus *auch* durch künstlerische und kulturelle Veranstaltungen wieder aufzubauen, ist Teil dieser sehr interessanten Geschichte. Es ging um *Bildung* [im Orig. dt.]. Aber um auf Dirks Frage zurückzukommen: Es geht um eine psychische Haltung, nicht um das Interesse an Geschichte oder an Arnold

Bode, dem Gründer der documenta. Als ich an der Universität war, habe ich Philologie studiert. Eines meiner Lieblingsfächer war Glottologie. Daher ist die Etymologie für mich eine Methode.

DS: *Im Erdgeschoss des Fridericianums, in der Rotunde, befindet sich das »Brain«, das Objekte aus unterschiedlichen historischen und kulturgeschichtlichen Epochen sowie zeitgenössische Kunst umfasst. Was verbindet diese miteinander?*

CCB: Die Intensität. Die Intensität, mit der sie hergestellt wurden oder die zu ihrer Entstehung oder Auffindung oder Aufbewahrung führte. Vandy Rattana zum Beispiel, ein junger Künstler aus Kambodscha, ist mit einer Fotografie im »Brain« vertreten – also, man kann es »Brain« nennen, obwohl manche es als »Rätsel« bezeichnen, weil sie die Assoziation des Worts Gehirn mit der Phrenologie oder mit der neurowissenschaftlichen Forschung fürchten. Ich selbst verwende das Wort »brain« in gewisser Weise fast ironisch, weil ich glaube, dass das Gehirn sehr chaotisch und voller Widersprüche ist. Es handelt sich also um ein sehr volles, chaotisches Gehirn.

Doch es gibt Intensitätslinien, die die Dinge miteinander verbinden. Obwohl Vandy Rattana noch sehr jung ist, war er schon mehrere Jahre in Kambodscha unterwegs und hat dort Seen fotografiert. Doch die Seen, die er fotografiert hat, sind in Wirklichkeit künstliche Seen. Die Bilder sind sehr schön. Doch tatsächlich handelt es sich bei ihnen um Krater von Bomben, die über Kambodscha abgeworfen wurden. Es fielen mehr Bomben auf Kambodscha als auf Vietnam. Viele Menschen wissen das nicht. Es ist also gewissermaßen eine giftige Landschaft. Es ist wie eine Landschaft, die – auf dem Land, in der Landschaft – diese furchtbare traumatische Geschichte verbirgt. Mich interessiert das, was den Anstoß zu diesen Fotografien gab. In welcher Gefühlslage war er, als er sich auf die Suche nach den Kratern machte? Und wenn man mit ihm spricht und wenn man mit Kambodscha vertraut ist, weiß man, dass man dort keine alten Menschen antrifft. Es ist ein Land, in dem überwiegend junge Menschen leben. Dieses spezielle Bild reflektiert also – wie ein Signal oder ein Zeichen – die Art von Intensität, die hinter der Motivation steht, sich auf diese Reise zu begeben, um nach Kratern zu suchen.

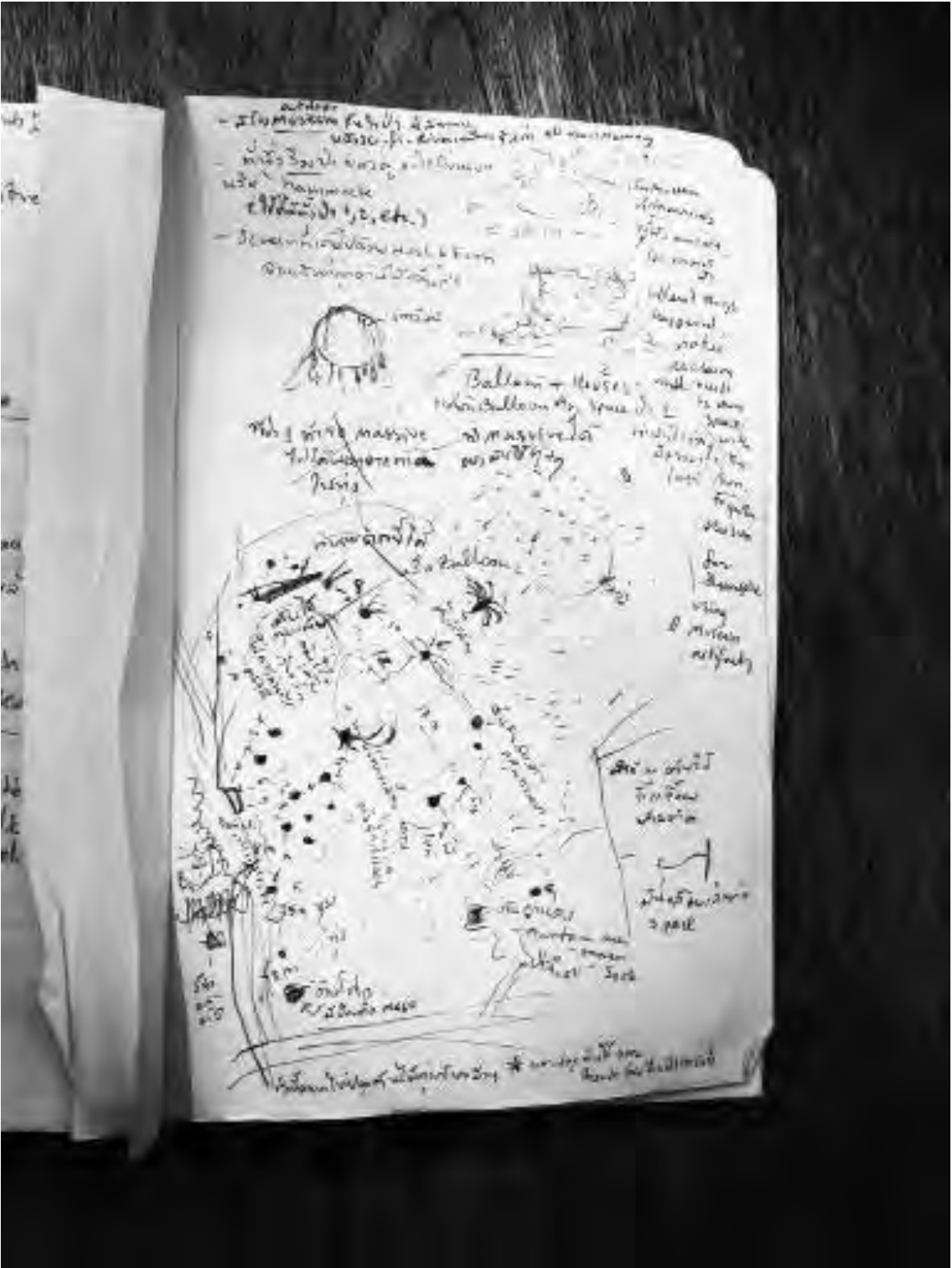
Oder nehmen Sie die baktrischen Prinzessinnen, diese uralten steinernen Statuetten aus Südtadschikistan, Kasachstan und Nordafghanistan. Sie sind Jahrtausende alt, und sie wurden seit über viertausend Jahren von Menschen, die darauf achteten, dass nicht dieses oder jenes Teil verloren geht, behutsam zusammengehalten. Sie bestehen aus einzelnen Elementen, die über diesen langen Zeitraum in einer Art fragilem Gleichgewicht zusammengehalten wurden. Das gibt mir zu denken, was die lange Geschichte des Austauschs angeht, der während der vergangenen zweitausend Jahre stattgefunden hat. Das ist eine Form von Intensität. Überdies sind die Statuetten Überlebende. Von ihnen existieren nur noch achtzig Exemplare weltweit, während es vor drei- oder viertausend Jahren vielleicht Tausende von ihnen gegeben hat. Sie sind also auch ein Zeichen der unglaublichen Zerstörung, die diese Skulpturen im Lauf der Zeit erfahren haben. Gleichzeitig ist es, positiv betrachtet, erstaunlich, dass es sie überhaupt noch gibt, dass all diese Teile in einer provisorischen Verbindung zusammengeblieben sind. Dann ist da eine Beziehung zwischen diesen beiden Dingen, von denen das eine sehr alt und das andere sehr zeitgenössisch ist. Und diese Beziehung hat mit einer Form von Intensität zu tun. Oder, sagen wir, von Engagement: das Engagement, die Fragmente zusammenzuhalten.

Ich schätze, ich bin eine empörte Person. Und ich bin gerne mit Menschen zusammen, die nicht vor Empörung oder aufgrund von ungeheuerlichen Ereignissen deprimiert sind, mit Menschen, die optimistisch und positiv sind. Und diese Menschen – darunter viele Künstler – sind solche, die nicht wie andere der Macht unterstehen. Ihre Vorstellungskraft macht Sprünge; sie lassen sich nicht durch epistemologische Geschlossenheit einengen. Mit dieser Art von Menschen bin ich gerne zusammen: Schriftsteller und Dichter und Künstler und Quantenphysiker. Und ich denke, es ist besser, sein Leben in einer solchen Haltung zu verbringen, anstatt zu versuchen, Wissen zu systematisieren. Ich hasse es, wenn ich so etwas lese wie: »Bei der dOCUMENTA (13) geht es um Zusammenbruch und Wiederaufbau.« Es geht nicht um Zusammenbruch und Wiederaufbau! Das ist ein Klischee. Es geht in dieser Ausstellung nicht um die Geschichte von Kassel, es geht nicht um »Zusammenbruch und Wiederaufbau«. Es geht nicht um irgendetwas. Das Wort »um« ist nicht richtig.

Aber Sie hatten nach dem »Brain« gefragt, darum hatte ich Ihnen zwei Beispiele genannt, die beide einen gewissen Einsatz erkennen lassen, Teile und Fragmente – wenn auch auf unsichere Weise – zusammenzuhalten. Es gibt dort auch die Fotografien von Lee Miller. Es versteht sich von selbst, dass man Intensität und Engagement braucht, um 1945 zu beschließen, Kriegsberichterstatterin zu werden, nach Dachau zu gehen und diese Leiche in der Nähe des Zuges zu sehen und zu fotografieren, und dann in einer von Hitlers Wohnungen zu übernachten und in seiner Badewanne zu baden. Um das zu tun, braucht es zwei Dinge: Surrealismus und Engagement. Es braucht ein wenig Verrücktheit und ein wenig Courage, im Sinne von *cœur*, von Beherztheit. Man muss ein wenig beherzt sein und einen gewissen Sinn für Absurdität haben. Die Surrealisten hatten ihn. Ich mag den Surrealismus sehr. Deshalb sind diese Fotografien von Lee Miller hier. Sie entwendete auch einige Objekte – darunter Eva Brauns Parfümflasche – aus Hitlers Wohnung, und einige von ihnen befinden sich im »Brain«. Diese Gegenstände, die so viele Jahre gestohlen waren, sind jetzt hier. Ich spiele immer Spiele auf verschiedenen Ebenen. Und eine Ebene ist: Würde die deutsche Regierung ihre Rückgabe verlangen? Weil, wie Sie wissen, heutzutage ständig die Frage nach der Restitution, nach dem Erbe auftaucht, und die Präsenz dieser Gegenstände ist wie ein unbequemes restituiertes Objekt, von dem man sich vorstellt, dass der Staat es nicht zurückbekommen möchte. Das »Brain« hat viel mit Psychoanalyse zu tun, aber nicht in einem Freud'schen oder gar Lacan'schen Sinne. Mich interessiert, wie die Sprache spricht, wie ein Muskel des Gehirns. Das ist wie das Gegenteil von Lacan, der alles als Sprache betrachtete. Die räumlichen Fragen von Kabul als eine Art Unbewusstes von Kassel und Kassel als Unbewusstes von Kabul; die Beziehung zwischen der Geisterausstellung in Breitenau, die nicht existiert und nie existiert hat, und der Kasseler Ausstellung. Je verwickelter und unmöglicher die Interpretation hiervon ist, desto interessanter ist es.

DS: *Wann haben Sie für sich herausgefunden, dass unbelebte Dinge Sinne haben können?*

CCB: Sie meinen den Standpunkt der Tasse gegenüber der Welt? Nun, in der Grundschule beschäftigt man sich im Physikunterricht auch mit der Schwerkraft. Dass sich ein Gegenstand vorstellen kann, hinzufallen, und dass er diesen Vorgang tatsächlich ausführen kann, ist ein erstaunlicher Ausdruck seiner Intelligenz, einer viel größeren Intelligenz als der eines Computers. Was wir durch den Computer wissen, ist sehr wenig im Vergleich zu dem, was die



Eine Seite aus Apichatpong Weerasethakuls Notizbuch / A page from Apichatpong Weerasethakul's notebook

Tasse weiß, wenn sie unter bestimmten Bedingungen beschließt, hinzufallen. Was bedeutet es schließlich für ein Kind, wenn es hinfällt und sich wehtut? Oder was bedeutet es, wenn das Gefäß zerbricht? Das Gefäß tut gewissermaßen etwas wirklich Intelligentes, um sein Überleben zu sichern. Ich glaube im Grunde genommen, dass das menschliche Bewusstsein nicht die einzige Form des Wissens ist. Und wir sind sehr stark bestimmt von diesen anderen Wissensformen, die für uns schwerer zu verstehen sind. Bei Menschen ist viel Hybris im Spiel, viel Hybris. Wie kann man Hybris übersetzen?

NS: *Arroganz?*

CCB: Arroganz, ja! Es liegt viel Arroganz in dem, was wir glauben entscheiden zu können. Aber es ist typisch, dass diese Art von Arroganz im digitalen Zeitalter floriert; die Arroganz steigt immer mit den großen technologischen Revolutionen. Das Gleiche passierte zu Beginn des Zeitalters der fossilen Brennstoffe. Es gibt einen Moment, in dem man glaubt, alles tun zu können. Das ist ein Moment subjektiver Omnipotenz, um einen Begriff von D. W. Winnicott zu verwenden, ein Moment, in dem man meint, die Welt zu erschaffen, obwohl sie immer schon dagewesen ist. Der Moment des digitalen Zeitalters, des fortgeschrittenen digitalen Zeitalters, ist einer, in dem die Menschen dieser subjektiven Allmachtsvorstellung erliegen. Und deshalb beginnen sie zu fragen: Warum wollen Sie den Meteoriten El Chaco hierherbringen? Sie können doch einfach ein Bild von ihm machen. Oder ihn digitalisieren. Oder scannen. Oder eine Webcam installieren. Das ist keineswegs dasselbe. Mir gefällt die Art und Weise, wie Materie eine Rolle spielt, in dem Sinne, wie Künstler Materie verwenden. Aber nicht nur Künstler. Es ist einfach ein Nachdenken über Materie, über die Grenzen dessen, was man tun kann, über das Lernen von Materialien. Wissen Sie, Künstler lernen von Materialien. Sie lernen.

DS: *Wie sind Sie auf die Idee gekommen, in der Karlsau neue Häuser zu bauen?*

CCB: Dafür gibt es zwei Gründe. Erstens ist es eine Hommage an Harald Szeemann, weil er bekanntlich über den Monte Verità nachdachte, als er die documenta 5 leitete. Es ist schwer, eine documenta zu leiten; man wird manchmal etwas müde und verkriecht sich in seine kleine Ecke. Für Szeemann war der Monte Verità ein Traum. Für mich ist es Kabul, wo wir an einer Reihe von Seminaren arbeiten. Und immer, wenn ich hier etwas nervös bin, denke ich: »Oh, in zwei Wochen – oder in einem Monat oder wann auch immer – werde ich in Kabul sein!« Und er dachte vielleicht: »In zwei Wochen werde ich über den Monte Verità recherchieren.« Und in seiner ersten Ausstellung nach der documenta ging es um die Geschichte des Monte Verità. Das fand ich interessant. Ich wollte verstehen, warum es so wichtig für ihn war. Also besuchte ich den Monte Verità in der Nähe von Ascona, und dort sah ich all die Objekte, die er für diese Ausstellung erworben hatte. Da begriff ich, dass der Monte Verità wie ein Moment geistiger Freiheit war – das Gegenteil der documenta. Aber er war zugleich, wie die documenta, eine – wenn auch viel kleinere – Gruppe von Menschen, die zusammen auf einem Hügel lebten. Und dann sind da auch all seine Sprünge des Vorstellungsvermögens, die häufig nicht präzise waren. Mich interessierten diese Fehler und warum ihm so viel an ihnen lag: Die Anarchisten, Jung und der Monte Verità hatten nicht so viel miteinander zu tun, wie er dachte. Und es hing zusammen mit einer Reise nach Abu Dhabi, wo ich viel

über die in der heutigen Kunstwelt so starke Obsession nachdachte, Museen und große Gebäude zu errichten, eine Obsession, die auf die reaktionäre Zeit der 1980er Jahre zurückgeht, als jede Stadt einen Architekten anheuerte, um ein Museum zu bauen. Und das war wichtiger als die Kunst, die in dem Museum gezeigt werden sollte. Dieser Trend erreichte seinen Höhepunkt in den mittleren und späten 1990er Jahren. Da kam mir diese Idee: Wenn Menschen Millionen für Museen – den Louvre und mehrere andere – ausgeben, dann werde ich einfach hingehen und ein paar Fertighäuser kaufen, die pro Stück ungefähr 2.000 Euro kosten, und wir werden sie im Park aufstellen. Das wäre dann meine Insel Saadiyat. Es war also ein Witz über Saadiyat Island, und auch über Ressourcen und eine Begrenzung des Wachstums. Das war die ursprüngliche Idee.

Nachdem ich noch einmal darüber nachgedacht hatte, beschloss ich, dass wir keine billigen Fertighäuser nehmen sollten. Diejenigen, die wir jetzt bekommen, sind preiswert, aber sie sind nicht »billig«. Sie kosten nicht viel, aber sie sind sorgfältig geplant, bestehen aus umweltfreundlichen Materialien und so weiter, und wir kooperieren bei der Herstellung mit Der Grüne Punkt und mit der Green Building Group, die auf dem Bereich des ökologischen Bauens sehr avanciert ist. Und dann wollte ich die Art und Weise imitieren und kritisieren, wie wir zusammen und doch, aufgrund dieser separierenden Geräte, die man als Handy und Smartphone bezeichnet, voneinander getrennt sind. Ich habe also eine besondere Regel aufgestellt, nämlich dass man von dem einen kleinen Haus kein anderes sehen kann. Man ist gewissermaßen immer verloren. Wenn man eine Arbeit und ein Kunstwerk sieht, kann man nicht im gleichen Atemzug sagen: »Ah, und da ist das nächste.« Die Gesellschaft sagt uns, dass wir alle miteinander verbunden sind, aber das sind wir nicht. Das ist eine Lüge. Es ist eine Lüge für die Profit-Unternehmen. Es ist eine große Lüge. Es geht dabei nur um soziale Kontrolle, weil es Menschen voneinander trennt. Und das schafft die Voraussetzung für etwas, das die Römer *divide et impera* genannt hätten: Teile und herrsche.

DS: *Mögen Sie Rituale?*

CCB: Also, ich mag das Wort Ritual nicht, weil es ein religiöser Begriff ist. Aber wenn Sie mich fragen, ob ich eine bestimmte Förmlichkeit mag, dann lautet die Antwort in gewisser Weise »ja«. Ich glaube, es gibt zu wenig Respekt für Menschen, die sich wirklich mit Kunst beschäftigen. Und alles ist zu schnell, zu informell geworden. Deshalb halte ich sie grundsätzlich für wichtig. Wenn man beispielsweise Goshka Macuga den Bode-Preis verleiht, muss man ein schönes Abendessen organisieren. Man sorgt dafür, dass es gut wird. Es geht darum, den Menschen, mit denen man etwas unternimmt, Aufmerksamkeit zu schenken. Ich möchte den Künstlern das Gefühl geben, dass sie geschätzt und respektiert werden. Das ist in der Kunstwelt oft genug nicht der Fall, besonders in jüngerer Zeit. Es geht zu sehr um finanzielle Angelegenheiten, und es gibt zu wenig Respekt für die Künstler.

DS: *Sie sprechen gerne in Widersprüchen.*

CCB: Ja. Ich weiß nicht, ob ich es gerne tue; ich tue es einfach.

DS: *Ist das eine Möglichkeit, die Situation für die eigene Arbeit und für die Arbeit der Künstler offenzuhalten?*

CCB: Ich spreche, und dann bezweifle ich das, was ich gerade gesagt habe, und sage etwas, das oft das Gegenteil von dem ist, was ich davor gesagt habe. Ich bin häufig nicht einverstanden mit mir. Ich stimme mir nicht zu, nachdem ich etwas gesagt oder getan habe. Es geht also nicht darum, in Widersprüchen zu sprechen; es geht darum, eine zweite Chance zu haben, um etwas zu überdenken und zu verändern. Ich reagiere auf die Wirklichkeit; ich reagiere nicht in einer Leere. Ich zelebriere den Widerspruch nicht. Es ist einfach so, dass die Dinge mehrere Seiten haben. Es gibt eine Vorder- und eine Rückseite. Und manchmal gibt es sogar noch mehr Seiten. Und es gibt keine einfache Lösung. Eine Entscheidung ist immer eine Position. Eine Entscheidung ist immer eine Position, die man einnimmt. Es gibt keine objektive oder »richtige« Wahl. Ich mag es, die verschiedenen Möglichkeiten festzustellen, und dann muss jeder eine Entscheidung treffen und eine gewisse Verantwortung übernehmen.

DS: *Sie haben einmal gesagt: »Alles ist politisch.«*

CCB: Das stimmt.

DS: *Wie lässt sich dieses Statement auf die dOCUMENTA (13) beziehen?*

CCB: Es geht zurück auf die feministische Frage. Selbstverständlich ist alles politisch. Die Lebensmittel, die man isst, wie man Sex hat, wie man sich hinsetzt, wie man ein Bild aufhängt. Wenn man ein Bild zu hoch hängt, suggeriert man die Unterwerfung des Betrachters, der in eine Position der Unterlegenheit gedrängt wird. Die Positionierung des Blicks ist eine politische Frage. Ob man eine frontale Situation hat, ob man um einen Tisch herum sitzt, was man sieht – ob es eine Sache oder viele Dinge sind, oder ob man zwei Punkte gleichzeitig sehen kann –, das ist eine politische Frage.

CHUS MARTÍNEZ: *Nun, alles ist politisch, weil alles mit allem in einer Beziehung von Ursache und Wirkung steht. Es gibt Menschen, die glauben, dass es eine gewisse Neutralität gibt oder dass Kunst autonom und abgetrennt ist. Doch wenn Dinge nicht abgetrennt sind, stehen sie in einem Verhältnis zueinander. Deshalb ist das System der Beziehungen die Definition des Politischen. Es ist eine Tatsache, dass die Kunst eigentlich nicht versucht, sich selbst abzusondern; sie versucht vielmehr, Bezüge herzustellen. Und deshalb hat sie Auswirkungen. Jedes politische System ist durch Distanzen, Intensitäten und Immaterialitäten definiert, so dass es nicht ausschließlich von Normativität gekennzeichnet ist. Die Frage sollte eigentlich lauten: Kann es etwas geben, das nicht politisch ist?*

CCB: Sagen wir es einmal so: Wenn jemand ein Kunstwerk mit der Vorstellung macht, eine reale Situation zu verändern, die negativ ist – beispielsweise einen Film über ein Kernkraftwerk, in der Hoffnung, dass er die Zuschauer dazu bewegt, gegen die Atomkraft zu stimmen – könnte man behaupten, dass es sich dabei um politische Kunst handelt. Für mich hängt seine politische Haltung jedoch ebenso davon ab, wie man ihn ausstellt, wie man ihn zeigt und wie er gemacht wurde. Und wenn er auf widersprüchliche Weise gemacht wurde – zum Beispiel mit Geld aus der Rüstungsindustrie –, dann handelt es sich nicht um eine politische Arbeit ... Unsere politische Aufgabe besteht jetzt darin, den kognitiven Kapitalismus zu zerstören.

CM: *Ja, aber langsam.*

DS: *Wann dachten Sie zum ersten Mal, dass es erforderlich sein würde, Alighiero Boetti als eine Schlüsselfigur für das Verhältnis zwischen Europa und Afghanistan einzuführen?*

CCB: Ich kannte das One Hotel schon lange. Aber Sie fragen nach dem Zusammenhang mit der dOCUMENTA (13). Als ich nach Afghanistan ging, wusste ich, dass ich das One Hotel aufsuchen wollte; deshalb habe ich bei der ersten Reise Mario Garcia Torres eingeladen, mich zu begleiten, weil er eine Arbeit über seine Suche nach Boettis One Hotel in den 1970er Jahren in Afghanistan gemacht hatte. Ich hatte über diese Idee selbstverständlich vor meiner Abreise nachgedacht, denn wenn ich das Hotel nicht hätte finden wollen, hätte ich Mario nicht eingeladen. Und ich lud auch Tom Francis ein, weil ich gehört hatte, dass er etwas gefunden hatte, das die Fassade des One Hotel sein konnte. Ich glaube, die Entscheidung, nach Afghanistan zu gehen, hing mit zwei Dingen zusammen: mit der Boetti-Frage und den Buddha-Statuen von Bamiyan. Ich wollte den Ort sehen, an dem sich die Buddhas befunden hatten, um zu sehen, wie es sich anfühlt, in dieser Leere zu sein – in der Lücke, in dem Loch dieser zerstörten Skulpturen. Boetti ist das Bindeglied. Die natürliche Vorgehensweise bestand darin, nicht bei Boetti, sondern bei seiner *Mappa* in Verbindung mit der documenta 1972 anzufangen (sie wurde in Szeemanns Katalog publiziert und vielleicht auch ausgestellt). Ich kannte *Mappa* – seit vielen Jahren. Doch obwohl ich mit Alighiero befreundet war und zahlreiche Texte über Arte Povera geschrieben habe, hatte er mir gegenüber nie dieses sehr wichtige Detail erwähnt, dass er *Mappa* für die documenta konzipiert hatte. Plötzlich begriff ich, dass er die Arbeit für die documenta entwickelt hatte, als er in Afghanistan war, wo er sein Hotel leitete und sich mit Stickerei beschäftigte. Dann erhält er Szeemanns Einladung zur documenta 5, und an diesem Punkt zählt er zwei und zwei zusammen. Ich sehe förmlich, wie er denkt: »Nun, das ist eine internationale Kunstausstellung, also wird es dort viele Künstler aus verschiedenen Ländern geben.« Und *Mappa* entsteht daraus, dass er diese Einladung und die internationale Kunstausstellung mit seiner unmittelbaren Situation verbindet, die darin besteht, dass er irgendwo in Kabul ist und sich für Stickerei interessiert. Er schlägt Szeemann die Arbeit vor, beschließt aber letztlich, sie nicht zu zeigen. Und das trotz der Tatsache, dass er sie nach Europa mitbrachte und dass er eine Fotografie von ihr für den Katalog schickte; das ist der Grund, warum sie überhaupt im Katalog ist. Er überlegte es sich anders, und er und Szeemann hatten deswegen eine Auseinandersetzung. Ich bin mir sicher, Alighiero dachte, dass es letztlich eine schlechte Idee war. Ich meine, er hielt es für ein wirklich gutes Kunstwerk, aber für eine schlechte Idee in diesem Kontext, weil dieser so etwas wie die Vereinten Nationen der Kunst ist, und da stand er und schlug eine Landkarte mit all diesen Ländern vor. Er konnte *Mappa* anderswo zeigen, aber sicher nicht an einem Ort, an dem es Hunderte von Künstlern aus ebenso vielen Ländern geben würde. Das wäre zu buchstäblich. Was mir also daran gefiel, war die Entscheidung, es *nicht* zu tun, die Entscheidung, sich zurückzuziehen. Ich interessiere mich für den Rückzug, dafür, etwas *nicht* zu tun. Mich interessiert der Moment der Erleuchtung, in dem Boetti sagt: »Das ist wirklich dämlich, und ich werde es nicht tun, weil es zu offensichtlich ist.«

Das Interview fand am 14. März 2012 im Kasseler Büro von Carolyn Christov-Bakargiev statt.

CAROLINE NAPHEGYI: ***Ihr Ziel als Kuratorin der dOCUMENTA (13) besteht darin, nicht erneut über das Konzept der Ausstellung nachzudenken, sondern über die Unmöglichkeit, auf oberflächliche Weise Verbindungen herzustellen?***

CAROLYN CHRISTOV-BAKARGIEV: Ich mag das Wort »Kuratorin« nicht. Ich glaube, es ist Teil eines Systems von Kunstmanagement. Künstler sind wie »Amateurs«; selbst, wenn sie vieles wissen, sind sie wirklich »Amateurs«. Mit dieser »amateurhaften« Einstellung gelangt man zu Formen von Wissen – oder Nichtwissen. Wir haben in letzter Zeit eine Verschiebung der Kunstgeschichte hin zu Diskussionen über kuratorische Praktiken erlebt. Das ist eine reaktionäre Veränderung, die mit einer Vorstellung von Kennerschaft zusammenhängt, einer Art Renaissance dieser Vorstellung. Wir haben diesen Wandel in den letzten zehn Jahren beobachtet, mit einer zunehmenden Akademisierung kuratorischer Praktiken. Die angeblich radikalsten politischen Arbeiten – sei es unter einem inhaltlichen Aspekt oder unter dem Aspekt des künstlerischen Aktivismus, der wirklich und wahrhaftig politisch ist – werden in dem Moment, in dem sie ausgestellt werden, allzu oft zu Management, zum Management dessen, was nicht zu managen ist. An diesem Prozess möchte ich mich nicht beteiligen. Ich ziehe es vor, offene Räume zu schaffen.

CN: ***Sollten sich die Künstler, die zu Ortsterminen eingeladen waren, die Orte für ihre Projekte selbst aussuchen?***

CCB: Ich habe für jeden Besuch eine Saat ausgebracht. Alle, die kamen, haben einen Ort namens Breitenau besucht, der ungefähr zwanzig Minuten von Kassel entfernt liegt. Genauer sagt, mit Ausnahme eines Künstlers: Lawrence Weiner. Er ist gewissermaßen die Ausnahme, die die Regel bestätigt. Das ist eine bewusste Entscheidung. Sie verweist auf das Verhältnis zwischen Materialität und Nichtmaterialität in seiner Arbeit. Breitenau ist wie ein Geist von Kassel. Es ist sehr schön, wirklich unglaublich. Es ist ein altes Kloster. Es wurde im Krieg nicht bombardiert. Es liegt weit draußen, auf dem Land. Der Ort ist wie ein vergifteter Apfel: Er ist ganz fantastisch, mit wunderbaren Tierskulpturen an der Fassade. Aber er ist sehr stark institutionalisiert worden. Er wirkt wie die Illustration eines Foucault-Textes, weil sich heute ein psychiatrisches Krankenhaus darin befindet; davor, von 1952 bis 1973, wurde er als Erziehungsanstalt für Mädchen genutzt. Anders gesagt, hat man die Stadt genau zu der Zeit, als die documenta erfunden wurde, von ihren bösen Mädchen gereinigt. Sie waren nicht kriminell, sondern nur Mädchen mit einem schlechten Ruf. Meine Tochter hätte nach Breitenau geschickt werden können! Ulrike Meinhof besuchte unter anderem diese Erziehungsanstalt im Zuge von Recherchen, und sie kritisierte die dortigen Erziehungsmethoden in Radiobeiträgen und Handzetteln scharf. Später filmte sie *Bambule* in einem Berliner Mädchen-erziehungsheim. Eine Ausstrahlung im Fernsehen im Mai 1970 wurde abgesagt, in Buchform kursierte das Skript aber bereits ab 1971. *Bambule* ist der Name eines Bauwagenplatzes in Hamburg. *Bambule* heißt Chaos. Man kann beispielsweise sagen: »Sei still, mach keine *Bambule*!«

Als ich die Etymologie von *Bambule* nachschlug, fand ich heraus, dass *Bamboule* ein Tanz war, der im New Orleans des frühen 19. Jahrhunderts von Sklaven aufgeführt wurde. Es war ein Verführungstanz, eine Art Reigen. Die »Bamba« ist eine afrikanische Trommel. Im Internet fand ich einen Satz, der versucht, diesen Tanz zu beschreiben, der Anfang des 19. Jahrhunderts verboten wurde, weil die Obrigkeit von New Orleans befürchtete, dass dieser Tanz die Sklaven zur Revolution oder zu Aufständen anstacheln könnte. Sie war geschockt von der Revolution in Haiti, sie hatte Angst vor sozialen Bewegungen. Es ist schwer, diesen Satz ins Deutsche zu übersetzen, und die deutsche Version ist eine schlechte Übersetzung dessen, was ich im Internet gefunden habe. Der Satz lautet: »Der Tanz war sehr frenetisch, rege, rasselnd, klingend, rollend, verdreht und dauerte eine lange Zeit.« Ich verwende diesen Satz als Untertitel der dOCUMENTA (13). Die dOCUMENTA (13) hat nicht wirklich ein Konzept, deshalb ist es ein Untertitel. Ich glaube nicht, dass Ulrike diesen Satz, der eine Beschreibung des Sklaventanzes ist, kannte. Trotzdem ist es eine Koinzidenz in der Geschichte der Wörter. Die Geschichten von Menschen stehen in Beziehung zu Wörtern.

CN: ***Wie sieht es mit den Schauplätzen und den Künstlern aus?***

CCB: Nur sehr wenige beziehen sich in ihren Arbeiten direkt auf Breitenau, aber alle sind dort gewesen. Es ähnelte ein wenig einem Experiment, das in ihr Unbewusstes geschmuggelt wurde. Wir haben das alle zusammen gemacht. Bevor es eine Erziehungsanstalt für Mädchen war, diente es als Gefängnis, als Konzentrationslager. Man nannte es Breitenau. Die Stadt heißt heute Guxhagen. Während des Nationalsozialismus gab es in der Fabrik, wo Züge und Panzer gebaut wurden, Zwangsarbeit. Eine Möglichkeit, Menschen zu kontrollieren, ist, ihre Angst zu schüren. Das gilt noch heute. Alle haben Angst vor Terroristen. Man kontrolliert Menschen, indem man ihnen Angst einflößt. Wenn du nicht aufpasst, endest du in Guantánamo oder an einem anderen schrecklichen Ort. Wenn du nicht aufpasst, wirst du bombardiert. Wir müssen aufpassen; wir müssen überall Sicherheitsvorkehrungen treffen. Auch damals wurde Angst geschürt. Indem man Menschen bis zu fünfzig Tage nach Breitenau schickte. Damals hieß es: »Wenn du nicht aufpasst, kommst du nach Breitenau.« Davor, Anfang des 20. Jahrhunderts, war es ein Gefängnis für Anarchisten und Sozialisten. Es war auch ein Gefängnis für Prostituierte, um sie von der Straße zu holen. Es fungierte seit Bismarcks Zeiten als Gefängnis, seit Bismarck in den 1870er Jahre die metallurgische Industrie in Kassel angesiedelt hatte. Wo Arbeiter sind, braucht man ein Gefängnis. Davor war es ein Armenhaus, ein Zuchthaus gewesen. Und noch früher ein Landhaus und zualtererst ein Kloster. Der Besuch von Breitenau gehört zu dem Experiment, hundert neue Arbeiten zu haben, die nicht beliebig sind. Einige, wie die von Clemens von Wedemeyer oder von Ines Schaber, sprechen die Breitenau-Frage direkt an. Es gibt auf der dOCUMENTA (13) drei oder vier solcher Arbeiten. Ich habe auch den Leiter der Gedenkstätte Breitenau, Gunnar Richter, eingeladen.

CN: ***Eine letzte Frage zu Breitenau: Wird das Publikum dort hinfahren? Ist es tatsächlich ein Teil des Besuchs der dOCUMENTA (13), oder ist es nur Teil des Prozesses?***

CCB: Das ist schwierig, weil alles, was ich tue, eine Frage des »Vielleicht« ist. Ich möchte nicht, dass Breitenau ein Ort ist, wo Besucher hinfahren, aber wenn sie es tun, können wir sie nicht

aufhalten, weil es dort auch eine öffentliche Gedenkstätte gibt. Aber es leben Menschen dort, und es wäre störend. Es gibt so viel Kunst in Kassel, dass ich mir sicher bin, dass nur ein sehr kleiner Prozentsatz der Besucher dort hinfahren wird. Nur die Menschen, die mehrere Tage bleiben, werden möglicherweise hinfahren. Ich meine, man muss erst einmal hinkommen, und dafür braucht man ein Auto – ich organisiere keine Busse! Das Gefühl einer räumlichen Verschiebung stellt die Idee des Zugangs infrage. Die aktuelle Realität ist vorgeblich der Bereich der Demokratie, aber eigentlich ist sie der Bereich von Kommerz und Kapitalismus. Alles muss zugänglich sein, und der »Zugang« muss unmittelbar sein. Das ist ein Missverständnis der Demokratie; eigentlich geht es dabei nur um Geld und ums Verkaufen. Es bedeutet nichts im Sinne einer absoluten Kategorie. Und eine Art, wie ich Zugang infrage stelle, ist, dass es keine Regeln gibt wie: »Sie können nicht nach Breitenau fahren.« Es gibt dort ein kleines Museum. Die Menschen können also dort hinfahren, aber ich schaffe eine Voraussetzung, unter der es höchst unwahrscheinlich ist, dass sie es tun werden, abgesehen von denen, die sich zutiefst für ein Verständnis der Quellen interessieren. Es gibt natürlich wie immer eine Ausnahme, und das ist Judith Hopf. Sie ist eine fantastische Künstlerin aus Berlin, und sie hat sehr intensiv zu Fragen von Marginalität gearbeitet. Sie ist eine konzeptuelle Künstlerin, politisch sehr bewusst. Sie ist die einzige Künstlerin, die ich gebeten habe, eine Arbeit für Breitenau zu machen, und sie hat die Herausforderung angenommen. Es ist eine Arbeit für oder von der dOCUMENTA (13). Ich habe sie eingeladen, aber ich nehme ihr Kunstwerk dort nicht in die Karten im Kurzführer auf.

Auszüge aus Transkriptionen eines Interviews von Caroline Naphegyi für artpress, Nr. 390 (Juni 2012), aufgezeichnet am 9. März 2012.

Addendum

NICOLA SETARI: ***Es gibt ein anderes Objekt, das zwar auf der Karte der Schauplätze verzeichnet ist, aber physisch nicht präsent sein wird. Ich meine den Meteoriten El Chaco. Es wäre keine neue Produktion gewesen, sondern die Ausstellung von etwas, das nicht von Menschen hergestellt wurde, ja noch nicht einmal von unserem Planeten stammt. Warum haben Sie das Projekt der Künstler Guillermo Faivovich und Nicolás Goldberg ausgewählt, den Meteoriten auf den Platz vor dem Fridericianum nach Kassel zu bringen, und wie beeinflusst die Entscheidung, ihn nicht in Kassel zu zeigen, die dOCUMENTA (13)?***

CCB: Wie wäre es, wenn wir die Frage direkt an El Chaco richteten und ihn fragten, wie er angesichts dieser verpassten Gelegenheit einer Reise nach Kassel empfindet, nach vielen Jahren der Sesshaftigkeit und angesichts seiner hohen Stellung in der Rangliste kosmischer Reisender? Wenn man für einen Moment die verständlichen Ansprüche jener Moqoit – die traditionellen Hüter des Meteoriten – beiseitelässt, die gegen seinen Transport waren, und wenn man dasselbe mit Guillermo Faivovichs und Nicolás Goldbergs poetischem Vorschlag tut, ihn als Zeichen ihrer Teilnahme an der dOCUMENTA (13) nach Kassel zu bringen, dann stellt man sich vielleicht überraschend

auf die vibrierende Sensibilität und die Wünsche von El Chaco ein und entdeckt etwas, das mit unseren menschlichen Plänen und Formen der Imagination unvereinbar ist. Ich würde so weit gehen, zu sagen, dass wir nur dank der unauflösbaren Spannungen zwischen den Künstlern und den Hütern, die gegen seine Reise waren, einen Raum eröffnen konnten, in dem man El Chaco zuhören kann. Was meine eigenen Wünsche betrifft, so möchte ich immer noch eines Tages eine Begegnung zwischen El Chaco und einem anderen Partikel des von uns bewohnten Universums inszenieren, das mir viel bedeutet: Boettis *Mappa*. Der Grund dafür ist, dass es beide bei der ersten Einladung nicht geschafft haben, nach Kassel zu kommen. *Mappa*, ein herausragendes Kunstwerk eines visionären Künstlers, der die Welt seiner Zeit in einem Bild erfasste, sollte für Harald Szeemanns documenta 5 nach Kassel kommen. Aber das tat es nicht. Der Künstler änderte seine Meinung und erlaubte am Ende nur, dass es im Katalog erschien. Es wird auf der dOCUMENTA (13) im Fridericianum ausgestellt werden.

Interviews zusammengestellt von Nicola Setari.

IM GESPRÄCH MIT CHUS MARTÍNEZ

NICOLA SETARI: Was bedeutet es für dich, dass die dOCUMENTA (13) kein Konzept hat?

CHUS MARTÍNEZ: Als Carolyn mir zum ersten Mal mitteilte, dass diese documenta kein Konzept haben würde, fühlte sich ein Teil von mir genötigt, ihrer Behauptung zu widersprechen. Was könnte diese Aussage wohl bedeuten? Wo wären wir ohne ein Konzept? Das erste Bild, das mir durch den Kopf schoss, war das eines Kurators, der lediglich eine Auswahl trifft – etwa so wie in den 1990er Jahren. Gleichzeitig habe ich diesen Satz sofort als provokative Äußerung verstanden, die einen zum Nachdenken anregen sollte. Eine Ausstellung ohne Konzept ist eine Ausstellung ohne verbindende Idee, die als eine Art Zusammenfassung oder Dachbegriff im Hinblick auf das Gesamtvorhaben fungiert. Das Fehlen eines Konzeptes drückt die Notwendigkeit aus, sich eine Ausstellung mithilfe von Begriffen vorzustellen, mithilfe von Begriffen und Systemen, die in der Lage sind, in Verbindung mit den Exponaten und den Beteiligten unterschiedliche Logiken zu verkörpern. Als Carolyn heute sagte, dass die vorliegende Ausstellung nicht auf einer These aufbaut, meinte sie damit nicht, dass wir keine Position beziehen, sondern dass die Besucher hier eine Vielzahl von Positionen entdecken werden, und zwar in Form einer Kakophonie aus Vorschlägen, die die Gestalt einer, wie ich es nenne, »kognitiven Überraschung« annimmt. Das ist eine Art von Erkenntnis bezüglich derjenigen Epistemologien, die sich durch und in der Kunst ausdrücken, einer Erkenntnis, die sich in einer bestimmten – durch die Ausstellung erzeugten – Situation einstellt, gleichzeitig aber auch für alle von uns durch eine bestimmte Art des Miteinanders. Das unterscheidet sich sehr stark von einem Rückgriff auf eine Reihe apriorischer Annahmen, die von den ausgestellten Arbeiten illustriert oder vom Betrachter gedeutet werden sollen.

Aus meiner Sicht gehen viele der Ausstellungen, die wir intelligent finden – im Gegensatz zu solchen, in denen wir lediglich ein Spektakel sehen – tendenziell von einer These oder einer Reihe apriorischer Annahmen aus, auf die die Kunst reagieren soll. Diese Denk-/Arbeitsweise ähnelt der Herangehensweise bei einer Buchproduktion. Der Kurator konzipiert die Ausstellung im Sinne einer Erweiterungsmöglichkeit im Hinblick auf die ursprünglichen Prämissen, nicht im Sinne eines Ortes, an dem sich die *Episteme* in unerwarteter Form offenbart, im Sinne eines der wenigen Orte, an dem die Aussage noch stattfinden kann. Wir leben in einer Welt der Aussage, und man hat uns beigebracht, jeden Schritt anzukündigen, bevor wir ihn unternehmen. Diese Antizipationskultur entspricht dem Wesen der Vermittlung durch die Presse und die Medien, oder vielmehr durch den Gesamtapparat, der dafür zuständig ist, der Öffentlichkeit in vielerlei Gestalt Erklärungen zu liefern. Diese Sprache aber – die alles zu wissen scheint, »was der Fall ist« – ist ein Zwangsmittel. Sie erzwingt eine in hohem Maße moderne Unterscheidung zwischen den Sinnen und dem Verstand, durch die beide – Geist und Körper – zu anfälligen Instrumenten im Rahmen eines offenbar neuen demagogischen Wandels werden. Dies hat häufig zur Folge, dass der Besucher, statt emanzipiert zu sein, lediglich Zeuge einer ideologischen Übung wird.

Aufgrund der diskursiven Methode und der zum Einsatz kommenden Displays vermitteln viele Ausstellungen den Eindruck

einer Wissensüberprüfung. Ich verwende an dieser Stelle den Begriff »Überprüfung«, um die Aufmerksamkeit darauf zu lenken, wie Dokumente und Kunstwerke in einem Zustand der Gleichheit präsentiert werden und wie dabei versucht wird, ein System von Korrekturen an der »Erinnerung« vorzunehmen, der Erinnerung der Kunstgeschichte, der kollektiven Erinnerung und der Art, wie die subjektive Erinnerung von der Darstellung, vom Bild geprägt ist. Die Aufgabe besteht in einer Neubetrachtung nicht des Inhalts sondern der Methode der Kunstgeschichtsschreibung, der Art und Weise wie sie bei ihrem unablässigen Versuch, das Vergessene zu beleuchten, Sprache und ihre verschiedenen Palimpseste verwendet. Dieser ebenso komplexe wie wichtige Prozess hat im Laufe der vergangenen zwanzig Jahre unsere intellektuelle Auseinandersetzung mit »der Ausstellung« wesentlich bestimmt. Eine solche Identifikation der Forschung mit einem Argument ist einerseits von wesentlicher Bedeutung – aufgrund der Rolle, die sie bei der Positionierung der Ausstellung innerhalb einer klar definierten akademischen/institutionellen Tradition spielt – und birgt andererseits gewisse Gefahren, weil sie die epistemologische Funktion der Ausstellung komplett verändert, indem sie eine enorme kognitive Herausforderung, eine kognitive Überraschung, die weit über die Repräsentation hinausreicht, für überflüssig erklärt.

Vom Betrachter verlangt diese Identifikation, dass er sich wie ein guter Leser verhält, dass er Dinge wiedererkennt, dass er sich in ein anderes Bewusstsein hineinversetzt – kurz: dass er die dargestellte These versteht und sich mit ihr einverstanden erklärt. Dieses Modell hat gerade aufgrund der Betonung des Bewusstseins und einer logischen Sprache wesentliche Auswirkungen auf die Kunst und auf Kunstaustellungen, denn es erklärt den Bereich des Drastischen zur Provinz und mindert so die Möglichkeiten des Unsagbaren, der vielen anderen produktiven Formen des Unbewussten (innerhalb der belebten und unbelebten Intelligenz) und des Unsinn als Inhalt, der über – nicht mit – Begriffen operiert, um etwas Wesentliches zu erreichen: jene außer-linguistische Situation, in der Fiktives und Nichtfiktives sich miteinander verbinden. Eine solche andere Art des Denkens in der Kunst verweist auf etwas Grundlegendes, nämlich darauf, dass sich hinter der Metapher »die Kunst ist eine Form des kommunikativen Austauschs« die Tatsache verbirgt, dass die Kunst künstlerische Recherche betreibt. Künstlerische Recherche ist gleichzeitig eine Kraft und eine Bewegung, die mit der Intuition spielt, dass alle Arten von Aussagen in Form von Materie oder Erfahrung sichtbar werden; dass nichts dem Leben vorausgeht. Diese Intuition wurde von Künstlern eingehend untersucht, wobei die Aussagekraft ihrer Untersuchungen nach dem Zweiten Weltkrieg zu einem vollständigen Wandel der Beziehungen zwischen den Humanwissenschaften und den Künsten wie auch des Ortes führten, den die Kunst den Humanwissenschaften innerhalb des öffentlichen Raums zuzuweisen vermag.

Der Satz »die dOCUMENTA (13) hat kein Konzept« bedeutet daher eine Erweiterung der Möglichkeiten hinsichtlich der Untersuchung des Wesens dieser Bewegung namens künstlerische Recherche. Ein Text ist lediglich eine Form von analytischer Logik – wenn auch eine, die extrem erfolgreich darin war, eine äußerst analytische Zivilgesellschaft und eine intelligente Masse hervorzu- bringen. Gleichzeitig schneidet er uns aber auch von der Möglich- keit des Propositionalen beziehungsweise von den verschiedenen Formen der Fantasie ab, die sich unterhalb, oberhalb oder jenseits des Analytischen abspielen. Insofern liegt hierin die Bedeutung des Satzes »diese documenta hat kein Konzept«.

Meine Gespräche mit Carolyn über dieses Thema haben mich stark beeinflusst. Ich betrachte mich als eine von Carolyns



Anna Boghiguan, Entwurfsskizze für Unfinished Symphony, 2011, Gouache und Bleistift auf Papier, 29,7 x 42 cm / Anna Boghiguan, preliminary sketch for Unfinished Symphony, 2011, gouache and pencil on paper, 29.7 x 42 cm

Gesprächspartnerinnen und -partnern; ich höre mir ihre Ideen an und versuche, sie mir vorzustellen, um zu beobachten, wie dabei neue Vorstellungen entstehen. Folglich glaube ich auch nicht, dass meine Aufgabe darin besteht, einem Programm ein weiteres »hinzuzufügen«, weil das Ganze nicht das Geringste mit dieser Art von Macht zu tun hat. Außerdem neige ich dazu, mir ihre Äußerungen in ihrer ganzen Radikalität vorzustellen, weil ich so ihre Kontingenz und Ergiebigkeit wirklich begreifen kann, und das macht sie zu einem wesentlichen Aspekt, der durch Osmose in die Gesamtheit der dOCUMENTA (13) einfließt.

NS: ***Mir scheint, du redest hier über eine Alternative zur »Thesen-Methode« bei der Konzeption einer Großausstellung wie der dOCUMENTA (13) und über die Verwendung einer Methode, die darauf abzielt, die Dinge so offen wie möglich zu belassen.***

CM: Ein wesentliches Merkmal der dOCUMENTA (13) ist die permanente Diskussion über das Thema Skepsis. Diese artikuliert sich am deutlichsten im »Vielleicht« unserer Abteilung »Vielleicht Vermittlung und andere Programme«. Auch wenn sich hier eine augenscheinliche Verbindung zu den Ernüchterungen des Relativismus ziehen lässt, steht der Begriff »Vielleicht« nach wie vor im Gegensatz zu einem »everything goes«. Er bezeichnet das Spannungsverhältnis, das zur Erreichung eines Imaginationszustandes erforderlich ist, durch den es gelingt, permanent im Bereich des Möglichen Fuß zu fassen. Das wiederum erinnert mich unmittelbar an die Form, welche die Skepsis in den Schriften von Montaigne und Shakespeare annimmt.

»Vielleicht« drückt eine Unschlüssigkeit aus: Es bewirkt, dass Materie, Sprache, Bilder und Form innerlich zu schwanken beginnen. Dieses Schwanken – verursacht durch die künstlerische Praxis, eine Untersuchung in die Realität, in ein Kunstwerk zu überführen – hat den Vorzug, dass man hierbei das Unbekannte wahrnehmen kann, ohne dass es durch die oberflächliche Geselligkeit eines Diskurses vermittelt würde oder die Form von Kommunikation annähme. Vielmehr geht es hierbei um die Brechung des Unbekannten ohne einen Rückgriff auf Syntax, ohne eine Ersetzung des Bekannten durch andere Bekannte. Dieses einstweilige Vergessen der Syntax bedeutet eine vorübergehende Missachtung gegenüber dem Lernen, das heißt gegenüber der Verwandlung des Unbekannten in eine Form, gegenüber der Konstruktion einer Formulierung, die das Unvorstellbare vorstellbar macht. Daher bezeichnet »vielleicht« keinen Mangel, keinen Mangel an Gewissheit, sondern eher einen Vorzug. Wenn man kein Wissen besitzt oder produziert, kann man es auch nicht vertreiben oder konsumieren.

Dieser Vorzug, der imstande ist, innerhalb eines Kontextes, in dem alle fünf Jahre Kunst stattfindet, die Form einer Dramaturgie anzunehmen, ist Ausdruck eines Aktes, den Stanley Cavell als »Leugnung des Wissens« bezeichnet. Die Leugnung des Wissens ist etwas völlig anderes als die Ablehnung des Wissens – wie sie in den verschiedensten Formen des Totalitarismus üblich war. Die Leugnung des Wissens ist zudem nicht gleichbedeutend mit ihrem Nichtvorhandensein oder mit einem Loblied auf die Unwissenheit. Sie steht vielmehr für die Gegenwart des bisher Ungeschehenen, des noch Möglichen. Und bei dieser Inszenierung des Möglichen wird das Wissen nicht als Produkt verstanden, sondern als Ereignis (im Sinne des Deleuze'schen Ereignisses) beziehungsweise, im Kunstkontext treffender, als Beginn, womit gemeint ist, dass in einem solchen Fall Ideen eine konkrete Gestalt annehmen und

durchaus eine Bedeutung besitzen, auch wenn diese Bedeutung nicht klar umrissen ist.

Bei der Frage, welche Textform geeignet wäre, eine Ausstellung zu begleiten, die von einer Untersuchung hinsichtlich der Bedeutung und Politik der künstlerischen Recherche ausgeht, einigten wir uns auf das Notizbuch. Notizen sind »unmanierlich« – oder postdisziplinarisch, um einen akademischen Begriff zu verwenden. Notizen sind keine Fragmente, sondern »Vielleicht«-Texte. Sie stehen in keinerlei Schwächeverhältnis zu irgendeiner Disziplin; sie dienen lediglich noch nicht der Illustration eines vorab bekannten Arguments oder philosophischen Schlusses. Um mit Emerson zu sprechen, könnte man sagen, dass es sich bei ihnen um »ursprüngliche Weisheiten« handelt. »Die ursprüngliche Weisheit ist Intuition«, sagt Emerson, »während alles spätere Wissen angelernt ist.« Eine Intuition bedeutet eine Forderung, die Bereitschaft, sich Worten, dem Ausdruck von Ideen, der radikalsten Form von Kritik zu unterwerfen.

Ebenso wie die Kunst sind auch Notizen Prolegomena. Sie verweisen auf die Möglichkeit einer Zeit, die stets vorläufig ist, einer Sprache, die dafür sorgt, dass sie teilweise, jenseits der Vermittlung, unbekannt bleibt.

Was deine Frage zur Methode betrifft, möchte ich sagen, dass bei der Entstehung der dOCUMENTA (13) keine Methode zum Einsatz kommt. Oder, um es genauer zu sagen, es handelt sich bei dem Prozess noch nicht um eine Methode, er könnte jedoch zu einer Methode werden. Ich betrachte ihn eher als eine Bewegung, als eine Kraft, die das gesamte Projekt durchdringt, sämtliche Materialien und so weiter. Das Wahrscheinlichste ist wohl, dass wir erst ganz zum Schluss irgendeine Methode erkennen werden. In jedem Fall wird man sie als aposteriorische Methode bezeichnen müssen.

Wenn man sagt, eine Ausstellung geht nicht von einer Hypothese aus, dann bedeutet das nicht automatisch, dass man den Prozess an sich gutheißt oder dass man anerkennt, dass die unterschiedlichen Bewegungen zu einem Ergebnis führen und dass Nichtvorhersehbarkeit per se etwas Gutes ist. Eine Ausstellung vom Rang und Umfang wie die dOCUMENTA (13) geht von einer ganzen Reihe von Leitthemen aus – wobei ein Thema etwas anderes ist als ein Konzept. Man könnte alle diese Leitthemen ganz im Sinne Emersons als Intuitionen bezeichnen. Eine Intuition ist kein unbegründetes Bauchgefühl; sie verfügt über eine Geschichte und ergibt sich aus der Auseinandersetzung mit bestimmten Kunstwerken, Schriften, Ideen, Ansichten und so weiter. Die Intuition fordert uns nicht nur dazu auf, sie genauer zu betrachten, sondern auch einen Weg zu finden, wie sie sich verständlich machen lässt. Eine Intuition ist in erster Linie unvollständig und erhebt daher keinen Anspruch auf Universalität oder Neutralität. Sie ist mit anderen Worten das Gegenteil eines Prinzips, einer Norm, einer Regel, einer Prämisse. Diese Unterscheidung ist hilfreich, um zu verstehen, warum es sich bei einer Ausstellung wie der dOCUMENTA (13) nicht um eine »Thesen«-Ausstellung handelt.

In seinem Vortrag, den er zur Präsentation der Notizbuch-Reihe zur dOCUMENTA (13) in Oslo hielt, zitierte Christoph Menke im Februar 2011 die Worte Adornos, um über die Möglichkeit zu sprechen, sich einen Geschmack vorzustellen, der sich selbst hasst, das heißt einen Geschmack, der in der Lage ist, eine Identifikation zu bewirken und über sie hinauszugehen, sie zu übersteigen. Das beinhaltet eine Vorstellung der gesamten Ausstellung im Sinne der Entstehung einer Sprache, die vor der Ausstellung noch nicht existierte und die in der Lage ist, Licht auf mehrere Gesichtspunkte und Fragen gleichzeitig zu werfen: auf das Gedächtnis der Materie,

die Beziehung zwischen historischer und ahistorischer Zeit, die Vielfältigkeit von Wissensarten, die bestimmen, was wir als Wissen bezeichnen, die zahlreichen Intelligenzen, aus denen sich das Leben zusammensetzt, und ihr Ineinandergreifen, die Rolle der Disziplinen innerhalb der Kunst (Kunstgeschichte, Philosophie etc.), die unzähligen Formen von Fiktion und Bedeutung, die daraus hervorgehen ... Durch die Ausstellung kann eine kognitive Situation entstehen, in der diese Fragen begreifbar werden. Doch anstatt uns zu nötigen, sie zu gewöhnlichen Kriterien zu machen, mit deren Hilfe wir uns eine »Meinung« über ein bestimmtes Thema bilden, bewirkt die Ausstellung, dass wir sämtliche damit einhergehenden erkenntnistheoretischen Beziehungen begreifen und sie erneut in Gang setzen. Dies verrät eine wesentlich komplexere Haltung gegenüber Skepsis und Kritik als jene, die man bei Analysen auf dem Gebiet der Kunst antrifft.

Es bietet sich an dieser Stelle an, noch einmal auf die Frage der Intuition und auf die sinnliche Wahrnehmung zurückzukommen, die einerseits zwar eine Form des Verstehens voraussetzt, andererseits aber unvollständig bleibt. Wie ist dieser Umstand zu deuten, dass man sich teilweise einer schöpferischen und teilweise einer kritischen Methode bedient? Borges schreibt irgendwo, die Zukunft des Romans liege im Detektivroman. Die beiden Hauptcharakteristika dieses Genres, die er als Beleg für seine Theorie anführt, sind erstens die Lieferung von Indizien und zweitens das Vorhandensein eines Rätsels. Die Indizien stellen eine Beziehung zum Rätsel her und bilden die Voraussetzung für dessen Auflösung. Dennoch stehen sie grundsätzlich in keinem grundlegenden Verhältnis zum Rätsel oder gar zueinander. Der Verstand erst deutet sie als Indizien und stellt eine mögliche Verbindung her. Indizien erlauben einerseits die Einsicht in das Rätsel, durch das die Geschichte erst rätselhaft wird, und sind andererseits unvollständig – und zwar bis zur Grenze der Belastbarkeit. Sämtliche Fragmente zusammengenommen führen unter Umständen zur Offenbarung einer Form von Wissen, das auf das Rätsel verweist, wobei diese Fragmente jedoch nie mit dem Rätsel identisch sind.

Die Rolle der Indizien ist hierbei besonders interessant. Es geht bei ihnen um etwas anderes als eine Information und gleichzeitig noch nicht um eine Form von Wissen. Vielmehr ist das Indiz ein epistemologisches Gebilde, da es innerhalb des Wissens agiert. Es lässt sich allerdings nicht – oder kaum – als Indiz ausmachen. Das Indiz nutzt eine Grunderwartung aus: die Erwartung einer Auflösung. Indizien dienen der Auflösung des Rätsels. Das wiederum ist eine bloße Annahme, denn es ist nicht gesagt, dass die Auflösung notwendigerweise gelingen wird, und doch steht das Vorhandensein von Indizien beispielhaft für eine Intelligenz innerhalb des Spiels der Fiktion. Erst durch das Rätsel aber werden sämtliche Elemente in Bewegung versetzt und der Tanz in Gang gehalten.

Die Leitthemen und Intuitionen lassen sich auf die gesamte dOCUMENTA (13) beziehen und als Indizien deuten, die auf ein Rätsel oder ein Geheimnis verweisen.

NS: ***Wie bewahrst du dir das Geheimnis beziehungsweise die kognitive Überraschung einer Ausstellung in einer Zeit, da infolge des Informationsdrucks sämtliche Ereignisse und Erfahrungen in ihre jeweilige Repräsentation zu zerfallen scheinen? Und kannst du noch etwas genauer auf die Idee des Geschmacks eingehen, der sich selbst hasst?***

Ein Geschmack, der sich selbst hasst, ist nichts anderes als eine Form von Kritik, die in der Erfahrung verankert ist. Er besagt, dass die Erfahrung zwar ursprünglich ist, aber nicht naiv. Die

Erfahrung lässt sich weder kaufen noch verkaufen und ist etwas anderes als der Moment des Erfahrens an sich. Erfahrung lässt sich nur schwer herstellen: Sie entspricht der Komplexität, durch die das Rätsel, beispielsweise im Detektivroman, entsteht und bewahrt wird – man kennt dessen Form zwar in- und auswendig, findet aber nichtsdestotrotz Gefallen daran. Eine Ausstellung zeichnet sich durch eine vergleichbare Schönheit aus. Es gibt in ihr einerseits nichts Neues zu entdecken – schließlich ist es nur eine Ausstellung – und gleichzeitig gibt es in ihr alles zu entdecken.

Zu Beginn des »Zwiesgesprächs der Hunde«, einer der zwölf Geschichten, aus denen Cervantes' *Exemplarische Novellen* bestehen, trifft Cipión eine grundlegende Unterscheidung zwischen zwei Arten von Erzählungen: »Manche Geschichten verdanken ihren Zauber ihrem Inhalt, andere der Art und Weise, wie sie erzählt werden.« Cervantes verkündet, dass er in der Zusammenstellung verschiedener Geschichten eine Bewegung sieht, die zwischen dem Inhalt und der Art des Erzählens hin und her schwankt. Dabei gibt er zu bedenken, dass beide Elemente paradoxerweise nicht immer gemeinsam anzutreffen sind: Manche Geschichten zeichnen sich durch das aus, was in ihnen erzählt wird, andere durch die Art und Weise, wie es erzählt wird. Genau deshalb nimmt er beide Arten in seine Sammlung auf, ohne zu versuchen, die zwei Merkmale miteinander zu vereinigen und daraus ein Genre zu entwickeln. Dasselbe ließe sich auch über eine Ausstellung sagen: Sie stellt eine Pendelbewegung zwischen Inhalt und Form dar, die auf Millionen Arten stattfinden kann.

26. Januar 2012, dOCUMENTA (13)-Wohnung,
Bürgermeister-Brunner-Str. 7, Kassel

IM GESPRÄCH MIT AYREEN ANASTAS UND RENE GABRI

NICOLA SETARI: *AND AND AND ist ein entscheidender Teil der DOCUMENTA (13) und eine Möglichkeit, sie räumlich und zeitlich zu erweitern. Was könnt ihr aus eurer Sicht durch den Impuls dieses Projekts vor der Ausstellung erreichen, was während der Ausstellung nicht hätte erreicht werden können? Und wie wird dieser Impuls in die eigentliche Ausstellung einfließen?*

RENE GABRI: Wir hatten sofort den Wunsch, ein Feld mit anderen Einzelpersonen und Gruppen zu aktivieren, weil unsere Gespräche gemeinsam mit anderen stattfinden. Dies geschah vor dem Hintergrund der Finanzkrise 2008, die die Unfähigkeit des weltweit herrschenden ökonomischen Regimes offenbarte. Während alles andere schrecklich war, sollte angeblich wenigstens die Wirtschaft wunderbar sein. Doch stattdessen stellte sich heraus, dass das Ganze ein Kartenhaus und die Krise nun total war: Sie war ökologisch, sozial, politisch, kulturell und ökonomisch. Die Idee für das Projekt bestand darin, eine Art kollektiver Untersuchung anzustoßen, die die vielfältigen Herangehensweisen des Nachdenkens über und durch diese stürmischen Zeiten sichtbar machen sollte. Obwohl manche Herangehensweisen indirekt und manche humorvoll oder sogar unzeitgemäß sind, haben bislang alle ein starkes Element von Kritik aufgewiesen und Vorschläge gemacht, die unmittelbar auf diese Zeit reagieren.

NS: Würdet Ihr **AND AND AND** denn als eine Bewegung bezeichnen?

RG: Nein. Ich meine, wir haben mit dieser Idee gespielt. Wir haben anfangs darüber nachgedacht, die Abteilung für Presse- und Öffentlichkeitsarbeit der documenta zu übernehmen und Freunde und Künstler dazu zu bringen, an der Verbreitung von Ideen und Fragestellungen mitzuarbeiten, so dass die Leute wirklich verwirrt gewesen wären und sich ständig gefragt hätten: »Was zum Teufel ist da eigentlich los?« AND AND AND entwickelte sich zu einer autonomen Art und Weise, das zu tun. Wir interessierten uns dafür, Geschichten zu erzählen, und für andere Möglichkeiten, den Begriff von Public Relations zu erweitern, so dass man ihn nicht einfach als Pressearbeit auffassen würde. Es waren viele unterschiedliche Überlegungen, die zu AND AND AND einführten. Jede Veranstaltung hatte ihre eigene Fragestellung. Als beispielsweise François Bucher nach Marcahuasi ging, stellte er seine eigenen Fragen, so etwa: Wie fungiert Kunst als ein Raum, um über andere Wissensordnungen und Ordnungen des Sinnlichen nachzudenken? In Jerewan ging es dagegen um die Frage, welche Rolle eine Institution für zeitgenössische Kunst in einem Land wie Armenien spielen könnte, das man – abgesehen von seinem postsowjetischen Kontext – mit so strittigen Begriffen wie Entwicklungsland, peripher, postkolonial oder alles zusammen etikettieren könnte. In Istanbul haben wir mit Künstlern und Aktivisten nachgedacht über die merkwürdigen Diskrepanzen zwischen den politischen Ansprüchen, die manche

Großausstellungen erheben, und den bisweilen eher dürftigen Beziehungen zu den Städten, in denen sie stattfinden. Diese Veranstaltungen oder Situationen wurden immer von Künstlern organisiert und warfen jedes Mal eine Reihe von Überlegungen und Fragen auf, die in gewisser Weise auf unsere aktuelle Situation reagieren.

AYREEN ANASTAS: Ich möchte im Hinblick auf deine Frage noch etwas ergänzen, das präzisiert, was während der documenta nicht getan werden kann; ich meine die zeitlichen und geografischen Faktoren. Die zeitliche Beziehung ist eine andere, wenn einem bis zu einer Ausstellung zwei oder drei Jahre zur Verfügung stehen. Es gibt Raum für Spontaneität, für eine andere Denkweise, einen Raum, um nicht alles im Voraus planen zu müssen. Das gilt auch für den geografischen Faktor, bei dem es darum geht, den Praktiken einen Raum in dem Kontext zu verschaffen, den sie brauchen. Es ist eine Tatsache, dass ein festgelegter Raum und eine fixierte Zeit gelegentlich homogenisierend wirken können. Die Orts-spezifisch eines Projekts kann wichtig sein. Nimm zum Beispiel die bevorstehende Veranstaltung von AND AND AND in Süd-Illinois, wo Compass – eine lockere Kooperation zwischen Künstlern, gesellschaftskritischen Denkern und Aktivisten – eine öffentliche Gerichtsverhandlung gegen den Konzern Monsanto organisiert, dessen Hauptsitz in der Nähe liegt. Sie hätte nicht dieselbe Kraft, wenn sie in Kassel stattfände. Man könnte das selbstverständlich tun, aber in jenem Kontext ist sie sehr ergiebig und stark.

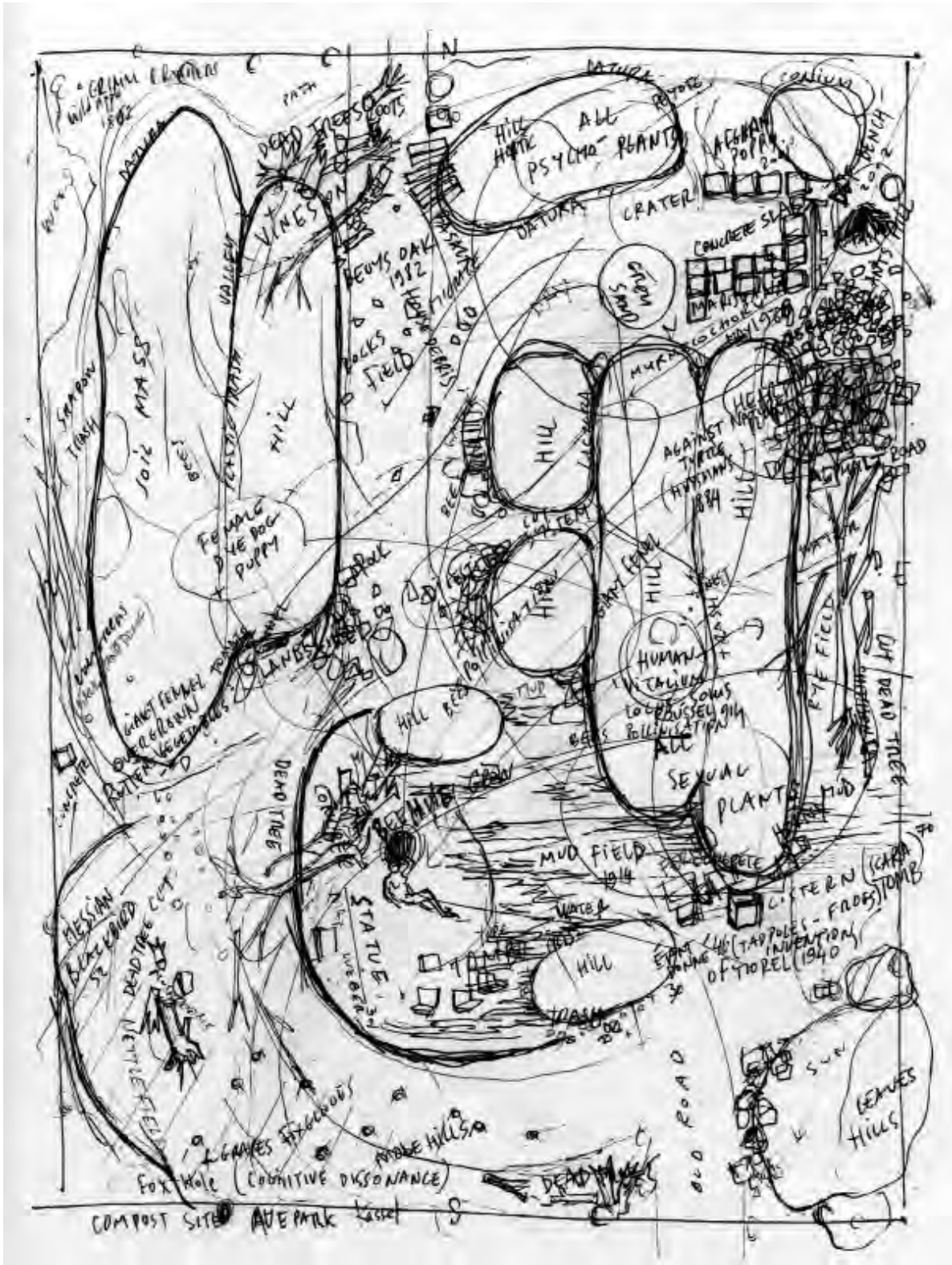
RG: Genau. Die betroffenen Landwirte sind dort, die Getreide-reiniger sind dort, alle sind dort. Und es ist auch ein bedrohlicher Raum, um dort ein solches Projekt zu realisieren. Aus all diesen Gründen ist es interessant, den Rückhalt, die symbolische Unter-stützung einer Organisation wie der documenta zu nutzen, um die Arbeit, die sie machen, anderen näherzubringen. Uns lag daran, für die Künstler eine Situation zu schaffen, in der sie ihre Anliegen direkt vorbringen können, und wir haben uns vor allem auf Arbeiten konzentriert, die außerhalb institutionalisierter Räume existieren.

AA: Die Künstlerinnen und Künstler haben vielleicht schon lange an einem bestimmten Thema gearbeitet oder über eine bestimmte Idee nachgedacht. Es ist also gewissermaßen ein Moment im Leben der Arbeit dieses Künstlers. Es ist ein Moment der Intensivierung, der sich vom Moment der Ausstellung oder von einer Performance im Kontext einer Ausstellung unterscheidet. Wir versuchen gewissermaßen ...

RG: ... bescheiden zu sein.

AA: Ja, bescheiden. Wir versuchen in dem, was wir geben, bescheiden zu sein. Aber aus demselben Grund erwarten wir auch nicht viel. Trotzdem ist immer noch viel da, weil die Künstler über die Fragen und Probleme lange nachgedacht und über sie gearbeitet haben. Es ist, kurz gesagt, eine Möglichkeit, in anderer Weise auf die Zeit und die Geografie und die Arbeit, die wir als Künstler machen, zu verweisen.

NS: *Ihr erwähntet vorhin, dass ihr in Erwägung gezogen hattet, die Kommunikationsabteilung der dOCUMENTA (13) zu übernehmen, wozu es aber nie kam. Würdet ihr sagen, dass diese Idee durch ein Interesse an der Unmittelbarkeit von Kunst motiviert war? Dass es sich um eine Geste gegen Vermittlung*



Pierre Huyghe, Untilled, 2011

handelt und dass diese auf das Bedürfnis von Künstlern zurückgeht, die Räume ihrer Sichtbarkeit zurückzugewinnen?

RG: Was bedeutet es, Dinge zu vermitteln, die bereits selbst etwas vermitteln? Carolyn respektiert das Bedürfnis von Künstlern, ihre Sichtbarkeit selbst zu organisieren und den Rahmen für ihre Praktiken zu bestimmen. Wir haben in dieser Hinsicht mit 16 Beaver, dem New Yorker Raum, an dem wir mit anderen Künstlern beteiligt sind, eingehende Erfahrungen gesammelt. Diese Initiative entstand aus einem echten Bedürfnis, zu einem Zeitpunkt, als wir den Eindruck hatten, dass die institutionelle Kunstwelt – vor allem in New York – unsere Anliegen in keiner Weise widerspiegelte. Es gab tatsächlich kaum Räume, die genug Zeit und Raum boten, um die Art von Freundschaft und Solidarität aufzubauen, die wir anstreben. Wir sind durchzogen von Strukturen und Institutionen, die uns atomisieren und uns dann auf eine Weise neu zusammensetzen, die oft sehr oberflächlich und eigennützig ist. Es ist eine riesige Herausforderung, zu versuchen, der dOCUMENTA (13) eine molekulare Sensibilität zu verleihen.

AA: Wenn Du von Unmittelbarkeit versus Vermittlung sprichst, geht es dabei vielleicht auch um Repräsentation versus Nichtrepräsentation. Meistens neigen Praktiken der Repräsentation dazu, jemanden oder etwas zu repräsentieren. Eine nichtrepräsentative Praxis kann dagegen sehr vielgestaltig sein. Sie kann in einem Bezug zur Welt als Idee, als Konzept, als Problem stehen, der mit anderen Feldern wie dem Sozialen und dem Politischen zusammenhängt, wie auch mit anderen Gruppen oder Communities. In diesem Sinne bezieht sie sich nicht notwendigerweise auf ein Objekt oder eine Sache oder eine Person, die darzustellen sind. Vielleicht ist das der eine bedeutende Unterschied, über den wir nachdenken können.

RG: Ich glaube, wenn wir auf unsere eigenen früheren Erfahrungen zurückgreifen, können wir das als eine Form von Institutionskritik bezeichnen, die sich von früheren Arten der Institutionskritik unterscheidet. Es geht dabei nicht um den Versuch, in Institutionen hineinzugehen und ihre Diskrepanzen und Hecheleien aufzudecken; es geht um den Versuch, ein gewisses Maß an Autonomie zu erlangen, um Beziehungen zur Welt und zu den Dingen herzustellen, die uns und unsere Kooperationspartner bewegen, und von dort aus weiterzugehen. Und das beruht nicht auf Gegnerschaft. Es funktioniert durch Exempel. Es ist affirmativ. Ich glaube, wir haben Dinge getan, die den allgemeinen Prozess und die generelle Entwicklung der dOCUMENTA (13) beeinflusst haben. Aber wir haben auch versucht, einen kleinen Bereich mit mehr Autonomie und Selbstorganisation zu schaffen. Man kann diesen Prozess nicht beeinflussen, wenn man eine vollkommen geschlossene Sichtweise hat. Nimm beispielsweise die Schule für Weltgewandte Begleiterinnen und Begleiter. Wenn man bestimmte Mittel hat, die man normalerweise nutzen würde, um »Ausstellungsführer auszubilden«, warum sollte man sie nicht verwenden, um im Vorfeld der dOCUMENTA (13) ein Veranstaltungsprogramm aufzubauen, das die Stadt wirklich bereichert? Wie kann man eine umfassendere und nachhaltigere Wirkung auf den Ort ausüben, an dem diese Sache stattfindet? Dafür zu sorgen, dass zweihundert Personen aus Kassel mit den Künstlerinnen und Künstlern sprechen, sich aktiv an den Überlegungen zu gesellschaftlichen Fragen beteiligen und darüber nachdenken, wie sich der Prozess der dOCUMENTA (13) vervielfachen und ein Echo finden kann, ist für uns ein sehr ergiebiges Experiment.

AA: Es geht auch darum, die Praktiken des Alltags nicht von dem zu trennen, worüber man nachdenkt, liest, recherchiert und so fort. Man könnte sagen, dass wir sehr interessante Workshops oder Situationen oder Diskussionen oder was auch immer organisieren. Und plötzlich haben wir Hunger und möchten etwas essen. Was tun wir? Spielt das eine Rolle? Oder nicht? Wenn wir über das Lebensmittelsystem und die Nahrungsmittelindustrie nachdenken, und darüber, was diese Industrie im Hinblick auf Nahrungsmittel und nachhaltigere Praktiken der Landwirtschaft anrichtet, dann kann das nicht nur eine Theorie sein, oder? Wir versuchen, von Grund auf nachzudenken.

NS: **Eure Herangehensweise klingt ziemlich allumfassend, und wenn man sich die Fragestellungen der einzelnen Veranstaltungen von AND AND AND ansieht, bekommt man den gleichen Eindruck. Was akzeptiert ihr als etwas, das außerhalb eurer Verantwortung liegt? Anders gefragt: Wo liegen die Grenzen des Aktivismus in der Kunst?**

AA: Das ist eine schwierige Frage, weil das ein philosophisches Problem ist, und ... (*lacht*)

RG: Nun, wir könnten uns mit dem philosophischen Problem auseinandersetzen. Eines der Probleme, die ich in dieser Frage sehe, ist die Annahme, dass Dinge irgendwie zufällig getan werden. Als gäbe es in der Welt keine Kontroll- und Entscheidungsebene, sondern nur eine Vielzahl von autonom handelnden Akteuren. Für uns ist das in gewisser Weise eine falsche Prämisse, weil die Welt ziemlich strukturiert ist, und sie ist strukturiert, um alle möglichen Arten von Trennungen herzustellen. Wenn sich alles um Geld und Profit dreht, wird es selbstverständlich zum Beispiel allerlei Trennungen zwischen Entscheidungen geben, die finanziell interessant, aber sehr nachteilig für die Umwelt und die Gesellschaft sind. Ich glaube, dass deine Frage eine ideologische Dimension hat, weil sie unterstellt, dass hinter der Art und Weise, wie Dinge bereits getan werden, keine Ideologie steckt. Nur weil etwas diese Norm infrage stellt oder auf einem anderen Organisationsprinzip oder auf einer anderen Wertvorstellung beruht oder versucht, diese Trennungen zu kritisieren und eine ganzheitlichere Herangehensweise zu fördern, bedeutet das nicht, dass es totalisierend ist.

AA: Wir selbst haben verschiedene Formen von Praxis und Sichtbarkeit, und diese werden als unser Einsatz als Kunstwerk, als Film, als Video, als Performance, als andere Formen von sozialeren oder politischeren Aktivitäten oder was auch immer gezeigt oder präsentiert. Und das Gleiche gilt auch für die meisten der Künstler, die bei AND AND AND mitgewirkt haben. Was die meisten sehen, ist eine weitere Ebene, die in den Texten über die Veranstaltungen besteht. Nehmen Sie nur die Veranstaltungen, die in Süditalien und in Süd-Illinois stattfanden und die von Lu Cafausu beziehungsweise von der Compass Group organisiert wurden. Beide Projekte beziehen sich auf Traditionen und auf das Umfeld, in dem sie angesiedelt sind. Beide beschäftigen sich mit dem Wandel dieser Traditionen und damit, wie man mit dem Unausgesprochenen, mit Tabus umgeht. Trotzdem verging im Fall des italienischen Kollektivs Lu Cafausu ein großer Teil des Tages mit absurden und poetischen Aktionen, wie etwa damit, ein Boot buchstäblich durch eine Kleinstadt zu schleifen und gelegentlich anzuhalten, um verschiedene Texte über den Tod vorzulesen. Manchmal ist das sehr poetisch. Ich würde es nicht nur als Aktivismus bezeichnen. Wir sind auch dagegen, irgendein Tätigkeitsfeld übermäßig

zu definieren, weil das immer ein bisschen tödlich wirkt. Das gilt selbst für die Bewegung in New York und an anderen Orten. Das Leben verlangt von uns etwas Neues, jenseits dessen, was wir schon kennen. Ich will damit nicht sagen, dass wir alles über Bord werfen sollten, weil wir mit verschiedenen Dingen schon viel Erfahrung haben: damit, Grundbedingungen für Diskussionen zu schaffen, Filme zu machen, zu schreiben und so weiter. Ich glaube aber auch, dass es gut ist, all das nicht allzu ernst zu nehmen und offenzubleiben für den Kontext, in dem man sich befindet, und für das, was einen umgibt.

RG: Und in diesem Fall haben wir das Umfeld einfach in einem weiteren Sinne aufgefasst. Unsere Frage lautete: Wie sehen wir die Intelligenz, die es hier in Kassel und in dieser Region gibt, und wie bringen wir sie an die Öffentlichkeit und machen sie sichtbar? Wie können wir sie zu einer kollektiven Untersuchung von Problemen oder zum Experimentieren mit Vorschlägen bewegen? Als wir darüber nachdachten, haben wir entdeckt, dass es an der Universität Kassel einen Fachbereich für Ökologische Agrarwissenschaften gibt, den einzigen seiner Art! Das ist eine bemerkenswerte Ressource für diese Stadt und für das Publikum der dOCUMENTA (13). Warum sollten wir also nicht versuchen, einen Kontakt herzustellen? Das haben wir getan, und haben Menschen kennengelernt, die mit uns sympathisieren. Nicht alles entsteht aus ideologischen Gründen. Es gibt mehr als nur Interessen: Es gibt auch Affinitäten, emotionale Dimensionen, Sensibilitäten.

NS: **Ihr habt einen sehr poetischen Brief an die Generalversammlung und an Unterstützergruppen von Occupy Wall Street geschrieben. Was kann die dOCUMENTA (13) von einer solchen Bewegung lernen, und was kann diese Bewegung von der dOCUMENTA (13) lernen?**

RG: Das ist tatsächlich eine spielerische Frage, aber es ist komisch, weil es gewissermaßen ...

AA: ... verwickelt ist. Die Bewegung beruht auf der Erkenntnis, dass in der Welt, in der wir leben, etwas wirklich nicht funktioniert. Es ist das, was die Bewegung das 1 Prozent versus die 99 Prozent genannt hat. Das 1 Prozent ist vermutlich auch in der Kunstwelt. Es ist sehr schwer, darüber zu sprechen, weil das 1 Prozent für die Elite, für die herrschende Klasse, für die Art von extremer Ungleichheit steht, die die Welt prägt, in der wir leben. Und ein großer Teil der Kunstwelt wird leider in die Richtung dieses 1 Prozent gedrängt. Selbst wenn man nicht zu diesem 1 Prozent gehört, hat man den Wunsch, dort hinzukommen. Da bin ich mir sicher – auch wenn das natürlich nicht für alle Künstler gilt. Ich weiß nicht, was wir daraus lernen können, aber ich glaube, eine Übung besteht darin, an die Welt als Ganze zu denken und dann zu sagen: Also, wie agiere ich jetzt, angesichts dessen, was ich über die Welt als Ganze weiß, und angesichts dessen, was gerade passiert? Auch die Occupy-Bewegung ist mit Fragen konfrontiert, und wenn wir fragen, was diese Bewegung von der Kunst lernen kann, dann lautet die Antwort glaube ich die Offenheit, die Bereitschaft, sich nicht zu einer Konvention verhärtet zu lassen.

RG: In dieser Bewegung engagieren sich viele Künstlerinnen und Künstler, die ein Beispiel dafür geben, wie wir manchmal Dinge voneinander trennen, die eigentlich sehr eng miteinander zusammenhängen.

AA: Ja. Man kann nicht einfach nur von außen sprechen. Es geht vielmehr darum, sich selbst als Teil von allem in der Welt zu sehen. Wenn ich darüber mehr im Hinblick auf die Diskussionen und Dinge spreche, über die wir nachgedacht haben, dann ist das eher an uns selbst gerichtet. Wir sollten nicht so sehr an Dingen hängen, die wir irgendwann erfunden haben. Wir sollten vielmehr bereit und willens sein, neue Dinge, neue Kommunikationsformen, neue Formen des Zuhörens oder Sprechens zu erfinden.

RG: Formen der Adaption.

AA: Bereit sein, neue Arten des Zusammenseins zu erfinden.

RG: Jede Bewegung – und ich glaube, das beantwortet in gewisser Weise deine zweite Frage – muss über eine Neuordnung von Zeit nachdenken. Das ist ebenso ein Teil des Kampfes wie Gemeingüter zurückzufordern oder Räume zu besetzen. Es ist, als müssten wir im Verhältnis zu dem, was hier stattfinden soll, unseren eigenen Rhythmus oder unsere Zeit finden; an einem bestimmten Punkt haben wir tatsächlich darüber nachgedacht, Kassel zu verlassen. Vielleicht sollten wir irgendwo anders hingehen, um das Gefühl zu vermeiden, dass wir durch etwas entschädigt wurden. Aber nach einigen Gesprächen hier hatten wir den Eindruck, dass AND AND AND einen realen Einfluss auf die Stadt, auf die Region haben kann. Man kann das Innen und Außen, Verbergen und Enthüllen, Blockieren und Ausstellen sehen. Es ist gewissermaßen ein Versuch, die Nichtunterscheidbarkeit eines Innen und eines Außen zu bewahren und offen für die Tatsache zu sein, dass dies wirklich real ist. Das ist die einzige Art und Weise, wie wir es tun können. Es ist keine Repräsentation. Es ist ebenfalls real. Und das Reale ist symbolisch, das Reale ist imaginär. Wir leben in einer sehr vielschichtigen Welt. Als wir beschlossen, hierzubleiben, ging es uns um den Versuch, eine durchgängige Ebene zu schaffen, die bis zu diesem Moment präsent sein sollte und uns und andere auffordern sollte, neu darüber nachzudenken, wie wir leben könnten. Es ging darum, etwas zu schaffen, das sich auf die globalen Fragen bezieht, die von den zahlreichen Künstlern und Individuen aufgeworfen wurden, die bis heute zu AND AND AND beigetragen haben. Und es ging auch darum, die Intelligenz aufzubringen, um mit ihnen hier, in diesem lokalen und regionalen Kontext, umzugehen. Im Belagerungszustand, auf dem Rückzug, im Zustand der Hoffnung: Für uns muss das alles hier sein. Weil alles wirklich hier ist.

IM GESPRÄCH MIT ANDREA VILIANI

NICOLA SETARI: *Als Mitglied der Agenten-Kerngruppe hast du für die dOCUMENTA (13) in Kabul gearbeitet. Kannst du beschreiben, wie sich das Projekt seit deinem ersten Besuch in Afghanistan mit Carolyn im Mai 2010 entwickelt hat und wofür es in deinen Augen steht?*

ANDREA VILIANI: Als Carolyn und ich im Mai 2010 zum ersten Mal nach Kabul führen, begleitete uns eine Reihe von Künstlern – Khadim Ali, Francis Alÿs, Mariam Ghani und Mario Garcia Torres – sowie Mitglieder des dOCUMENTA (13)-Beraterteams wie Michael Taussig. Wir besuchten Kabul, Bamiyan und Herat. Carolyn wollte den Ort der Buddhas von Bamiyan sehen, die im März 2001 zerstört worden waren, weshalb sie diese Reise initiiert hatte. Ein weiterer Grund für die Reise nach Kabul war Marios Projekt auf der Spurensuche nach Alighiero Boetti und dessen Gründen, in den frühen 1970er Jahren nach Kabul zu ziehen. Mithilfe von Archivmaterial und Google Maps hatte Mario mehrere Jahre lang versucht herauszufinden, ob das Gebäude des One Hotel, in dem Boetti seit 1971 immer mehrere Monate im Jahr lebte, noch immer existierte (Boetti selbst hatte behauptet, dass es während des Bürgerkriegs zerstört worden sei). Mario fand heraus, dass es das One Hotel zumindest teilweise noch immer gab, in der Nähe der Chicken Street, obwohl es kein Hotel mehr war, sondern ein Privatgebäude. Tom Francis hatte übrigens ein Jahr vor unserer Reise auch danach gesucht und den Eingang gefunden, ohne aber hineinzugehen, weshalb Carolyn ihn ebenfalls zu der Reise eingeladen hatte.

Mario schlug am Ende dieser ersten Reise vor, das One Hotel als sein Kunstwerk für die dOCUMENTA (13) anzumieten. Daher war das Finden eines Ortes, der ein Mythos der Kunstgeschichte, ein historisches Dokument und gleichzeitig ein Ort für eine neue Erfahrung ist, das gute Omen, nach dem wir auf dieser Reise suchten. Dies ermöglichte es uns auf den Folge Reisen auch, uns mehr mit Afghanistan zu beschäftigen, seine Gegenwart mit seiner Vergangenheit zu verknüpfen, und Kassel mit Kabul zu verbinden, wo die dOCUMENTA (13) sich für einen gewissen Zeitraum hinverlagern würde. Wir fanden, dass Kabul eine mögliche Komponente des Multiversums sein könnte, das die dOCUMENTA (13) schaffen wird. Mit Boetti als erstem Gast aus der Vergangenheit repräsentiert das Projekt in Kabul eine Reise zu den Möglichkeiten und produktiven Widersprüchen unserer Gegenwart, gespiegelt von zwei Städten wie Kassel und Kabul, wo die dramatische Zerstörung der Vergangenheit durch eine wilde Rekonstruktion ausbalanciert wurde und wird. Wir trafen Museumsdirektoren wie Omar Massoudi (Nationalmuseum von Afghanistan), Regisseure und andere Menschen in Kabul wie Eng. Abdul Latif Ahmadi (Afghan Film), Künstler wie etwa Rahraw Omarzad (Center for Contemporary Art Afghanistan) und andere, darunter Künstler, deren Arbeiten ebenfalls die Probleme der gegenwärtigen Gegendiaspora thematisieren, zum Beispiel Aman Mojadidi, Jeanno Gaussi, Masood Kamandy, Zalmai, Barmak Akram und Zolaykha Sherzad. Nachdem wir all diesen miteinander verschlungenen Geschichten begegnet waren, war klar, dass wir unser Engagement in Kabul verstärken mussten. Für Mai und Juni planen wir zwei Seminare in Bamiyan, eins mit Michael Rakowitz, der mit Studenten aus Bamiyan die örtliche Steinschnittz-Tradition wieder aufleben lassen wird, und das andere mit Khadim Ali, der

Miniaturmalerei mit Musik kombinieren wird, um die fast vergessene Tradition des Geschichtenerzählens wiederzubeleben. Er wird dabei seine eigenen Kindheitserinnerungen mit seinen heutigen Kenntnissen des Shahnameh-Epos mit seinen Königen, Königrichen und Dämonen verbinden. Es ist übrigens nicht unser Plan, im Juni eine Ausstellung zu eröffnen, die jene in Kassel repliziert, sondern wir werden eine Ausstellung zeigen, deren Format sich im Kontext der Bedingungen, die wir während unserer Vorbereitungsreisen nach Afghanistan vorgefunden haben, entwickelt hat. Das heißt, diese Ausstellung wird Erkenntnisse beinhalten, die aus dem temporären Charakter der dOCUMENTA (13) entspringen und ihn überdauern. Für die dOCUMENTA (13) arbeiten wir jenseits der aktuellen medialen Darstellung von Afghanistan, jenseits aller geopolitischen Trends. In gewisser Weise tun wir etwas, das als geradezu surreal wahrgenommen werden kann, wie etwa das Organisieren einer Kunstaussstellung an einem Ort, der de facto Kriegsgebiet ist. Aber letztlich ist diese hochparadoxe Geste – eine Ausstellung zu machen – das beste Mittel, um der Realität zu begegnen, in der wir tatsächlich arbeiten. Sie ist auch das beste Mittel, um auf eine Situation zu antworten, die zwischen der An- und Abwesenheit von Krieg changiert, wo nicht nur unser Begriff von Nationalität scheitert (kulminierend in der aktuellen »Invasion« durch die sogenannte »internationale Gemeinschaft«), sondern auch unsere Vorstellung von Wirklichkeit in dem Maße schwindet, wie das Multiversum anderer, von Künstlern geschaffenen, Realitäten wächst. Wir haben unseren surrealen, paradoxen Ansatz mit allen Künstlern geteilt: Goshka Macuga, zum Beispiel, entwickelt ein Projekt, das Journalismus, die Gesetze der Quantenphysik und die utopiegesteuerte Geschichte der documenta selbst in Verbindung bringt.

NS: *Wie verstehst du die Entscheidung der Künstlerischen Leiterin, die dOCUMENTA (13) zu delokalisieren? Wie können die Besucher das Geschehen in Kabul miterleben oder sich zumindest damit auseinandersetzen?*

AV: Carolyn begann mit der Idee, verschiedene Bewusstseinszustände zu erforschen sowie die unterschiedlichen Antworten auf die folgenden Fragen zu untersuchen: Was ist Kunst heute? Was bedeutet es heute, Künstler zu sein? Hier kristallisierten sich vier Positionen heraus: ein Zustand der Hoffnung, ein Zustand der Belagerung, ein Zustand des Rückzugs und ein Zustand des Auf-der-Bühne-Seins – und dies im Zusammenhang mit vier möglichen Orten: Kairo und Alexandria (Ägypten), Kabul (Afghanistan), Banff (Kanada) und Kassel (Deutschland). Was hinsichtlich Kabuls zutrifft, ist die Tatsache, die ich selbst jedes Mal, wenn ich dort war, erlebt habe, dass sich diese Positionen ständig überlagern. Was wir tun, ist, den Rahmen, innerhalb dessen wir heute leben, hinsichtlich dieser sich überlagernden und konkurrierenden Positionen zu erweitern – sei es als Künstler, als Publikum etc. Macugas mit Photoshop überarbeiteten Bilder, die sich in Wandteppiche verwandeln, sind ein gutes Beispiel dafür. In ihnen treffen eine Vielzahl an Menschen, Orten und Zeiten aufeinander und beschreiben damit eine Hyper-situation, die sowohl kritisch als auch narrativ ist, selbstbezüglich und abenteuerlich, eine Situation, in der sich der sogenannte Westen dem Osten (in Kabul) präsentiert, und umgekehrt der Osten dem Westen (in Kassel) gegenübertritt. Vielleicht sollten wir einfach sagen, dass es für jede Position nicht das eine Publikum gibt, nicht nur, weil die Positionen sich überlagern, sondern auch, weil der Sachbezug der Ausstellung, und mit ihm des Publikums, delokalisiert ist.

NS: *Wie war das Treffen der Agenten in Kassel im September 2009? Und inwiefern hat der darauf folgende Arbeitsprozess das, was auf dem Treffen gesagt und entschieden wurde, reflektiert?*

AV: Nach Abschluss der Konferenz in Rivoli trafen sich die Agenten auf einem Bahnsteig des Turiner Porta-Susa-Bahnhofs, wo wir in einen Zug nach Kassel stiegen. Wir haben viele Stunden in diesem Zug verbracht. Wir diskutierten, was wir auf der Konferenz gehört hatten, und es war eine großartige Gelegenheit, um unsere Meinungen auszutauschen. Von da an arbeiteten wir jenseits allen professionellen Kuratierens. Wir waren Teil eines abenteuerlichen Szenarios mit der anspruchsvollen gemeinsamen Aufgabe, die Carolyn agency, »Agenten-Sein«, nennt. Die Agenten arbeiten mit Fertigkeiten, die sich von denen der Kuratoren unterscheiden, und die auch von Agent zu Agent unterschiedlich sind – jede(r) von uns hat unterschiedliche Interessen und Arbeitsmethoden. In dieser narrativen Situation spielten wir, sehr Le-Carré-mäßig, alle verschiedene Rollen, wie in einem Roman. In meinem Fall war das die Aufgabe, einen bestimmten Teil in Kabul zu verfolgen. Mit afghanischen Kollegen in Kabul zu arbeiten, hat mich in die Situation gebracht, Dinge zu tun, die ich nie zuvor getan hatte und die ich vor allem auch nie für möglich gehalten hätte. Ein Beispiel: Ich habe von einem Keramik-Seminar gesprochen, das Barmak Akram leiten sollte, der selbst noch nie mit diesem Medium gearbeitet hatte. Es war in diesem Zusammenhang in Kabul, das ich während eines Gesprächs mit Chus Martínez erfuhr, dass Keramik benutzt wird, um Raumschiffe zu bauen. In Kabul zu arbeiten – einer weiteren narrativen Situation wie der, mit einer Reihe fremder Leute mit dem Zug von Turin nach Kassel zu fahren – scheint mir eine Situation zu sein, die jener, in den 1950er Jahren in Kassel zu arbeiten, sehr ähnelt: Etwas entsteht, was noch nie zuvor dagewesen ist. Wie die documenta! Wenn sie nicht immer wieder in narrativen Situationen wie dieser neu erfunden würde, wäre sie einfach nur eine der vielen »Biennalen«, einer der zahlreichen professionellen Momente in unserem Alltag als Kuratoren, Künstler, Autoren etc. Wir haben unser Bestes versucht, verantwortungsvoll und gleichzeitig paradox zu sein. Wir haben unser Bestes versucht, den Raum für das Entstehen und Werden von etwas Unbeabsichtigtem zu schaffen, etwas, das weder »dies« noch »jenes«, weder »wir« noch »sie« ist, noch etwas, das ihre simple Verbindung wäre. Wir zielen ab auf eine komplett neue und idiosynkratische Möglichkeit, die aus der Begegnung von »diesem« und »jenem«, »unserem« und »ihrem« entsteht. Dieses Projekt hat 2009 begonnen, an einem anderen Ort und zu einer anderen Zeit, auf dieser seltsamen Zugfahrt von Turin nach Kassel.

IM GESPRÄCH MIT KITTY SCOTT

NICOLA SETARI: *Während der Ausstellung in Kassel findet eine zweiwöchige Klausur, The Retreat, in Banff statt, die gemeinschaftlich organisiert wird von der dOCUMENTA (13), der University of Alberta (BRiC) und dem Banff Centre, wo du Director of Visual Arts bist. The Retreat repräsentiert eine der vier Positionen der dOCUMENTA (13). Was ist für dich die Bedeutung einer Klausur heutzutage?*

KITTY SCOTT: Die Idee einer Klausur oder eines Rückzugs ist mir wichtig, seit ich vor fast fünf Jahren nach Banff gegangen bin. Nachdem ich als Chefkuratorin an der Serpentine Gallery in London gearbeitet hatte, suchte ich nach einem Ort mit Abstand zur Kunstwelt, einem Ort, an dem man frische Luft atmen kann und der es einem ermöglicht, relativ autonom aber trotzdem sehr aktiv zu sein.

Genau das beschreibt seit jeher die Position von Mönchen, Eremiten und Nonnen. Die Idee von Stille und Einsamkeit ist sehr ansprechend, da beides Raum für gründliches Nachdenken bietet. Dieser Raum ist heute sehr begehrt, weil wir mit sehr viel Information überflutet werden. Mir gefällt der Vorschlag, den Carolyn und ich gemacht und mit Imre Szeman weiterentwickelt haben: Alle Arten der Klausur bieten Gelegenheiten, Körper und Geist zu stärken und zu beleben, bevor man in das gefährliche Durcheinander der Sozialkontakte und des Alltagsbewusstseins, das so sehr in der Geschwindigkeit der Gegenwart verfangen ist, zurückkehrt. Eine Klausur bedeutet nicht zwingend das Zurücklassen sozialer Herausforderungen, politischer Gegensätze oder kultureller Einbahnstraßen, sondern einen zeitlich begrenzten Zustand, dessen Ziel es ist, eine permanente Veränderung zu erzeugen.

NS: *Die anderen drei Positionen – Hoffnung (hope), Belagerung (sieve) und Bühne (stage) – werden auf der dOCUMENTA (13) vor allem als Formen der Beschäftigung mit weltlichen Dingen behandelt. Um welche Themen wird es bei The Retreat gehen, und werden diese stärker mit spirituellen Fragen verknüpft sein, etwa mit denen nach Leben und Tod?*

KS: Das ist die Frage. Es ist schwer einzuschätzen, wie *The Retreat* sich entwickeln wird. Es werden etwa dreißig hervorragende Denker, Künstler und Kuratoren ins Banff Centre kommen, darunter Franco Berardi »Bifo«, Bruno Bosteels, Pierre Huyghe, Catharine Malabou und Gáspár Miklós Tamás. Es wird Zeit geben für Diskussionen, lange Waldspaziergänge, Keramikworkshops und Tage des Schweigens. Es ist schwer vorherzusehen, worüber die Einzelnen nachdenken werden.

NS: *Wie verstehst du die Entscheidung der Künstlerischen Leiterin, die dOCUMENTA (13) zu delokalisieren? Wie können die Besucher das Geschehen in Banff miterleben oder sich zumindest damit auseinandersetzen?*

KS: In der Vergangenheit hat die documenta Wege gefunden, geografische Orte weit über Kassel hinaus zu aktivieren. Es macht Sinn, dass Carolyn und das Team in Banff, Kabul, Bamiyan, Kairo und Alexandria arbeiten werden. Diese Veranstaltung

hat das Potenzial, global zu wirken, was zu einer Welt passt, in der das Reisen und die Informationsverbreitung weitere Kreise ziehen als jemals zuvor. Nicht jeder wird an diese Orte fahren können, aber Informationen sind mittlerweile über eine Vielzahl von Quellen erhältlich. Ich bin sicher, dass Bücher, Essays und Videos in Banff entstehen werden, und natürlich wird alles getan, um die öffentlichen Vorträge zugänglich zu machen. Trotzdem ist es wichtig im Blick zu behalten, dass Banff deshalb so gut funktioniert, weil Banff einen intimen Ort für Gespräche und Diskussionen bietet. Diese Veranstaltung ist nicht für große Menschenmengen konzipiert – es gibt andere Bereiche auf der dOCUMENTA (13), die darauf ausgerichtet sind. Ich sollte auch erwähnen, dass es in der Walter Phillips Gallery in Banff vom 3. August bis zum 28. Oktober 2012 eine Ausstellung namens *Modest Livelihood* geben wird, in der ein neuer Film von Duane Linklater und Brian Jungen gezeigt wird, der sich mit der Nutzung von und Selbstbestimmung über Heimatland beschäftigt. Beide Künstler stammen von Ureinwohnern ab. Jungen, international für seine Skulpturen bekannt, gehört zur Volksgruppe der Dane-Zaa, Linklater, der mittels Filmen und Performances mündliche Geschichtstraditionen und Lernmethoden porträtiert, gehört zu den Omaskêko-Cree. Der Film folgt den Künstlern, die sich von Fort St. John auf eine Reihe von Elchjagd-Ausflüge begeben. Zuerst sind sie mit einem Geländewagen unterwegs, dann, langsamer, zu Fuß. Sie begegnen den atemberaubenden Landschaften des Nordens, aber auch kahleren, durch die Industrialisierung vernarbten Regionen, bevor sie letztlich die Natur finden, nach der sie gesucht haben. Brian wird auch eine Arbeit in der Kasseler Karlsae als Teil der dOCUMENTA (13) zeigen.

NS: *Es scheint, dass Keramik bei The Retreat ein wichtiges Thema und eine wichtige Technik sein wird.*

KS: Viele Menschen haben dieses großartige Medium in ihrem früheren Leben verpasst. Ich denke, auch viele Kunstinstitutionen halten es für überholt. Nach meiner Auffassung aber umgeben uns Töpfe seit vorgeschichtlicher Zeit. Mir gefällt die Idee, dass wir uns die Hände schmutzig machen und Teil dieses unglaublich langen Kontinuums werden dürfen. Weshalb sollten wir jetzt damit aufhören?

NS: *Wie war das Treffen der Agenten in Kassel im September 2009? Und inwiefern hat der darauf folgende Arbeitsprozess das, was auf dem Treffen gesagt und entschieden wurde, reflektiert?*

KS: Das Treffen war sehr ergiebig. Für mich war es wie ein Geschenk, und ich habe versucht etwas Außergewöhnliches zurückzugeben. Was jetzt in Banff geschieht war seinerzeit jenseits meines Vorstellungsvermögens, obwohl ich auf dem Treffen vorgeschlagen hatte, dass die dOCUMENTA (13) auf irgendeine Weise mit uns zusammenarbeiten könnte. Ich bin mehr als begeistert von dem Ergebnis.

11. Januar 2011, Bar du Matin, Brüssel

IM GESPRÄCH MIT RAIMUNDAS MALAŠAUSKAS

NICOLA SETARI: *War die lange Vorbereitungsphase zur dOCUMENTA (13) ein Problem für dich? Und wie begreifst du selbst deine Rolle als Agent?*

RAIMUNDAS MALAŠAUSKAS: Im Grunde hat man drei Jahre zur Vorbereitung, auch wenn die Öffentlichkeit und die Medien die documenta als ein Ereignis wahrnehmen, das alle fünf Jahre stattfindet. Deshalb glauben alle, das gesamte Team hätte fünf Jahre lang daran gearbeitet, was so nicht stimmt; natürlich ist die Verwaltung während der gesamten fünf Jahre tätig, das Kuratorenteam jedoch nicht. Diese Erkenntnis macht es einem leichter: Tatsächlich ist die Maschinerie weniger massiv, als es den Eindruck macht.

Als Agent für die documenta ist man in erster Linie Teil eines von Carolyn konzipierten Gefüges. Und ich glaube, sie weiß sehr genau, aus welchen Gründen sie die Leute in ihr Team berufen hat. Es gibt dabei keine horizontale Struktur; sie ist alles andere als eine »offene« Kuratorin.

Innerhalb eines solchen Gefüges habe ich zwangsläufig nur einen sehr individuellen Zugang zum Ganzen, was dieses Ganze bei einem derartigen Projekt auch bedeuten mag. Bei der Zusammensetzung des Teams geht es darum, mehrere Perspektiven hinsichtlich ein und desselben Gegenstandes miteinander zu vereinigen. Das verändert diesen Gegenstand natürlich insofern, als es ihn hohem Maße deterritorialisiert. Das gefällt mir irgendwie, wobei ich hoffe, dass er letztendlich nicht stärker territorialisiert wird, als er tatsächlich ist.

Das ist ein ganz eigenes documenta-Kapitel. Es geht hierbei in erster Linie um eine kollektive Intelligenz, die im Rahmen einer Art fließender Pyramidalstruktur operiert.

NS: *Und wie hast du selbst deine eigene Position innerhalb dieser von Carolyn Christov-Bakargiev geschaffenen besonderen Struktur oder Dynamik gefunden? Wo gab es für dich Verbindungspunkte zu ihr?*

RM: Carolyns ursprünglicher Ansatz bestand darin, dass jeder Agent ein eigenes Forschungsgebiet vorschlagen sollte; in diesem Zusammenhang wurde dann eine Erkundungsreise ins Auge gefasst. Also schlug ich vor, in Las Vegas Dixie Evans zu besuchen, eine vierundachtzigjährige Varietétänzerin, die einer der letzten Stars der Old-School-Burlesque ist. Kurz gesagt, war meine Idee, einen Blick auf die Burlesque zu werfen. Ich schlug vor, die Burlesque im Sinne einer neuen Kultur zu untersuchen, die ihrerseits eine alte Kultur wiederholt und die man als Neo-Burlesque-Szene bezeichnet. Carolyn und ich reisten also nach Las Vegas, um Dixie Evans zu treffen. Ich glaube, Carolyn hatte anfangs ein bisschen Angst, dass ich nur nach Las Vegas wollte, um mir ein paar Stripperinnen anzusehen ...

Doch dann fand sie diesen neuen Burlesque-Ansatz, bei dem es ja um eine Form der Reinszenierung geht, tatsächlich interessant. Die offensichtliche Verbindung, die sich ziehen lässt, besteht darin, dass bestimmte historische Gesten rekonstruiert und an-

schließend wiederholt werden. Eine Neo-Burlesque-Tänzerin ist sich vollkommen des Blicks der Zuschauer und ihres Wunsches, sie nackt zu sehen, bewusst. Und damit spielt sie; sie reizt einen zwar auf, zieht sich aber nie komplett aus. Carolyn und ich haben über die Möglichkeit gesprochen, dass die dOCUMENTA (13) sich von der Burlesque zu einer ähnlichen Art der »Reinszenierung« inspirieren lassen könnte.

Einer meiner anderen Vorschläge – die Veranstaltung wöchentlicher Dichterlesungen – hat mit meinem Interesse für Lyrik zu tun. Es wird möglicherweise an jedem Freitagabend um elf in der Bar eine Dichterlesung geben. Wir werden Dichter beziehungsweise Schriftsteller dazu einladen, Gedichte vorzutragen, so dass eine Open-Mic-Situation entsteht.

NS: *Es scheint, als wäre es noch relativ offen, was letztlich passieren wird, es sind nur noch fünf Monate ...*

RM: Ich habe keine Ahnung, welche meiner Vorschläge realisiert werden. Aber gleichzeitig kann es sein, dass Teile des ihnen zugrunde liegenden Denkprozesses anderswo landen und dort Blüten treiben. Das gehört mit zum deterritorialen Konzept dieser documenta.

Eine weitere Idee kam mir nach meinem Treffen mit den Kuratoren der Orangerie, die heute das Astronomisch-Physikalische Kabinett und das Planetarium beherbergt. Von ihnen erfuhr ich, dass sich in ihrem Bestand eine Reihe von Objekten aus dem 17. Jahrhundert befinden, darunter zahlreiche wissenschaftliche Instrumente, deren Funktion heute unbekannt ist.

Diese Objekte übernahmen aus verschiedenen Gründen die Funktion von Black Boxes. So wurde eines der Instrumente beispielsweise während des Zweiten Weltkriegs beschädigt und ergibt heute einerseits einen Sinn und andererseits nicht. Ich habe mich daher gefragt, wie man diese Black Boxes des Museums wiederbeleben könnte. Wir begannen die Idee einer kleinen Ausstellung mit diesen Black Boxes zu diskutieren, die nicht in einem Raum für zeitgenössische Kunst stattfinden soll, sondern im Museum selbst. Dort sollen Künstler die Objekte einmal wöchentlich reaktivieren beziehungsweise neu interpretieren.

Man zeigte mir einen Gegenstand aus dem 18. Jahrhundert und sagte: »Wir verstehen zwar, welche Funktion dieses Teil einmal hatte. Was wir aber nicht verstehen, ist, was jenes Teil hier soll. Oder dieses Gerät, das beinahe wie eine moderne Skulptur aus den 1950er Jahren aussieht, in Wahrheit aber aus dem 18. Jahrhundert stammt. Wir verstehen, wie es funktionierte«, sagte man mir, »aber nicht, warum es an diesem Teil angebracht war, da es sich nicht bewegt. Das heißt, es kann sich hierbei eigentlich nicht um das handeln, für das wir es halten.«

NS: *Was kannst du mir zur »Hypnotic Show« und zur Möglichkeit einer mentalen Reinszenierung vergangener documenta-Ausstellungen sagen?*

RM: Nun, alles, was wir dazu bisher überlegt haben, ist, dass sie im Freien stattfinden soll, fast wie eine Meditations- oder Yogasitzung. Die Menschen gehen nach draußen in den Park, das Wetter ist schön, und sie nehmen an einer Gruppensitzung mit Marcos Lutyens teil, der die Besucher zunächst in eine leichte Trance versetzt und anschließend dazu anregt, sich auf Werke zu beziehen, die bereits vorher hier existierten. Oder es könnte eine Meditation über die gesamte, kollektive Maschine stattfinden, die sich dOCUMENTA (13) nennt. Wie gesagt, wir haben darüber noch nicht endgültig entschieden.

Vielleicht wird es auch eine Art kleines vorgefertigtes Haus für Marcos geben, in dem er Einzel-Hypnosesitzungen abhalten könnte. Man betritt dieses Haus, dessen Inneres komplett verspiegelt ist und auf dem Kopf steht. Man kommt also zu diesem Haus, öffnet die Tür und sieht vor sich plötzlich die Zimmerdecke, weil alles verkehrt herum ist. Dann führt einen Marcos hinein und beginnt mit seiner Hypnose.

NS: *Das klingt nach einem burlesquen Projekt für eine Ausstellung, die über einen Zeitraum von 100 Tagen 750.000 Besucher anzieht. Das sind im Durchschnitt 7.500 Besucher täglich, und nur wenige werden jeden Tag an einer Hypnosesitzung teilnehmen können.*

RM: Richtig.

NS: *Also hast du etwas entworfen, das sehr wahrscheinlich Erwartungen enttäuschen wird. Man wird nicht Teil der Show in dem Haus werden, sei denn man hat sehr viel Glück.*

RM: Stimmt. Da ist was dran.

IN CONVERSATION WITH CAROLYN CHRISTOV–BAKARGIEV

Part 1

TOBIAS HABERL: *You have stated on a number of public occasions that you do not have a concept for dOCUMENTA (13). How does that relate to skepticism and relativism, both of which seem to play an important role in your thinking? And how is the “non-concept” idea not incoherent or a . . .*

CAROLYN CHRISTOV–BAKARGIEV: . . . superficial act?

TH: *Yes, a superficial act that avoids responsibility.*

CCB: I understand the question. First of all, I never use the word “relativism.” I always use the word “skepticism,” because I think it is irresponsible to speak of relativism now.

TH: *Why? What do you mean?*

CCB: Because when everything is relative, anything goes. We all know the consequences of our choices; at least, we all know that there are consequences to anything we do. I don’t use the word “relativism,” because the passage from “philosophical relativism” to “moral relativism” is very short, which means that with relativism you can make arguments that are absolutely unethical. I am very careful, because I have quite strong principles and I don’t think that skepticism is about not taking a position. In Greek, *sképsis* means “research.” A skeptic is someone who is constantly searching for knowledge, or for the truth. A relativist, conversely, would be what a skeptic would call an academic. Sextus Empiricus says there are three kinds of philosophers: the dogmatists, who think they know the truth; the academics, who think there is no truth; and the skeptics, who are constantly searching. But the position of searching is not a position of insecurity. You are in a position where you really believe that you can arrive at something constructive, and you have to be in that position or you can’t get anything done. Skepticism is really a positive perspective on life and on knowledge. It is the opposite of relativism. But now, about the “non-concept.” I think we live in a Wikipedia society, one in which everybody has an opinion and a concept and they are constantly uploading it to Facebook pages. I believe in the need to foreground the non-concept. The non-concept is a concept. It is a little bit Zen. It is akin to the importance of silence between notes.

Instead of playing a note, I want us to focus on the silences in the music, so to speak. That silence opens up a space for reflection, for experience, for love.

I mean “love” in the philosophical sense, in the way that philosophy is the love for knowledge. I open up spaces for that to occur. There are many voices in dOCUMENTA (13): for me, the non-concept is about opening up the space of commitment; commitment is an attitude, not a concept. Some people call our age the age of “cognitive capitalism” or “knowledge capitalism,” and the products of cognitive capitalism are forms of knowledge: you can transfer information, using e-mail, for example. It is like the genetic

mapping or the archiving of something. These products of knowledge are not actually knowledge; they are information. Concepts have been substituted for by information. We live in an information age; the age of the spectacle was thirty years ago. Our age is the age of communication, and communication communicates itself. The subject of communication is communication.

TH: *What has a larger impact on society: the Occupy Wall Street movement happening all over the world, or dOCUMENTA (13)?*

CCB: It depends on what you are looking at. In terms of an immediate impact, certainly Occupy Wall Street or the Arab Spring, or WikiLeaks, will. The uprising of people determined to change the political systems under which they live has a more immediate impact than an art project. But in the long term, art has always had a huge impact, because art shapes the imaginary systems of societies. You could say that the Arab Spring is a consequence of the art from ten or fifteen years ago. Maybe you could even say a consequence of Catherine David’s documenta. In the long term, art has a huge impact because it puts forward new perspectives on the world. An artwork, when it works, makes you feel more uncertain about your principles and your ideas, it makes you see things from a different point of view.

TH: *Do you remember the first time, maybe as a child or as a teenager, you stood in front of an artwork?*

CCB: I do remember, a very early experience. My mother was an archaeologist—she never discovered anything fantastic, but she was a great woman and a great mother, and she would play with me even when she was working. So, for example, when we went to an Etruscan site—I think it was Cerveteri—we ventured beyond the official tourist area. Back then, there were still all these holes in the earth, and she popped me down into one with a flashlight. She said to me as she gave me the flashlight: “I can’t go in myself, but I have to do my research, so you have to help me.” Of course, I know now that she was joking, but I took it very seriously at the time. So down I would go into the hole with the flashlight and she’d ask me: “What do you see?” I remember seeing through the darkness a little bit of something that I interpreted as a bit of an Etruscan painting. Who knows, maybe I saw it, or maybe I was just influenced by what I had seen in the part of the site open to tourists. But I thought I saw it.

TH: *So you still don’t know if it was something or just stone and rocks?*

CCB: No, I don’t know. But I remember this experience and the sense of discovering some very ancient art.

TH: *I read that your mother was in the anti-Vietnam War movement, which involved artists and activists. Did you experience that as a child?*

CCB: Yes.

TH: *How did that shape your political views as a feminist and as a practitioner in the field of art?*

CCB: It gave me the sense that life is exciting. I think it led me to think, already as a child, that if life was to be lived meaningfully,

it had to be lived to the limit—though not to the irresponsible limit represented by hard drugs and things like that. I mean, rather, the limit of what we are able to do within a certain problematic situation.

I remember being on a farm one summer with my mother. I was a child and it was a farm in New England, and I woke up at night because I heard some voices in the kitchen. I was at the top of the stairs and I remember seeing people in the kitchen: there was this frightened young man. He must have been eighteen, and he was on his way to Canada to escape the draft; he didn’t want to go to Vietnam, and he was almost crying. He was scared, and this was obviously one of the “safe houses” on the way to Canada. It was a little bit like the Underground Railroad during slavery: he thought he would never be able to return to the U.S., that he was leaving for good. Who could have known then that there would be amnesties for people like him thirty years later? He couldn’t have known that. So that was another experience that made me think that what makes life worth living is making certain choices and going to certain limits. What does it mean to make art when you are under siege, when you have been at war for thirty years? I go to see artists who are in extreme conditions. What do they choose to do as art? That is interesting to me. You have to have a certain degree of humility to be in these limit positions.

From transcripts of an interview by Tobias Haberl for Lufthansa Exclusive (May 2012), recorded on February 24, 2012.

Part 2

DIRK SCHWARZE: *The Kunsthalle Fridericianum has been the heart of documenta since its beginning in 1955. But never before in the history of documenta has the building and its destruction been the subject of any documenta. Why did you want to go back into Kassel’s history?*

CAROLYN CHRISTOV–BAKARGIEV: In order to know where we are going, we have to know where we were. So it seems normal to look at the history of the location. I never see white cubes existing as such. Every white cube is actually a space with a history. Even the Museum of Modern Art’s white cube has a very specific history, tied to certain directors, to certain moments of exhibition design, and so on. It’s normal, especially if you have a little bit of an archaeological mind, to look at the place where you are and try to understand it. But this is not a historical interest. I’m not interested in history with a capital “H.” I’m interested in the present. But everything that’s in the present has a background. And if you are doing an exhibition in a building that was, as it happens, bombed twice in the 1940s, a building that used to have a library and all manner of scientific devices—all these elements exist there, like ghosts. If you speak with quantum physicists, they would say that, somehow, on some very, very small subatomic level, one place or building is never the same as another. This is not a mystical idea. It’s not a magical idea. That’s why I also looked at the photographs of the Fridericianum after the bombing. Before the war in the 1940s, in 1933, there had already been the burning of the books by the Nazis in the square, with the Fridericianum in the background. So there’s been a lot of burning in that place. Matter has memory. This is not magical thinking, it’s physical thinking. I don’t really think that the history of Kassel is a subject of dOCUMENTA (13), however. It’s a context within which the project is inscribed: dOCUMENTA (13) is not happening on Mars, but in a place with a specific geopolitical trajectory and history. documenta was invented in the mid-twentieth century, during the period of postwar reconstruction. But that is not a topic of dOCUMENTA (13); it is just the reality within which every chapter of documenta has been inscribed.

NICOLA SETARI: *But in Kassel, art was chosen over other possibilities as the essential pillar of reconstruction. In that sense, there is something very specific about it.*

CCB: Yes. But that’s not about the history of Kassel; it’s about the history of documenta. That very interesting history includes the idea, the desire, after the collapse of Nazism, to rebuild the country and civil society *also* through artistic and cultural events. It’s the so-called *Bildung*. But going back to Dirk’s question: it’s a psychological attitude, not an interest in history or in Arnold Bode, the initiator of documenta. I studied philology when I was at university. Glottology was one of my favorite subjects. So etymology is a method for me.

DS: *On the ground floor of the Fridericianum, in the rotunda, there is the Brain, which includes objects of different periods of history, culture, and contemporary art. What connects them?*

CCB: Intensity. The intensity of their making, or of what motivated their making or their finding, or their keeping. Vandy Rattana, for

example, is a young artist from Cambodia, and he has a photograph in the Brain—well, you can call it the Brain, though some people call it a riddle, because they are afraid of the associations between the word “brain” and phrenology or neuroscientific research. I myself use the word “brain” almost ironically, in a way, because I think the brain is very chaotic and full of contradictions. And so it’s like a very full, chaotic brain.

But there are lines of intensity connecting things. Although Vandy Rattana is very young, he has spent quite a few years going around Cambodia, photographing its lakes. But all the lakes he photographed are actually artificial lakes. The pictures are very beautiful. But these lakes are actually craters from bombs thrown on Cambodia. There were more bombs thrown on Cambodia than on Vietnam. Not so many people know that. And so, in a way, it’s a poisonous landscape. It’s like a landscape that hides this tremendous history of trauma—on the land, on the landscape. What motivated those photographs is interesting to me. What state of mind was he in, to go and search for craters? And if you speak to him, and if you’re familiar with Cambodia, then you know that you don’t see any old people there. It’s an entire country where there are mainly young people. So this particular image is an image that reflects—like a signal or a marker—the kind of intensity behind the motivation for going on that journey to look for those craters.

Consider the Bactrian Princesses, the ancient stone figurines from the south of Tajikistan, Kazakhstan, and the north of Afghanistan. They are thousands of years old, and they have been precariously held together for more than 4,000 years by people who have made sure not to lose this or that piece. They are made from separate pieces that have been held together in a kind of fragile balance over thousands of years. It makes me wonder about the long series of exchanges that have gone on for the past 2,000 years. That’s a form of intensity. Moreover, the figurines are survivors. There are only eighty of these sculptures in the world, when maybe there were thousands of them three or four millennia ago. So it’s also a sign of the incredible destruction, over time, of these sculptures. At the same time, if you look at it optimistically, it’s amazing that they are there at all, that these pieces stayed near one another, in a provisional connection. There is, then, a relationship between those two things, one of them very ancient, the other very contemporary. And that relationship has to do with a form of intensity. Of commitment, let’s say: commitment to keeping the fragments together.

I suppose I’m an outraged person. And I like to be with people who are not depressed by outrage or by outrageous events, people who are optimistic and positive. And those people—a lot of them are artists—are people who are not subordinate to power, in the way that other people are. They are taking leaps of imagination; they are not captured by epistemological closures. Those are the kind of people I like to be with: novelists and poets and artists and quantum physicists. And I think it’s better to spend one’s life with such an attitude than trying to systematize knowledge. I hate it when I read things like: “DOCUMENTA (13) is about collapse and recovery.” It’s not about collapse and recovery! That’s a cliché. *This* exhibition is not about the history of Kassel, it is not about “collapse and recovery.” It’s not *about* anything. The word “about” isn’t right.

But you asked about the Brain, so I gave you two examples, both of which bespeak a kind of commitment to keeping pieces and fragments together, however precariously. Then there are also the photographs of Lee Miller. Needless to say, it takes intensity and commitment to decide to become an embedded journalist in

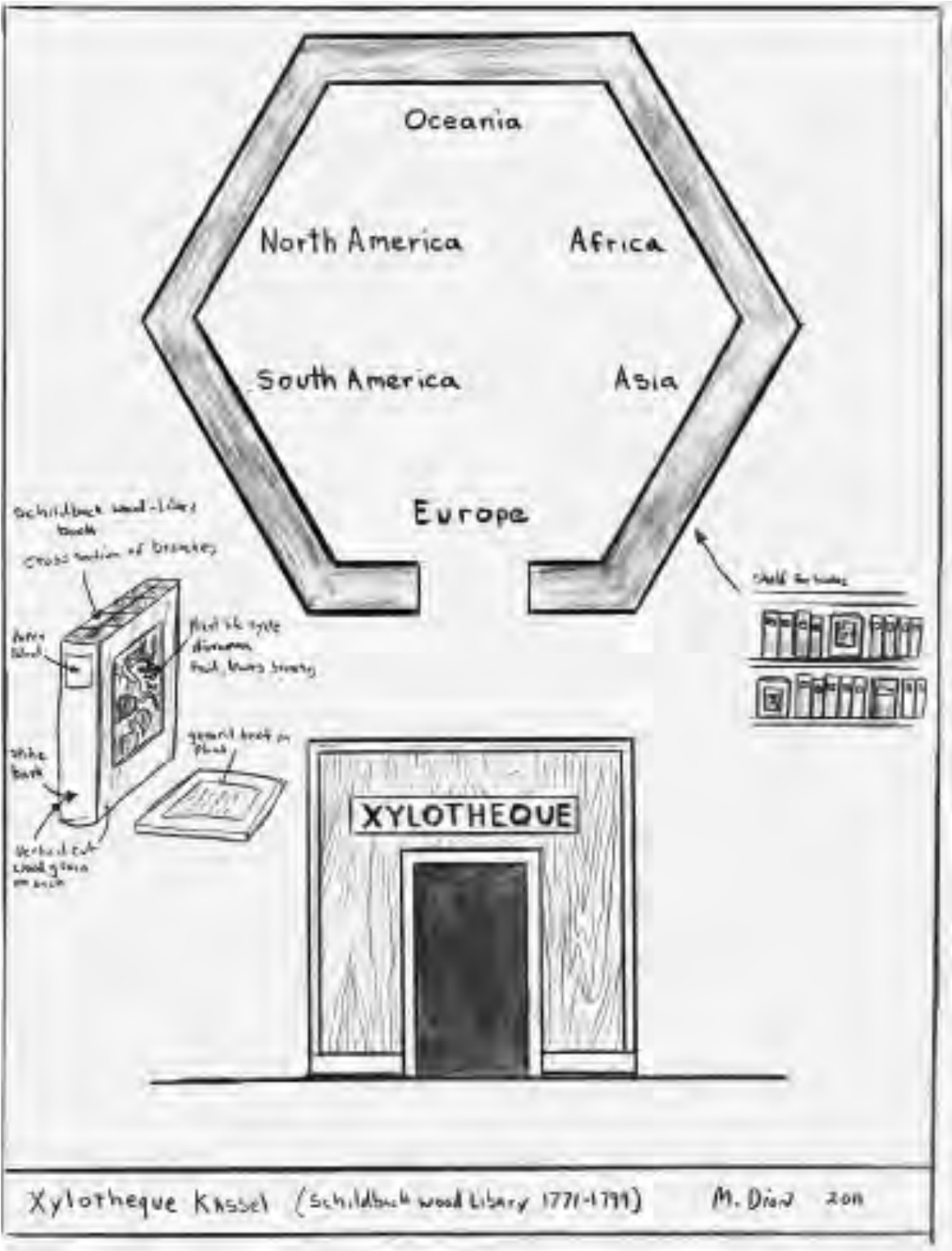
1945, to go to Dachau and see, and photograph, that dead body near the train; and then go sleep in one of Hitler’s apartments and take a bath in his bathtub. You need two things to do that: surrealism and commitment. You need a little bit of madness, and you need a little bit of courage in the etymological sense of *cœur*, which is to have a heart. You need to have a little bit of heart and a little bit of absurdity. A sense for the absurd, which is what the Surrealists had. I like surrealism a lot. So those photographs of and by Lee Miller are there. She also stole some objects—Eva Braun’s perfume bottle, among other things—from Hitler’s apartment, and some of them are in the Brain. These objects, stolen for so many years, are there now. I’m always playing games on different levels. And one level is: would the German government ask for restitution? Because, as you know, questions of restitution, of patrimony, pop up all the time nowadays, and the presence of these objects is like an uncomfortable restituted object that one imagines that the state would not want restituted. The Brain has a lot to do with psychoanalysis, but not in a Freudian or even a Lacanian sense. I’m interested in how language speaks like a muscle of the brain. It’s like the reverse of Lacan, who saw everything as language. The spatial questions of Kabul as a kind of subconscious to Kassel, and Kassel as a subconscious to Kabul; the relationship between the ghost exhibition that doesn’t exist, that never existed, in Breitenau and the Kassel exhibition. The more entangled and impossible the reading of it is, the more interesting it is.

DS: When did you find out for yourself that inanimate objects could have senses?

CCB: You mean like the point of view of the cup in relation to the world? Well, in grade school, when you study physics, you study gravity. That an object would be able to imagine that it could fall, and that it would actually enact that, is an amazing expression of intelligence on the part of that object, a lot more than in the intelligence of a computer. What we know through the computer is so little compared with what the cup knows when it decides, under certain conditions, to fall. After all, what does it mean to a child to fall and to hurt herself? Or what does it mean when the pot breaks? It’s sort of a really intelligent thing the pot is doing, in order to ensure survival. I basically think that human consciousness is not the only way knowledge occurs. And we are very much determined by those other forms of knowledge, which are more difficult to grasp for us. There is a lot of *hybris* in humans. How do you say *hybris* in English?

NS: *Arrogance?*

CCB: Arrogance, yes! There’s a lot of arrogance in what we think we can determine. But it is typical that this sort of arrogance should have swelled in the digital age; arrogance always spikes when there are big technological revolutions. The same happened with the birth of the carbon fossil fuel age. There is a moment when you think you can do everything. It’s a moment of subjective omnipotence, to use a term coined by D. W. Winnicott, when you think you create the world even though it has always been there. The moment of the digital age, of the advanced digital age, is one in which people succumb to this subjective omnipotence. And that is why they start asking: why do you want to bring the El Chaco meteorite? You can just take a picture of it. Or digitize it. Or scan it. Or set up a webcam. It’s not the same at all. I like the way that matter *matters*, in the sense that artists use



Mark Dion, Entwurfszeichnung für Xylotheque Kassel (Schildbachsche Holzbibliothek 1771–1799), 2011 / Mark Dion, proposal drawing, Xylotheque Kassel (Schildbach wood library 1771–1799), 2011

matter. But not only artists. It's just thinking about matter, about the limits of what you can do, about learning from materials. You know, artists learn from materials. They are learning.

DS: *How did you come up with the idea of building new houses in the Karlsaue park?*

CCB: There are two reasons for it. It is, first, an homage to Harald Szeemann, because, as you know, Szeemann was thinking about Monte Verità when he directed documenta 5. It's hard to direct documenta; you get a little bit tired sometimes and you crawl into your little corner. For Szeemann, the dream was Monte Verità. For me, it's Kabul, where we are working on a number of seminars. And whenever I'm a little bit nervous here I think, "Oh, in two weeks—or in a month, or whatever—I'll be in Kabul!" And for him, the thought was maybe, "In two weeks, I'll be doing my research on Monte Verità." And the first exhibition he did after documenta was the one about the history of Monte Verità. That was interesting for me. I wanted to understand why it was so important for him. So I went to Monte Verità near Ascona and then I saw all the objects he had bought for that exhibition. What I understood, then, is that Monte Verità was like a moment of freedom in the mind—the opposite of documenta. But it was also, like documenta, a group of people, albeit much smaller, together on a hill. And there are also all his leaps of imagination, which were often inaccurate. I was interested in these mistakes and in why he wanted them so much: the anarchists, Jung, and Monte Verità, all of which were not really connected, as he thought. And this combined with a trip to Abu Dhabi, where I was thinking a lot about the current obsession, so strong in the art world, with building museums and big buildings, an obsession that dates back to the reactionary period of the 1980s, when every city was hiring an architect to build a museum. And that was more important than the art that was supposed to be in the museum. This trend reached its pinnacle in the mid- to late nineties. That's when the idea came to me: if people are spending millions on museums—the Louvre, this, that, and the other—then I'll just go out and get some prefab houses, about 2,000 euro each, and we'll put them in the park. That would be my Saadiyat Island. So it was a joke about Saadiyat Island, and also about resources and de-growth. That was the original idea.

After I thought about it some more, I decided that we should not do cheap prefabs. The ones we're getting are inexpensive, but they are not "cheap." They don't cost much, but they are carefully planned, they'll use environmentally friendly material, etc., and we are working with Der Grüne Punkt and the Green Building Group to make them, who are very advanced in bio-architecture. And then I wanted to mimic and to critique the way we are together and yet, because of these separating devices called our cell phones and smartphones, separated. So I made a special rule, namely that from one little house you cannot see another. You are always lost, in a way. When you see one work and one artwork, you can't say, in the same breath, "Ah, and there is the next one." Society tells us we are all connected, but we are not. It's a lie. It's a lie for the profit business. It's a big lie. It's all about social control, because it separates people. And that allows for what the Romans would have called *divide et impera*: divide and rule.

DS: *Do you like rituals?*

CCB: Well, I don't like the word "ritual," because it's a religious word. But if you are asking if I like a kind of formality, then the answer,

in some ways, is yes. I think there has been a lack of respect for the people who are truly involved in art. And everything has become too quick, too informal. So, in general, I think it's important. For example, if you give Goshka Macuga the Bode prize, you have to organize a nice dinner. You make it beautiful. It's about paying attention to the people whom you are doing something with. I would like the artists to feel that they are being honored and respected. Often enough, that's not the case in the art world, especially in the recent years. There is too much financial stuff going on, and too little respect for the artists.

DS: *You like to speak in contradictions.*

CCB: Yes. I don't know if I like it; I just do it.

DS: *Is this a way of keeping things open, in your own work and for the work of the artists?*

CCB: I speak, and then I doubt what I just said and say something that is often the opposite of what I just said. I don't often agree with myself. I disagree with myself after I say or do something. So it's not about speaking in contradictions; it's about having a second chance to think better and to change it. I react to reality; I don't react in a void. I don't celebrate contradiction. It's just that there are many sides to something. There's a recto and a verso. And sometimes there are more sides, even. And there is no simple solution. A choice is always a position. A choice is made always as a position taken. It's never an objective or "right" thing to do. I like to state the various possibilities, and then each one has to make a choice and take a kind of responsibility.

DS: *You once said, "Everything is political."*

CCB: It's true.

DS: *How does this statement apply to DOCUMENTA (13)?*

CCB: It's back to the feminist question. Of course everything is political. The food you eat, how you have sex, how you sit down, how you hang a painting. If you hang a painting too high, you're suggesting the submission of the viewer, placed in a position of inferiority. The positioning of the gaze is a political question. If you have a frontal situation, if you have a situation around a table, what you see—whether it's only one thing, or many, or whether you cannot see two points simultaneously—is a political issue.

CHUS MARTÍNEZ: *Well, everything is political because everything is in a relationship of affect toward everything else. There are people who think that there is some neutrality, or that art is autonomous and cut off. But if things are not cut off, they are in a relationship. So the system of the relationships is the definition of the political. The fact is that art does not actually try to cut itself off; rather, it tries to relate. And, therefore, it affects. Distances, intensities, and immaterialities define every political system, so that it is not exclusively defined by normativity. The question should actually be: can there be something that's not political?*

CCB: Let's put it this way. If you make an artwork with the idea of changing a real situation that is negative—let's say you make a film about a nuclear power plant, with the hope that the people who see

it will be moved to vote against nuclear power—you could say that that is political art. To me, however, its politics depends just as much on how you exhibit it, on how you show it, on how you made it. And if you made it in a way that's contradictory—if you took money from arms manufacturers, for example—it doesn't make it a political work . . . Our political task now is to destroy cognitive capitalism.

CM: *Yes, but slowly.*

DS: *When did it first occur to you that it would be necessary to introduce Alighiero Boetti as a key figure for the relation between Europe and Afghanistan?*

CCB: I have known about the One Hotel for a long time. But you're asking me in relation to DOCUMENTA (13). When I went to Afghanistan, I knew I wanted to go to the One Hotel, and so, for the first trip, I invited Mario Garcia Torres to come with me, because he had done a work about looking for Boetti's One Hotel of the 1970s in Afghanistan. Evidently, I had thought of the idea before going, since I would not have invited Mario if I had not already wanted to find the One Hotel. And I also invited Tom Francis, as I'd heard that he had found something that might be the outside of the One Hotel. I think the decision to go to Afghanistan was connected to two things: the Boetti question, and the Bamiyan Buddhas. I wanted to go see the place where the Buddhas were, to see what it feels like to be in the emptiness—in the gap, the hole, of these destroyed sculptures. Boetti is the connector. The natural procedure was not to start from Boetti, but his *Mappa* in connection to documenta 1972 (it was published in Szeemann's catalog and maybe was exhibited as well). I've known the *Mappa* for so many years. And although I was a friend of Alighiero's, and I had written many texts on Arte Povera, he had never mentioned to me the very important detail that he had conceived *Mappa* for documenta. Suddenly, I realized that he had conceived the piece for documenta while he was in Afghanistan, where he was running his hotel and learning about embroidery. That's when he gets Szeemann's invitation to documenta 5, at which point he puts two and two together. I can see him thinking: "Well, it's an international art exhibition, so there will be all these artists from different countries." And *Mappa* comes from his putting that invitation and the international art exhibition with his immediate situation, which is that he was sitting somewhere in Kabul, interested in embroidery. He proposes it to Szeemann, but eventually he decides not to show it. And that in spite of the fact that he brought it back to Europe and that he sent a photograph of it for the catalog; that's why it is in the catalog at all. He changed his mind, and he and Szeemann had some discussion about that. I'm sure Alighiero thought it was ultimately a bad idea. I mean, he thought it was a really good artwork, but a bad idea in that context, because it's like the United Nations of art, and here he was proposing a map with all these countries. He could show the *Mappa* elsewhere, but certainly not in a place where there'd be a hundred artists from as many countries. It would be too literal. So what I liked about that was the decision to *not* do it, the decision to withdraw. I'm interested in withdrawal, *not* doing something. I'm interested in the moment of illumination when Boetti said: "That's really dumb, and I'm not going to do it, because it's too obvious."

The interview took place in Carolyn Christov-Bakargiev's office in Kassel on March 14, 2012.

Part 3

CAROLINE NAPHEGYI: *Your goal as a curator of dOCUMENTA (13) is not to re-think the concept of the exhibition, but about the impossibility of creating connections in a superficial way?*

CAROLYN CHRISTOV-BAKARGIEV: I don't like the word "curator." I think it is part of a system of art management. Artists are like "amateurs"; even if they know a lot of things, they are really "amateurs." It's in that "amatorial" mindset that you get to forms of knowledge—or non-knowledge. We have seen recently a shift in art history toward discussions about curatorial practice. That is a reactionary shift, one that is connected to the idea of connoisseurship, a sort of renaissance of that idea. We saw this shift over the past ten years, with the rise of an academicism of curatorial practices. All too often, the supposedly most radical political exhibitions—whether from the point of view of content or from the point of view of artistic activism that is really and truly political—by the time they get put into the exhibition it becomes management, management of the unmanageable. I don't want to participate in that process. I prefer to make open spaces.

CN: *Were the artists invited for site visits, to decide the sites for their projects?*

CCB: I planted a seed for every visit. Everyone who came visited a place called Breitenau, which is about twenty minutes from Kassel. Actually, one artist didn't: Lawrence Weiner. In a way, he is the exception that confirms the rule. It's a conscious decision. His refers to the relation between materiality and non-materiality in his work. Breitenau is like a ghost of Kassel. It's very beautiful, incredible, really. It's an old monastery. It wasn't bombed during the war. It's deep in the countryside. The place is like a poisoned apple: it is so gorgeous, with beautiful sculpted animals on the facade. But it has been highly institutionalized. It seems like an illustration for a Foucault text, because today it is a psychiatric hospital, and before that it used to be a reformatory for girls from 1952 until 1973. In other words, the very period when documenta was invented, the city was cleaned of its bad girls. They were not criminals, just girls of ill repute. My daughter might have been sent to Breitenau! That was one of the reformatories Ulrike Meinhof visited for research, and she harshly criticized the educational practices on the radio and through hand-outs. Later she filmed *Bambule* in a girls' reformatory in Berlin. It was going to be screened on television in May 1970. The screening got canceled but the script was circulated as a book already from 1971 on. *Bambule* was the name of a squatting area with trailers in Hamburg. *Bambule* means "chaos." You can say, for example: "Shut up, it's such a *bambule* in here!" When I was looking up the etymology of *bambule*, I found out that *Bamboule* was a dance performed by slaves in New Orleans in the early 1800s. It was a dance of seduction, a kind of meeting dance. *Bamba* is an African drum. On the Internet I found a sentence that tried to describe this dance, which was made illegal in the early 1800s, because New Orleans authorities were afraid the dance might suggest revolution or rebellion among slaves. They were frightened by the revolution in Haiti, they were afraid of social movements. It's hard to translate the sentence into German, and the German is a bad translation of what I found on the Internet. [The sentence is: "*Der Tanz war sehr frenetisch, rege, rasselnd,*

klingend, rollend, verdreht und dauerte eine lange Zeit.“] I use this sentence as a subtitle of dOCUMENTA (13). dOCUMENTA (13) doesn’t really have a concept, so it’s a subtitle. That subtitle, which is the description of this slave dance, was not known by Ulrike, I believe. Still, it is a coincidence of the history of words. Human stories are connected to words.

CN: *What about the venues? The artists?*

CCB: Very few of them refer directly to Breitenau in their pieces, but they all went there. It’s a little bit like an experiment, planted in their unconscious. We all did that together. Before being a reformatory for girls, it was a prison, a concentration camp. It used to be called Breitenau. Now the town is called Guxhagen. During the Nazi period, there was slave labor in the factory building trains and tanks. The way to control people is to create fear. That’s still true today. Everybody is afraid of terrorists. You control people by creating fear. If you’re not careful, you’ll end up in Guantánamo or some other terrible place. If you are not careful, you’ll be bombed. We have to be careful; we have to have security measures in place everywhere. At the time they created fear as well. By sending people to Breitenau for up to fifty days. There was this expression back then: “If you’re not careful, you’ll be sent to Breitenau.” Prior to that, in the early twentieth century, it was a prison for anarchists and socialists. It was also a prison for prostitutes, to take them off the street. It had been a prison since the time of Bismarck, since Bismarck developed the metallurgical industry in Kassel in the 1870s. You need a prison when you have workers. Prior to that it had been a poorhouse, a working house. And prior to that a country house and at first a monastery. The visit to Breitenau makes the experiment of having 100 new works not arbitrary. Some of the works, like those by Clemens von Wedemeyer or Ines Schaber, speak directly about the Breitenau question. There are three or four such works in dOCUMENTA (13). I also invited the director of the Breitenau memorial, Gunnar Richter.

CN: *A last question about Breitenau: will the public go there? Is it an actual part of the visit to dOCUMENTA (13), or is it just part of the process?*

CCB: It’s complicated, since everything I do is a question of “maybe.” I don’t want Breitenau to be a place where visitors go, but if they do, we can’t stop them since it’s a public memorial. But people live there, and it would be disrupting. There is so much art in Kassel that I’m sure only a very small percentage of visitors will go. Only people who stay for a few days are likely to go. I mean, you have to get there, and for that you’ll need a car—I’m not organizing buses! The feeling of being displaced questions the idea of access. The current reality is supposed to be the realm of democracy, but it is actually the realm of commerce and capitalism. Everything has to be accessible, and “access” has to be immediate. That’s a misunderstanding of democracy; that’s actually just about selling and money. It doesn’t mean anything as an absolute category. And one of the ways that I’m questioning access is that there are no rules like, “You can’t go to Breitenau.” There is a small museum there. So people can go, but I’m making a condition within which it’s highly improbable that people will go, except for the people who are deeply interested in understanding the sources. Of course, there is an exception, as always, and that’s Judith Hopf. She is a fantastic artist from Berlin, and she has worked a lot on questions relating to the marginal. She is a

Conceptual artist, very conscious politically. She is the only artist I asked to do a piece for Breitenau, and she accepted the challenge. It’s a piece for, or of, dOCUMENTA (13). I invited her, but I’m not putting her artwork on the maps of the exhibition.

From transcripts of an interview by Caroline Naphegyi for art press, no. 390 (June 2012), recorded on March 9, 2012.

Addendum

NICOLA SETARI: *There is another object that will be on the map of venues, though it will not be physically present. I mean the meteorite El Chaco. It would not have been a new production, but the presentation of something that is not of human make, indeed, not even of our planet. Why did you choose the project of the artists Guillermo Faivovich and Nicolás Goldberg to transport the meteorite to Kassel for the square in front of the Fridericianum, and how does the decision not to present it in Kassel affect dOCUMENTA (13)?*

CCB: What if we redirected the question to El Chaco itself and asked how *it* feels about this missed opportunity to travel to Kassel, after many years of sedentary life and considering its high standing in the ranking of cosmic travelers? If you leave aside for a moment the understandable claims of those among the Mocovi people, the traditional custodians of the meteorite, who were against its transfer, and if you do the same with Guillermo Faivovich and Nicolás Goldberg’s poetic proposal to bring it to Kassel as the sign of their participation in dOCUMENTA (13), then you might unexpectedly tune in to the vibrating sensibility and desires of El Chaco and discover something incommensurable with our human schemes and forms of imagination. I would go so far as to say that it was only thanks to the irresolvable tension between the artists and the custodians who were against letting it travel that we were able to open up a space in which to listen to El Chaco. In the sphere of my own desires, I would still like to stage someday an encounter between El Chaco and another particle of the universe we inhabit that is highly significant to me: Boetti’s *Mappa*. The reason for this is that both never made it to Kassel the first time they were invited. *Mappa*, an outstanding artwork by a visionary artist who captured the world of his time in an image, was supposed to travel to Kassel for Harald Szeeman’s documenta 5. But it never did. The artist had second thoughts, and in the end allowed it to appear only in the catalog. It will be presented in dOCUMENTA (13) at the Fridericianum.

Interview selection compiled by Nicola Setari.

December 15, 2011, documenta offices, Kassel

IN CONVERSATION WITH CHUS MARTÍNEZ

NICOLA SETARI: *What does it mean for you that dOCUMENTA (13) has no concept?*

CHUS MARTÍNEZ: When Carolyn first told me that this documenta would have no concept, part of me was immediately compelled to contest this claim. What could the statement imply? Where would we be without a concept? The first image that came to my mind was that of a curator acting simply as a selector—a bit like in the nineties. But I also immediately recognized it as a provocative statement intended to force one into thinking. An exhibition without a concept is an exhibition without an overarching concept that summarizes or acts as an umbrella-notion for the whole. The absence of a concept names the necessity of conceiving an exhibition with concepts (in plural), with notions and systems capable of embodying different logics in simultaneity with the objects and the participants. When Carolyn said today that this exhibition does not work with a thesis, she did not mean that we are not taking positions, but that the viewers will discover a variety of positions through a cacophony of propositions that take the form of what I’d call “a cognitive surprise.” This is a form of realization of the epistemologies embodied by and in the art, a discovery that occurs in a situation—generated by the exhibition—and at the same time for all of us, in a form of togetherness. This is something very different from having a set of a priori assumptions for the works to illustrate or the viewer to read.

My point is that many of the exhibitions we consider intelligent—as opposed to those we see simply as spectacle—tend to start from a thesis, from a series of a priori assumptions that the art needs to respond to. This method of thinking/working is similar to that of editing a book. The curator conceives the exhibition as an opportunity to expand the original premises, and not as the locus for where episteme reveals itself under unexpected forms, as one of the few sites we still have for the propositional to happen. We are immersed in a culture of the statement, and we have been taught to announce every step we take before we take it. This culture of anticipation suits the nature of mediation introduced by the press and media, indeed by the whole apparatus in charge of giving explanations to the public under many different forms. However, this language—which seems to know all that is taking place—is coercive. It forces a separation between senses and understanding that is very modern, turning both—mind and body—into vulnerable tools in what appears as a new demagogical twist. And what often happens as a result is that the spectator, far from being emancipated, is just the witness of an ideological exercise.

The nature of the discursive method, in combination with the displays used, gives to many of these exhibitions the air of a trial of knowledge. I use the word “trial” here to draw attention to the way documents and artworks are presented in a condition of equality in an attempt to operate a system of corrections into “memory”: the memory of art history, the collective memory, and the way subjective memory is defined by representation, by the image. The task is to revisit, not what, but how art history writes, how it uses its language and its different palimpsests in its

incessant attempt to illuminate the forgotten. This complex and important process has to a large extent defined our intellectual engagement with “the exhibition” over these past twenty years. This identification of research with an argument is both very important—because of the role it plays in positioning the exhibition inside a very defined academic/institutional tradition—and dangerous, since it completely transforms the epistemological function of the show by rendering irrelevant the importance of a major cognitive challenge, of a cognitive surprise that goes far beyond representation.

What this identification demands from viewers is that they behave like good readers, that they recognize, that they enter into a different consciousness—in sum, that they understand and share the thesis presented. This model, precisely because of the emphasis on consciousness and logical language, has important consequences for art and art exhibitions, since it reduces the realm of the rigorous to a province, thereby diminishing the possibilities for the unsayable, for the many productive forms of the unconscious (in the animate and inanimate intelligence), and for nonsense as content, as a content that operates through—and not with—concepts in order to make something crucial possible: the extra-linguistic situation where fiction and non-fiction are joined. This other thinking, the one art inhabits, points toward something fundamental, namely that beyond the metaphor that “art is a form of communicative” exchange lies a fact: that art performs artistic research. Artistic research is a force and a movement, one that plays on an intuition that all forms of utterances become apparent in matter, in experience; that nothing preexists life. Artists have explored this intuition thoroughly, and the eloquence of their explorations in the wake of World War II completely transformed both the relations between the human sciences and the arts, and the space art has been able to provide the human sciences in the public domain.

Therefore, to say that “dOCUMENTA (13) has no concept” is to open up the possibility to inquire into what this movement called artistic research is. Text is just one form of analytic logic—albeit one that has been very powerful in creating a very analytic civil society and a savvy intellectual crowd. But it has also cut us off from the possibility of the propositional, or of the different forms of imagination that appear below, above, or outside the analytic. In that sense, this is where the importance of “This documenta has no concept” lies.

My conversations about this with Carolyn shaped me. I see myself as one of Carolyn’s interlocutors; I listen to her ideas trying to think through them, to see how new notions may appear. Consequently, I don’t think my role here is to “add” an agenda to another, for the whole process has really nothing to do with this form of power. I also tend to understand her statements in their radical form, because then I really sense their contingency and their fruitfulness, and this makes them a serious matter that by osmosis enters into the whole of dOCUMENTA (13).

NS: *It seems to me that you are talking about an alternative to the “thesis method” in the realization of a large-scale exhibition, such as dOCUMENTA (13), and about working with a method that strives to keep things as open as possible.*

CM: One central trait of dOCUMENTA (13) is the ongoing discussion on skepticism. The most obvious enunciation of it is the “maybe” in the name of the education department. Even if an obvious relationship with the disenchantments of relativism could

to collapse all events and experiences into their representations? And could you also elaborate a bit more on the notion of a taste that hates itself?

CM: A taste that hates itself is a form of criticality embedded in experience, nothing more than that. It says that experience is primordial, though not naive. Experience cannot be bought or sold, nor is it the same as experiencing. Experience is something very difficult to reach: it is the complexity that makes the mystery and keeps it, as in the detective novel—you know the form by heart, but that does not keep you from enjoying it. There is a similar beauty to an exhibition. There is nothing to discover—it is just an exhibition—and there is everything to discover.

Early in “The Dialogue of the Dogs,” one of the twelve stories that make up Cervantes’ *Exemplary Stories*, Cipión makes a fundamental distinction between two kinds of narrative accounts: “some stories hold and contain charm within themselves; others in the manner in which they are told.” Cervantes is announcing that he sees the compilation of stories as a movement of oscillation between content and the manner of telling. And he says that, paradoxically, the two elements are not always together: some stories are good because of what they say, while others are good for how they say it. And that is why he collects both, without trying to unify the two traits and create a genre. The same could be said about an exhibition: it is an oscillation between content and manner, and that can happen in a million ways.

January 26, 2012, dOCUMENTA (13) apartment, Bürgermeister–Brunner–Str. 7, Kassel

IN CONVERSATION WITH AYREEN ANASTAS AND RENE GABRI

NICOLA SETARI: *AND AND AND is a critical part of dOCUMENTA (13), and a way of expanding it in time and space. What would you say the momentum of this project has allowed you to achieve before the exhibition that you could not have achieved during it? And how will that momentum spill into the actual exhibition?*

RENE GABRI: Our immediate desire was to activate a field with other individuals and groups, because our conversations exist with others. In the background was the financial crisis of 2008, which showed the incompetence of the economic regime governing the world. While everything else was terrible, the economy, at least, was supposedly miraculous. But instead, the whole thing was shown to have been built on a house of cards, and the crisis was now total: it was ecological, social, political, cultural, and economic. The idea for the project was to generate a kind of collective inquiry that would make visible the multiplicity of approaches to thinking about and through these tumultuous times. While some of these approaches are oblique, and some humorous or even untimely, all the approaches till now have displayed a strong element of critique and put forward proposals that are directly in response to these times.

NS: *But would you call AND AND AND a movement?*

RG: No. I mean, we played with that idea. We thought initially about taking over documenta’s press and public relations department, about getting friends and artists to work together to disseminate ideas and questions that would get people genuinely confused and constantly asking: “What the hell is going on?” AND AND AND became a more autonomous way to do that. We were interested in storytelling and in other ways of expanding the idea of public relations, so that these would not be understood simply as press relations. A number of different considerations led to AND AND AND. Each event had its own formulation of a question. For example, when François Bucher went to Marcahuasi, he took his own questions, such as: how does art act as a space to reflect on other orders of knowledge and regimes of sensibility? In Yerevan, on the other hand, the question was about the role of a contemporary art institution in a place like Armenia, which, beyond its post-Soviet context, is a place we could label as developing, peripheral, postcolonial, or, indeed, all of these contested terms. In Istanbul, we reflected with artists and activists on the strange incongruities between the political claims large-scale exhibitions can make and the quite impoverished relations they can have with the cities hosting them. Artists organized each of these events or situations, each of which put forward a set of reflections and questions that respond in some way to our contemporary situation.

AYREEN ANASTAS: I’d just like to add one thing in relation to your question, which pinpoints what cannot be done during documenta; I mean the time and the geographic factors. The relation to time is different when we have two or three years before the exhibition.

There is a space for spontaneity, for a different way of thinking, a space for not having to plan everything in advance. That speaks to the geographic factor, which is about giving space for practices in the context that they need to be in. The fact is that, sometimes, a fixed space and time can act as a factor of homogenization. The site-specificity of a project can be important. Take for example the upcoming AND AND AND event in southern Illinois, where Compass—a loose collaboration of artists, social thinkers, and activists—is organizing a public hearing against Monsanto, whose headquarters are nearby. If that were to be done in Kassel, it would not have the same force. It could be done, of course, but it is very rich and strong in that context.

RG: Exactly. The affected farmers are there, the seed cleaners are there, everybody’s there. And it’s also a threatening space to do a project like that. All that makes it interesting to use the support, the symbolic support, of an entity like documenta to give another understanding to the work they are doing. We were interested in creating a situation for artists to put forward their concerns directly, and we focused particularly on work that lives outside institutionalized spaces.

AA: Artists may have been working on and thinking about a specific subject or idea for a long time. So in a way, it’s a moment in the life of this artist’s work. It’s a moment of intensification that is different from the moment of the exhibition or from a performance in the context of an exhibition. We try to be, in a way . . .

RG: . . . humble.

AA: Yes, humble. We try to be humble in what we give. But by the same token, we don’t expect a lot. Still, there is a lot there anyway, because the artists have been working and thinking about the questions and problems for a long time. In sum, it’s a way to relate differently to time and geography and to the work we do as artists.

NS: *You mentioned earlier that you considered the possibility of taking over the communication department of dOCUMENTA (13), but that in the end it never happened. Would you say that this kind of idea was motivated by a concern with immediacy in art? That it is a gesture against mediation and sourced in the need for artists to reclaim the spaces of their visibility?*

RG: What is it to mediate things that are already mediating? Carolyn respects the artists’ need to organize their own visibility and frame their practices. We have extensive experience doing that with 16 Beaver, the space in New York we, along with other artists, have been involved in. That initiative came out of a real need at a moment when we felt that the institutional art world, particularly in New York, didn’t reflect our interests at all. We could not find very many spaces that would give the time and space to build the kinds of friendship and solidarity we were after. We are traversed by structures and institutions that atomize us and then recombine us in ways that are often very superficial and self-serving. It’s a huge challenge to try to introduce a molecular sensibility to dOCUMENTA (13).

AA: Maybe what you’re saying about immediacy versus mediation is about representation versus non-representation. More

often than not, representational practice goes toward representing someone or something. Non-representational practice, conversely, can be many things. It can be a relation to the world an idea, a concept, a problem, one that connects to other fields, like the social and the political, as well as to different groups and communities. In that sense, it is not necessarily connected to an object or thing or person to represent. Maybe that is one major difference we can think about.

RG: I think if we go back to our own experiences prior to this, we can call it a form of institutional critique that is a different order from prior kinds of institutional critique. It’s not about trying to go inside and reveal the inconsistencies and hypocrisies; it’s about trying to create some level of autonomy in order to create relations to the world and the things that concern us and our collaborators and to move from there. And this isn’t based on antagonism. It works through example. It’s affirmative. I think we’ve done things that have influenced the general process and development of dOCUMENTA (13). But we’ve also tried to create one little area of more autonomy and self-organization. You can’t influence that process if you take a completely closed perspective. Take the School for Worldly Companions, for example. If you have certain resources that would normally go into “training guides,” why not use them to build a public program, prior to dOCUMENTA (13), that actually enriches the city? How can you make a richer and more lasting impact on the place where this thing is happening? To have 200 people from Kassel talk to the artists and become actively involved in thinking about social questions and about how the process of dOCUMENTA (13) can multiply and reverberate is a very rich experiment for us.

AA: It’s also about not separating the practices of everyday life from what one thinks about, reads about, researches, and so on. Let’s say we organize very interesting workshops, or situations, or discussions, or whatever. And suddenly we are hungry and we want to eat. What do we do? Does it matter? Or not? If we are thinking about the food system and the food industry and what that industry does to food and to more sustainable farming practices, then this cannot be only a theory, right? We are trying to think from the ground up.

NS: *Your approach sounds quite all-encompassing, and if one looks at the questions of each of the AND AND AND events, one gets the same impression. What do you accept to leave out of your hands? Differently put: what is the limit to activism in art?*

AA: It’s a difficult question, because it is a philosophical problem and . . . *(laughs)*

RG: Well, we could both approach the philosophical problem. One of the problems I see in the question is the assumption that the way things are done is somehow random. As if there were no level of control and decision in the world, but only a variety of actors acting autonomously. For us, that premise is false in a way, because the world is quite structured, and it’s structured to create all sorts of separation. If everything is structured around money and profit, then, of course, there will be all sorts of separations between, for example, decisions that are financially interesting but incur grave environmental and social costs. I think that there is an ideological dimension to your question, because it assumes that

there is no ideology behind the way things are already done. Just because something questions this norm, or is based on another organizing principle or idea of value, or attempts to critique these separations and put forward a more holistic approach, does not mean that it is totalizing.

AA: We have, personally, several kinds of practices and several visibilities, and these are shown or presented as our effort as artwork, as film, as video, as performance, as other forms of more social or political activities, or whatever. And the same is true for most of the artists who have woven together AND AND AND. What most see is also a kind of layer of it, which is on a level of writing in relation to the event. But take the events that happened in southern Italy and southern Illinois, organized, respectively, by Lu Cafausu and the Compass Group. Both are projects that are specific to traditions and to the environment they take place in. Both are concerned with changes in those traditions and with approaching the unspoken or taboo. And yet, in the case of the Italian collective Lu Cafausu, much of the day was composed of absurd and poetic actions, like physically dragging a boat through a small town, stopping occasionally to read different texts about death. Sometimes it's very poetic. I would not only call it activism. We are also against over-defining any field of activity, because that kills it a little bit. That's true even of the movement in New York and in other places. Life asks from us something new, beyond what we already know. I am not saying that we should throw everything out, because we already have a lot of experience in a variety of things: in helping ground discussions, in making films, in writing, etc. But I also think it's good not to take all that too seriously and to remain open to the context you are in and to what surrounds you.

RG: And here, for example, we were just thinking the environment in a larger way. Our question was: How do we see the intelligence that's here in Kassel, in this region, and bring that out and make it visible? How do we move it toward collective explorations of problems or experimentation with proposals? Thinking about this, you discover that there is an organic agricultural science program at the University of Kassel, the only one of its kind! It's a remarkable resource for this city and for the public of dOCUMENTA (13). So why not try to create a relation? That is what we did, and we met people who sympathize with us. Not everything grows out of some ideological reason. There's more than just interest: there are also affinities, affective dimensions, sensibilities.

NS: *You wrote a very poetic letter to the General Assembly and to affinity groups of Occupy Wall Street. What can dOCUMENTA (13) learn from such a movement, and what can this movement learn from dOCUMENTA (13)?*

RG: It's a really playful question, but it's funny because it is, in a way . . .

AA: . . . entangled. The movement is based on an understanding that something is really not working in the world we live in. That is what the movement has called the 1 percent versus the 99 percent. The 1 percent is something that is probably also in the art world. It's very hard to speak about it because the 1 percent stands for the elite, for the ruling class, for the kind of extreme inequality that defines the world we live in. And unfortunately, a lot of the art world is pushed toward this 1 percent. Even though one is not the 1 percent, but the desire is going there. I'm sure it's—of

course not all artists. I don't know what we can learn from that, but I think one lesson is to think of the world at large, and then say: "Well, how do I act now, given what I know about the world at large and given what is happening?" The Occupy movement is also facing questions, and if we ask what that movement can learn from art, I think the answer is the openness, the commitment not to be hardened into a convention.

RG: There are a lot of artists involved in that movement, making this an example of how, sometimes, we can separate things that are much more interrelated.

AA: Yes. One cannot simply speak from the outside. It's more about seeing oneself as part of everything in the world. If I speak about it more in relation to discussions and things we have thought about, it is because it's more of an address to ourselves. We should not be so attached to things we invented at one point or another. We should instead be ready and willing to invent more things, more modes of communication, more forms of listening or speaking.

RG: Of adapting.

AA: Willing to invent new modes of being together.

RG: Any movement—and I think this kind of answers your second question—has to think in terms of a reordering of time. It's as much a part of the struggle as reclaiming the commons or seizing space. It's as if we need to find our own rhythm or time in relation to what is to happen here, at some point we really considered leaving Kassel. Maybe we'd go somewhere else, to avoid the feeling that we've been recouped by something. But after engaging in conversations here, we felt that AND AND AND can have a real impact on the city, on the region. You can see inside and outside, hiding and revealing, inhibiting and exhibiting. It's kind of like trying to retain the indiscernibility of an inside and outside, and being open to the fact that this is actually real. It's the only way we can do it. It's not representation. It's real, too. And the real is symbolic, the real is imaginary. We live in this world of many levels. When we decided to stay here, it was about attempting to create a plane of consistency, one that would be present to this moment and that would call us and others to rethink how we might live. It was about creating something that could relate to the global questions raised by the many artists and individuals who have composed AND AND AND thus far. And it was also about finding the intelligence to deal with them right here, in this local and regional context. Being under siege, being in retreat, being in a state of hope: for us, all of that has to be here. Because it really is all here.



Füsün Onur, Zeichnung für / drawing for Dance of the Crows, 2011

IN CONVERSATION WITH ANDREA VILIANI

NICOLA SETARI: *As a member of the core group of agents, you have been working for dOCUMENTA (13) in Kabul. Could you explain how the project has evolved since you first visited Afghanistan with Carolyn in May 2010, and what it stands for, as you see it?*

ANDREA VILIANI: When Carolyn and I first went to Kabul in May 2010, traveling with us were a number of artists—Khadim Ali, Francis Alÿs, Mariam Ghani, and Mario Garcia Torres—as well as members of dOCUMENTA (13)'s advisory board, like Michael Taussig. We visited Kabul, Bamiyan, and Herat. Carolyn wanted to go visit the location of the Bamiyan Buddhas that had been damaged in March 2001, and therefore she initiated this trip. One of the subsequent reasons for going to Kabul was Mario's project of following the footsteps of Alighiero Boetti in search of his reasons for moving to Kabul in the early 1970s. Using archival material and Google Maps, Mario tried for several years to discover whether the One Hotel building, where Boetti, starting in 1971, had lived for a few months a year, was still there (Boetti himself said it had been destroyed during the civil war in Afghanistan). Mario found out that One Hotel was still at least partially standing, close to Chicken Street, though it was no longer operating as a hotel, but as a private residence. Actually, Tom Francis had also been looking for it and had found the entrance, without going inside, the year before we went, so Carolyn invited him on our trip as well.

Mario proposed, at the end of this first trip, to rent the One Hotel as his artwork for dOCUMENTA (13). So finding a place that is simultaneous a myth of art history and a historical document, a location for a new experience, was the good omen we were searching for on this trip. And this allowed us on subsequent trips to focus more on Afghanistan, on linking its present and its past, and on linking Kassel to Kabul, where dOCUMENTA (13) would be de-located for a while. We felt that Kabul was a possible component of the multi-universe that dOCUMENTA (13) was building. With Boetti as an initial guest from the past, the project in Kabul represents a journey into the potentialities and productive contradictions of our present, as these are being witnessed by two cities like Kassel and Kabul where the dramatic destruction of the past is and was balanced by its messy reconstruction. We met with museum directors like Omar Massoudi (National Museum of Afghanistan), directors and other people in Kabul like Eng. Abdul Latif Ahmadi (Afghan Film) and Rahraw Omarzad (Center for Contemporary Art Afghanistan) and several other artists, among them artists whose work also addresses the issues arising from a contemporary counter-diaspora, such as Aman Mojadidi, Jeanno Gaussi, Masood Kamandy, Zalmāi, Barmak Akram, and Zolaykha Sherzad. After confronting all these entangled histories, it became clear that we needed to enlarge our involvement with Kabul. In May and June we are planning two seminars in Bamiyan, one by Michael Rakowitz, who will re-enact with the Bamiyan students the local tradition of stone carving, and one by Khadim Ali, who will mix miniature painting and music to revive the almost lost tradition of storytelling, sharing his personal childhood memories and his actual knowledge of the Shahnameh's sweeping epic poem, with its kings, kingdoms, and demons. Our

plan is also not to open, in June, an exhibition that replicates the one in Kassel. It is, instead, to open an exhibition whose format grew in the context of the conditions we found in Afghanistan during our preparatory travels, and thus to invest the exhibition with intuitions that can survive and evolve from the temporary character of dOCUMENTA (13). For dOCUMENTA (13), we are working beyond the media representation of Afghanistan today, beyond geopolitics. In a way, we're doing something that might be perceived as very surreal, like organizing an art exhibition in what is effectively a war zone. But ultimately, this highly paradoxical gesture—doing an exhibition—is the best way to approach the reality we are actually working in, and also to address a condition situated between war and the absence of it, where not only our notion of nationality fails (culminating with its the current “invasion” by the so-called international community), but even our idea of reality fades as the multi-universe of other realities suggested by the artists rises. We shared our surreal, paradoxical approach with all the artists: Goshka Macuga, for example, is developing a project that combines embedded journalism, the laws of quantum physics, and the utopia-driven story of documenta itself.

NS: *How do you understand the decision of the Artistic Director to delocalize dOCUMENTA (13)? How will visitors in Kassel be able to experience or otherwise engage with what will happen in Kabul?*

AV: Carolyn started with the idea of exploring different states of mind and different ways of answering the following questions: What is art today? What does it mean to be an artist today? And four possible positions emerged—a state of hope, a state of siege, a state of retreat, and being on stage—in connection with four possible venues: Cairo and Alexandria (Egypt), Kabul (Afghanistan), Banff (Canada), and Kassel (Germany). What is true about Kabul, as I've experienced myself every time I have been there, is that these positions overlap constantly. What we are doing is opening up the framework we are living in today—whether as artists, audience, etc.—to these overlapping and concurrent positions. Macuga's photoshopped images that turn into tapestries are again a good example. In them, a variety of people, spaces, and times co-occur to define a hyper-situation that is both critical and narrative, self-aware and adventurous, one in which the so-called West represents itself to the East (in Kabul), and the East to the West (in Kassel). Maybe we should just say that there isn't an audience for each position, not only because these positions overlap but also because the factuality of the exhibition, and with it the audience's expectations, have been delocalized.

NS: *What was the meeting of agents in Kassel in September 2009 like? And how did the process that followed it live up to what was expressed and decided during that meeting?*

AV: When the conference in Rivoli was over, the agents basically met on a platform at Turin's Porta Susa station, where we boarded a train to Kassel. We spent hours on that train. We discussed what we had heard at the conference, and it was a great opportunity to share our opinions with one another. From then on, we worked beyond the professionalism embedded in professional curatorship: we were part of a more adventurous scenario, of the more engaging common task that Carolyn called “agency.” The agents work with skills that differ from those of curators, and that differ from one agent to the other—we have different interests

and different working methods. In this narrative situation, very le Carré, we were all different characters, as in a novel. In my case, I found myself appointed to follow a section in Kabul. At some point, the fact of working with Afghan colleagues in Kabul led me to do things I had never done before, and, indeed, had never considered doing at all. For example: I talked about organizing a seminar on ceramics, to be led by filmmaker Barmak Akram, who had himself never used this medium. It was in this context that I learned during a conversation with Chus Martínez in Kabul that ceramics is used to build spaceships. Working in Kabul—another narrative situation, like traveling by train from Turin to Kassel with a bunch of unknown people—seems to me to be a situation similar to working in Kassel in the 1950s, when something that had never existed suddenly comes into being. Like documenta! If it is not reinvented by narrative situations like these, documenta could very easily just become another “biennial,” another professional moment in our daily lives as curators, artists, writers, and so on. We tried our best to be responsible but still paradoxical. We tried our best to create the space for something that was unintended to emerge and develop, something that is neither “this” nor “that,” “us” nor “them,” but that is also not their simple union. We aimed for the completely new and idiosyncratic possibility arising from the meeting of “this” and “that,” “us” and “them.” This project started in 2009, in another place and time, with that strange train trip from Turin to Kassel, I think.

IN CONVERSATION WITH KITTY SCOTT

NICOLA SETARI: *During the exhibition period in Kassel there will be a two-week retreat in Banff organized by dOCUMENTA (13), the University of Alberta (BRiC), and the Banff Centre, where you are Director of Visual Arts. The Retreat represents one of the four positions of dOCUMENTA (13). What is your understanding of the importance of retreat today?*

KITTY SCOTT: The notion of retreat has been important ever since I moved to Banff, almost five years ago. After working as Chief Curator at the Serpentine Gallery in London, I was looking for a place where one could be at a remove from the art world, where one could breathe clean air and be relatively autonomous, while still being very active within it.

That has been a long-standing position for monks, hermits, and nuns. The notion of quiet and solitude is very appealing, since it can at times provide a space for deep thought. This type of space is very much sought after today because we are bombarded with so much information. I like the idea that Carolyn and I put forward, and that we developed further with Imre Szeman: all modes of retreat point to opportunities for the strengthening and revitalizing of body and spirit before returning to the dangerous mess of social life and everyday consciousness, so caught up in the speed of contemporaneity. Retreat is not necessarily an abandonment of social challenges, political antinomies, or cultural dead ends, but a temporary condition whose intent is to generate permanent change.

NS: *The other three positions (hope, siege, and stage) are addressed in dOCUMENTA (13) mainly as forms of concern with worldly matters. What are the issues that will be addressed during The Retreat, and will they be more closely related to spiritual questions, for example, pertaining life and death?*

KS: It is a great question. It is difficult to know how *The Retreat* will play out. There will be a group of thirty or so amazing thinkers, artists, curators, and others at the Banff Centre during *The Retreat*, among them “Bifo” Berardi, Bruno Bosteels, Pierre Huyghe, Catharine Malabou, and Gáspár Miklós Tamás. There will be time for discussions, long walks in the forest, some ceramics workshops and days off with a vow of silence. It is hard to know what individuals will be thinking about on those days.

NS: *How do you understand the decision of the Artistic Director to delocalize dOCUMENTA (13)? How will visitors in Kassel be able to experience or at least engage with what will be happening in Banff?*

KS: In the past, documenta has found ways to activate geographic locations far beyond Kassel. It makes sense for Carolyn and the team to be working in Banff, Kabul, Bamiyan, Cairo, and Alexandria. This event has the resources to be global, which seems fitting in a world where travel and the dissemination of information allow for a greater dispersal than ever before. Not

everyone will be able to travel to these locations, but information is now available via a host of sources. I am sure books, essays, and videos will be produced in Banff, and of course every effort will be made to make all the public lectures available. It is important to remember, though, that one of the reasons Banff works so well is that it provides an intimate place for debate and discussion. This is not an event designed for large numbers; other sections of dOCUMENTA (13) have been conceived for that. I should also mention that the Walter Phillips Gallery at Banff will host an exhibition, “Modest Livelihood,” from August 3 to October 28, 2012, as part of dOCUMENTA (13), featuring a new film by Duane Linklater and Brian Jungen, which takes the use of and the self-determination over native land as its central concerns. Both are indigenous artists. Jungen, internationally recognized for his sculptures, is Dane-zaa, while Linklater, who has been working with moving image and performance to portray native oral histories and learning methods, is Omaskêko Cree. The film follows the artists as they set out from Fort St. John on a series of moose-hunting trips. Traveling first by backcountry vehicle and then more slowly on foot, they encounter stunning northern landscapes along with starker regions marred by industrialization, before eventually finding the wildlife they seek. Brian will also exhibit work in the Karlsaeue park in Kassel as part of dOCUMENTA (13).

NS: *It seems that ceramics will be an important topic, and technique, at The Retreat.*

KS: Lots of people missed out on this great medium earlier in their lives. I think many fine arts and crafts institutions believe it to be obsolete. My thinking is that pots have been with us since the earliest prehistoric times. I like the idea that we can get our hands dirty and be a part of that very long continuum. Why stop now?

NS: *What was the meeting of the agents in Kassel in September 2009 like? And how did the process that followed live up to what was expressed and decided during that meeting?*

KS: The meeting was an engaging event. I feel like I was given a gift, and I attempted to give back something exceptional. What is happening in Banff now was beyond my imagination then, although I suggested that dOCUMENTA (13) should work with us in some way at that meeting. I am more than delighted by the outcome.

January 11, 2011, Bar du matin, Brussels

IN CONVERSATION WITH RAIMUNDAS MALAŠAUSKAS

NICOLA SETARI: *Was the long preparation period for dOCUMENTA (13) an issue for you? And how do you understand your role as an agent?*

RAIMUNDAS MALAŠAUSKAS: Well, basically, you only have three years and a half to make it, though the public thinks of documenta as something that happens every five years. Everybody assumes that the entire team has put five years of work into it, and that is not correct; the administration, of course, works throughout the five years, but the curatorial team does not. Realizing that makes it lighter: it’s actually less of a solid machine than it seems to be.

Being an agent for this is a lot about being in a composition conceived by Carolyn. And I think she knows precisely why she invited the people in the team. It’s not a horizontal structure; she’s not some kind of open-ended curator at all.

In such a composition, I can only have an individual grasp of the whole, whatever that whole might mean in a project like this. The composition is about bringing multiple perspectives on the same thing. And that of course transforms it. It’s quite de-territorialized. And, in a way, I like that, and I hope that by the very end it will not have become more territorialized than it is.

This chapter of documenta is something different. It’s much more about a collective intelligence operating within some kind of fluid pyramid structure.

NS: *But how did you find your position inside the particular structure or dynamic generated by Carolyn Christov-Bakargiev? Where did you find points of connection?*

RM: Carolyn’s initial idea was that each agent was to propose an area of research; an investigative trip was envisaged in this context. And so I proposed to go to Las Vegas to meet Dixie Evans, an eighty-four-year-old burlesque dancer, one of the last remaining stars of old-school burlesque. The idea, in sum, was to dip into burlesque. That was my proposal: to explore burlesque as a new culture, one that is replaying an old culture. So Carolyn and I went to Las Vegas to meet Dixie Evans. I think Carolyn may have been a bit worried at first that I just wanted to go to Vegas to see some strippers . . .

But then she found the new approach to burlesque, which is about re-performing, really interesting. The obvious connection one can make is to reconstruct certain historical gestures, and to replay them.

A neo-burlesque dancer is completely aware of the audience’s gaze and its desire to see her naked. And she plays with that; she teases you; however, she never strips all the way. Carolyn and I therefore discussed the possibility that dOCUMENTA (13) could be inspired by burlesque to “replay” in a similar way.

Another idea I proposed—to do weekly poetry readings—stems from my interest in poetry. And so it may be that there will be a poetry reading at the bar every Friday night at eleven. We’ll invite poets, writers who will read poetry, and this will generate an open-mic situation.

NS: *There still seems to be a lot of openness about what is going to happen. What is going to happen, we are only five months away . . .*

RM: I don’t know which of my proposals are going to happen. But by the same token, some fragments of the thought process behind them may land somewhere else and blossom, and that’s part of this documenta’s de-territorialized character.

Another idea came after I met with the curators of the Orange-rie, the optics and astronomy museum in Kassel. I learned from them that they have a number of seventeenth-century objects, many of them scientific tools, in storage whose function they don’t know anymore.

These objects became “black boxes” for a variety of reasons. During World War II, for example, one of the instruments got smashed, and now you have something that makes sense and does not make sense all at once. And I wondered how we could activate the museum’s black boxes. That’s how we started discussing the idea of making a little exhibition with these black boxes. The exhibition would not take place in a contemporary art space, but in the actual museum. There, once a week, artists would reactivate or reinterpret them.

They showed me an eighteenth-century object and said: “We understand what this part was supposed to do. But we don’t know what this other one is doing here. Or this one, which looks almost like a modernist sculpture from the 1950s, but it’s actually from the eighteenth century. We understand what this did,” they told me, “but not why it is attached to this part, since it doesn’t move. Which means that it cannot really be what we think it is.”

NS: *What about the hypnotic show and the possibility of mentally re-performing past documenta exhibitions?*

RM: We have considered so far doing this outdoors, almost like a meditation or a yoga session. People come out into a park, the weather is beautiful, and in groups of ten they have a session with Marcos Lutyens, who puts everyone into a slight sort of trance, and then guides the group through suggestions that could somehow be extracted from pieces that had been there before. Or they could be a meditation on this whole, collective machine that is dOCUMENTA (13). As I said, it’s something that we’ve not decided on yet.

It could be that Marcos would have some kind of small pre-fabricated house, where he could do individual hypnosis sessions. Someone would enter this house, whose interior is entirely mirrored and turned upside down. So you come into the house, open the door, and suddenly what you see right in front of you is the ceiling, because it’s mirrored. Marcos would then lead the person in and do the hypnosis session.

NS: *That sounds like a burlesque project for an exhibition that draws as many as 750,000 visitors in a 100-day period. That’s an average of 7,500 visitors a day, and maybe only a few each day will be able to experience the hypnosis session.*

RM: Correct.

NS: *So you designed something that is likely to disappoint expectations. You don’t get to be part of the show in the house unless you are really lucky.*

RM: Right. That’s a good point.

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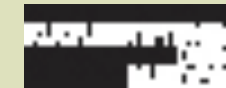
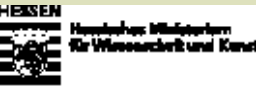
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Katalog / Catalog 2/3

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dOCUMENTA (13)

Das Logbuch / The Logbook

Katalog / Catalog 2/3

Band 2/3 des dOCUMENTA (13)-Katalogs dokumentiert anhand von Bildern, Korrespondenzen und Interviews den Entstehungsprozess der dOCUMENTA (13) von 2009 bis 2012.

Volume 2/3 of the dOCUMENTA (13) catalog traces the making of dOCUMENTA (13) from 2009 to 2012 through images, correspondence, and interviews.

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Das Buch der Bücher / The Book of Books

Katalog / Catalog 1/3

Band 1/3 des dOCUMENTA (13)-Katalogs enthält Essays der Künstlerischen Leiterin Carolyn Christov-Bakargiev und der Leiterin der Abteilung Chus Martínez sowie Informationen zur Ausstellung und ihren Teilnehmern. Die Publikationsreihe *100 Notizen – 100 Gedanken* ist in dieser einzigartigen Zusammenstellung von Texten, Bildern, Künstlerzeichnungen und Notizbuchseiten versammelt.

Volume 1/3 of the dOCUMENTA (13) catalog includes essays by Artistic Director Carolyn Christov-Bakargiev and Head of Department Chus Martínez, as well as information on the exhibition and its participants. The *100 Notes – 100 Thoughts* publication series is brought together in this unique collection of texts, images, artists' drawings, and notebook pages.

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Das Begleitbuch / The Guidebook

Katalog / Catalog 3/3

Das Begleitbuch, Band 3/3 des dOCUMENTA (13)-Katalogs, bietet Einführungen zu allen Künstlern der Ausstellung und enthält Abbildungen der Ausstellungsorte, der künstlerischen Arbeiten und Karten aller Standorte sowie einen Rundgang über die dOCUMENTA (13).

The guidebook, volume 3/3 of the dOCUMENTA (13) catalog, provides an introduction to every artist in the exhibition. It includes images of locations and of the artworks, as well as maps and a journey through dOCUMENTA (13).

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