

DOCUMENTA  
FIFTEEN

- VISITORZENTRUM

Das internationale Magazin für Nachbarschaft nr. 1 - juni 2022

**cover photo**  
common ground

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**printed by**  
Groenprint Rotterdam  
June 2022

ISBN: 978-90-832592-0-8

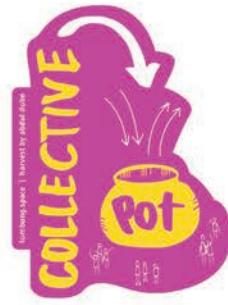
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# lumbung building

lumbung space | fonts by indra amang



JOURNEY  
TO  
UNDERSTAND  
THE TOOLS WE  
NEED



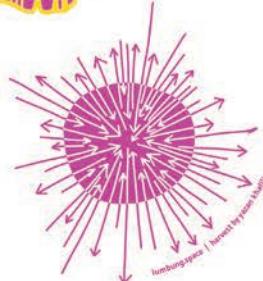
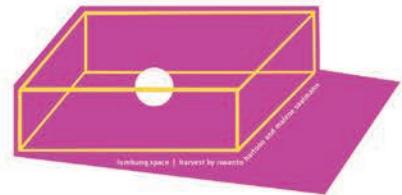
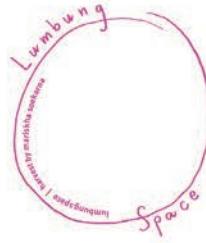
LUMBUNG  
IS everything  
EVERYthing  
IS LUMBUNG

## EXTENDED LIVING ROOM:

time,  
Space, and  
Conversation

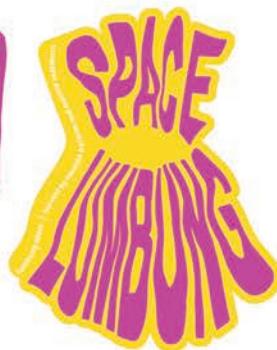


space



*lumbung*

*Love*



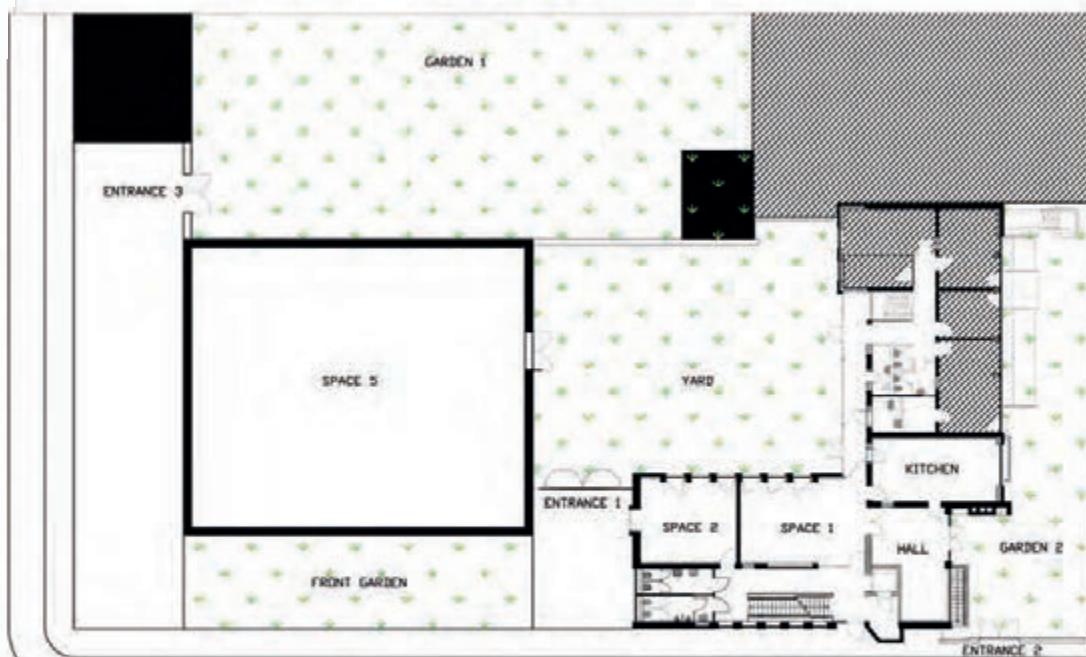
# GOK.

visitorZentrum | Weserstraße 26

sinnvolle und pro-active Begegnungen schaffen

MAGAZINSTRÄE

LAYOUT GOK\_VISITORZENTRUM



TO WESERSPITZE  
TO GLASSEREI  
TO COLORLABOR

WESERSTRÄE 26

# editorial

## Welcome,

we are, ook\_ [reinaart vanhoe, Neue Brüderkirche, Espora, BPOC Festival Kassel, me\_sobat, Colorlabor, graanschuur Tarwewijk, Elaine W. Ho, Bartira, Wok The Rock, COLLECTive, k. format, Take-A-Way, Plan B, Dynamitas unlimited, ...], and we welcome you in this first edition of ook\_visitorZentrum glossy.

**ook\_** is a group of friends and neighbours who live in Kassel, Rotterdam and elsewhere in the world. We are both visitors and participants of documenta fifteen. In reference to ruruHuis (SONSBEK 2016 Arnhem) we try to challenge the mode of production of contemporary art institutions. We do this by facilitating meaningful and proactive encounters that arise from the different needs, perspectives and energy that people bring. In doing so, we aim to strengthen an understanding of common sense and advocacy.

**ook\_visitorZentrum** came into being with an invitation to different collectives, people and institutions in Kassel to build a shrine. Knowing that ruangrupa's working methods will collide with the organisational structure of gGmbH documenta, we thought it would make sense to give attention to ways of organising and being together from different positions and experiences. We were curious to find individuals and groups of people who are not naturally involved in ruruHaus or art events, but are visitors to documenta because they are residents of Kassel, or neighbours. We call them the first visitors to documenta and like to think of them/us as both guests and hosts.

The shrines give insights into various 'desires for a different future', from practice and in relation to each other from informal structures. They are not meant to be a work of art or a project, nor an institutional attempt to do better. We sometimes use the phrase: 'documenta gGmbH does not deserve so much attention for the way it is organised'. It's not about improving it or opposing it, but we take the opportunity to come together and use documenta as a tool to strengthen different relationships.

This is one of the messages that we, the artists, share with ruangrupa, the main guests (and artistic directors) of documenta fifteen.

(continue on page 12)



## Willkommen,

wir sind ook\_ [reinaart vanhoe, Neue Brüderkirche, Espora, BPOC Festival Kassel, me\_sobat, Colorlabor, graanschuur Tarwewijk, Elaine W. Ho, Bartira, Wok The Rock, COLLECTive, k. format, Take-A-Way, Plan B, Dynamitas unlimited, ...] und begrüßen Sie in einer ersten Ausgabe von ook\_visitorZentrum glossy.

**ook\_** ist eine Gruppe von Freund\*innen und Nachbar\*innen, die in Kassel, Rotterdam und anderswo auf der Welt leben. Wir sind sowohl Besucher\*innen als auch Teilnehmer\*innen der documenta fifteen. In Anlehnung zum ruruHuis (SONSBEK 2016 Arnhem) versuchen wir, die Produktionsweise zeitgenössischer Kunstinstitutionen herauszufordern. Wir tun dies, indem wir sinnvolle und proaktive Begegnungen ermöglichen, die aus den unterschiedlichen Bedürfnissen, Perspektiven und Stärken, die Menschen mitbringen, entstehen. Dabei möchten wir das Verständnis für den gesunden Menschenverstand und das Vertreten sein stärken.

**ook\_visitorZentrum** entstand mit der Einladung an verschiedene Kollektive, Menschen und Einrichtungen in Kassel, einen Schrein zu bauen. Da wir wussten, dass die Arbeitsmethoden von ruangrupa mit der Organisationsstruktur der gGmbH documenta kollidieren werden, überlegten wir uns, die Aufmerksamkeit auf Wege der Organisation und des Zusammenseins aus unterschiedlichen Positionen und Erfahrungen zu lenken. Wir waren neugierig darauf, Einzelpersonen und Gruppen von Menschen zu finden, die nicht in das ruruHaus oder Kunstveranstaltungen involviert sind, sondern Besucher\*innen der documenta sind, da sie Einwohner\*innen von Kassel oder Nachbar\*innen sind. Wir nennen sie die ersten Besucher\*innen der documenta und betrachten sie/uns gerne als Gäste und Gastgeber\*innen.

Die 'Shrines' geben Einblicke in verschiedene 'Wünsche nach einer anderen Zukunft' aus der Praxis heraus und in Beziehung zueinander aus informellen Strukturen. Sie sind weder als Kunstwerk oder Projekt gedacht, noch als institutioneller Versuch, es besser zu machen. Wir verwenden manchmal den Satz: 'Die documenta gGmbH verdient nicht so viel Aufmerksamkeit für die Art und Weise, wie sie organisiert ist'. Es geht nicht darum, sie zu verbessern oder ihr etwas entgegenzusetzen. Wir nutzen die Gelegenheit, zusammenzukommen und die documenta als Instrument zu nutzen, um verschiedene Beziehungen zu stärken.

Dies ist eine der Botschaften, die wir, die Künstler\*innen, mit ruangrupa, den Hauptgästen (und der künstlerischen Leitung) der documenta fifteen, teilen.

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**Eine  
gemeinsame**

**Grundlage**

**für unser**

**Handeln**

Here we have one thing in common! - The road

→ This road takes us to church  
→ to the garden  
→ to the living house  
→ to the magazine

• Life always gives us one thing in common! The road begins from the dot (or) say my



Im Sommer 2021 hat der documenta-Künstler reinaart vanhoe unsere Projekte besucht und uns eingeladen, einen "Schrein" zu gestalten als eine von mehreren Gruppen in Kassel.

Was ist ein Schrein? Es gibt Schreine in vielen Kulturen, Ländern und Religionen, und er kann ganz verschiedene Formen annehmen. Ein Schrein ist ein Kraftort, ein Heiliger Raum, ein Behälter für was uns wichtig ist. Diese Einladung haben wir gerne angenommen, nach und nach die Arbeitsweise und das Anliegen Vernetzung verstanden. Dann hatten wir ein intensives Gespräch darüber, dass es oft gar nicht so leicht ist, bei bestimmten Themen zusammenzukommen, und da diese Diskussion auf Englisch stattfand kamen wir auf das Stichwort "common ground".

Wir haben dann die Zielvorstellung entwickelt, gemeinsam mit vielen anderen Einzelnen und Gruppen im Stadtteil einen Teppich zu knüpfen, als Metapher für unsere Vernetzung und für den "common ground", der daraus entsteht und auf dem wir gemeinsam stehen. Auf diesem Teppich sollen dann Aktionen zum Thema "common ground" stattfinden, das heißt zu der Frage, wie wir gemeinsame Grundlagen unseres Handelns zu finden. Das kann Musik sein, die Kulturen verbindet, oder Performance oder Gespräche mit Gästen. Manchmal hier bei uns, z.B. auf dem Hof des Stadtteilzentrum, manchmal auch in der Innenstadt, z.B. auf dem Friedrichsplatz.

Inzwischen hat sich auch ergeben, dass Stadtteilzentrum und Neue Brüderkirche auch das "visitor centre" für das Schrein-Projekt während der Documenta-Zeit sein wird. Nun wenden wir uns an verschiedene Gruppen im Stadtteil, in der Stadt und anderswo - und so auch an euch: Habt ihr Lust, an dem Teppich mit zu knüpfen? Oder während der Documenta eine Aktion auf dem Teppich zu gestalten? Ein Stück Teppich kann auf ganz unterschiedliche Weise entstehen. Nach und nach werden viele Teile aneinander geknüpft, sodass eine große

Fläche entsteht. Wir laden euch ein, euer Stück Teppich (oder auch mehrere Stückchen) zu gestalten. Oder wollt ihr lieber eine Aktion auf dem Teppich machen oder anregen? Was uns am Wichtigsten ist: Wir wollen mit Euch in Kontakt kommen. Gerne wollen wir mit Euch über das Projekt und das Thema ins Gespräch kommen. Wenn Ihr dabei sein wollt, freuen wir uns sehr. Es würde uns sehr freuen, wenn wir gemeinsam einen "common ground" gestalten könnten!

> ook\_Neue Brüderkirche

Zur Zeit u.a. aktiv dabei:

*Donata Clemens, Sabine Düring, Ole Handschug, Khalat Khalaf Khalil, Rana Matloub, Stefan Nadolny, Rahila Sahebde, Zemenu Tenagne*

> und viele Gruppen und Einzelne im Stadtteil in der Stadt und darüber hinaus

[commonground.hotglue.me/](http://commonground.hotglue.me/)

Mitarbeitende community activists:

*Annli*

*Bachmanns*

*Nik (KSK)*

*Jule Michel*

*Jutta Eisenecker*

*Sibylle Lachmitz*

*Doris Neu...*

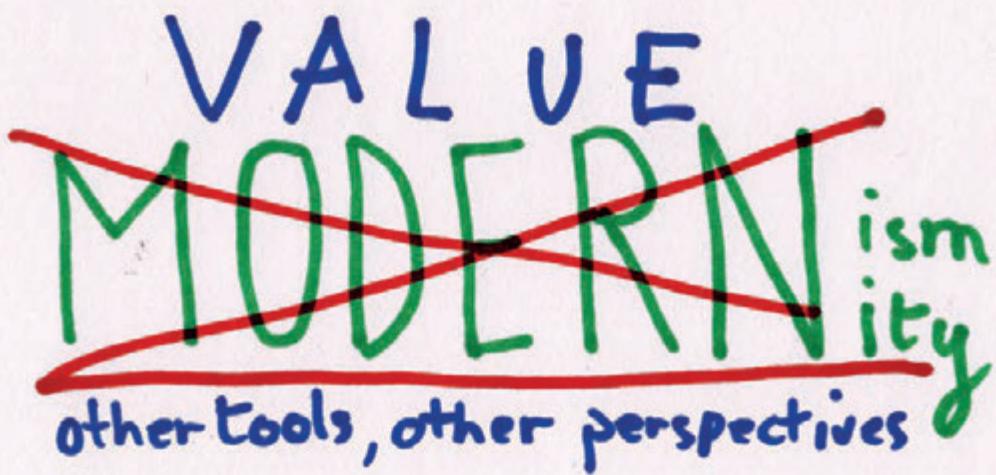
*Melisa Keles*

[hoffnungskirchengemeinde.de/documenta-projekt-schrein-teppich-common-ground](http://hoffnungskirchengemeinde.de/documenta-projekt-schrein-teppich-common-ground)

commonground is a group of people who met at Neue Brüderkirche and around to participate in the shrine project. We are from different countries and backgrounds and want to work on a common ground by making a carpet together with groups in and around the Wesertor district in Kassel. We believe in cooperation and try to learn how this works!







# A shrine

ook\_reinaart vanhoe

A shrine is something many people can relate to and that exists in many different cultures. It can be understood in many different ways. A shrine has a tangible quality to manifest concerns not only with words. It's an instrument that both can be applied individual and collectively. The location of a shrine is a place to gather or go to on your own. It can support inner strength or help to envision a possible nearby future and it can have a ritual aspect to it. The form and material can be approached in many different ways. It is often made within respect to the location or context where once lives.

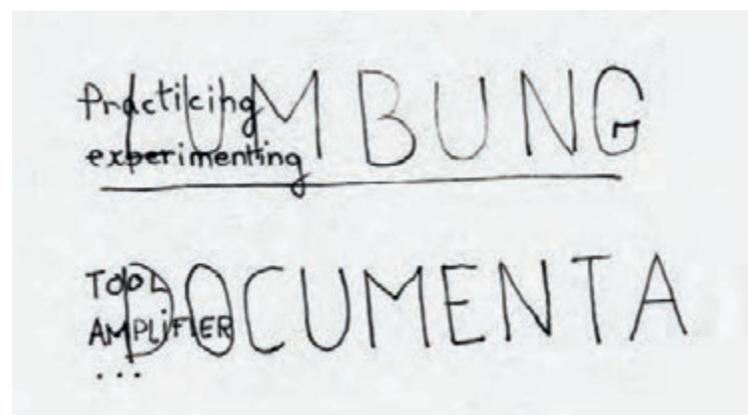
The attempt is to, in a pro-active and experience-able way, share insights on how they/we value the public realm and feel able to contribute to it from their/our own merits.

Having said that, it turned out that working with the materiality of a shrine got some friends worried. They said: 'You cannot just mess around with a shrine, it's not something you can use at will for an art-project'. Others, on the other hand, stressed that the shrine is a very valuable tool for encounters.

Up to a certain moment there was a lot of doubt about how to continue, but we now think we are confident enough to proceed. Some of the shrine projects develop towards possible new shrines, while some are already a shrine of itself.

We were thankful to get some learning sessions with visual artist and instigator of artistic collaborations, Michelle Eistrup. It helped to go back to our own local usage of the shrine and to get an understanding of the whole constellation of deeply rooted shrine practices.

Michelle gave a deeper understanding of shrine in relation to the African diaspora and its traces across the Atlantic Ocean. In her book 'BAT: Bridging Art + Text', the texts 'look into historical accounts of slavery, colonialism, racism and the transfer of cultural and spiritual knowledge and resistance across the Atlantic.'



We are thankful for the time Michelle shared with us, and hope to keep in conversation as a few encounters or learning session or just a part of a conversation and more is to be understood and shared.

with: Michelle Eistrup  
and: Nash Cellera, Marielle Verdig, renaart van hove, ...

### Shrine: Learning session in relation to African Diaspora



## Continuing dialogue

The shrine invite is more or less in analogy with ruangrupa's need for something as a ruruHaus in Kassel. There is an inherent need to have at least a connection to the location of documenta fifteen. Just to be able to establish relations with different people in an informal way. Working from being in relation and understand each other from there is key to ruangrupa's practice. Just being 'productional' without knowing the place, and just following an institutional rhythm is not something we long for. Having contextual understandings from each other localities enables to give and take from the dialogues in Kassel and serve a long-term mindset. We only can wish that documenta and the city of Kassel learns to

understand this before establishing a documenta-institute. Only when it is ready to understand what it means to be a rude European centric institution, get an understanding of what it means to be the one who services, when it learned to implement non hierarchical working methods, when it is practicing real decentralized power then it can find relevant ways of making a documenta institute.

Many of the artists and curators at documenta fifteen deserve a better and a more kind treatment. The structure is unhealthy, oppressive. The European centric operational mode doesn't do right to the many realities at stake inside Kassel itself and in the productive global world. For myself, as author of this text, this understanding is also speaking to me as an example of this institutional upbringing. It's not only an honor to be able to learn from the many artists selected by ruangrupa and the different inhabitants in Kassel but also a luxury to hopefully share with some of you.

We wish everyone a good summer where ever you are and hope we send good vibes from Kassel with all the participating artists sharing other mindsets and realities.

WHOSE MODERNITY  
WHOSE ECONOMICAL MODEL  
WHOSE NEW YEAR  
WHOSE (CONTEMPORARY) ART  
WHOSE UNIVERSAL LAWS  
WHOSE SUPPORTIVE STRUCTURES  
WHOSE ...  
MEDICAL INSIGHTS  
LEADERSHIP  
(personal) Growth model

# Unraveling the Myth of Herbal Cigarettes

Text: Waskito Giri

Translation: Wok the Rock

**The herbal cigarette phenomenon in Indonesia is a local, subaltern discourse, which challenges the superiority and hegemony of one-dimensional health discourse.**

Sehat Tentrem (ST) is a clove cigarette (known as 'kretek' in Indonesia) produced by Majmaal Bahroin Hubbul Wathon Minal Iman – Shiddiqiyah in Jombang, East Java. Wrapped like a cigarette in general but the warning sentence "Smoking Kills You" is replaced with a provocative sentence that makes the reader smile: "This Cigarette Can Cause Health". In fact, the warning on the promotion of its products on their website reads at length: "Sehat Tentrem smoking can cause health, contains anti-oxidants, fights free radicals, increases immunity, stamina and vitality, is good for pregnant women and fetuses, and is environmentally friendly."

Furthermore, what makes ST interesting to observe is that, apart from being consumed conventionally by burning, ST cigarette can also be consumed by brewing and drinking like herbal medicine. From the testimonials that we have tracked down, the cigarettes by KH Muhammad Muktar Mukti, a mursyid of the Shidiqiyah congregation, are said to be able to cure various diseases. From light to heavy. From toothache, flu, asthma, diabetes, tuberculosis to heart disease. The ashes can even be used as a topical medicine for wounds, abrasions or skin irritations, treating itching, acne, and even due to tomcat attacks. In addition, ST can be a compress if any of our bodies are swollen. In short, ST is a cure for all health problems.

What is interesting to observe from the ST phenomenon is the presence of a form of resistance to mainstream discourse, that processed tobacco products are the sources of disease, as alleged by the modern Western concept of health. The ST phenomenon is a local

discourse phenomenon, subaltern discourse, which challenges the superiority and hegemony of one-dimensional health discourse. Not only that, in its publication on YouTube, ST deliberately portrayed itself as challenging Marlboro white cigarettes as a symbol of the domination of capitalism, especially America.

The ST phenomenon has recently emerged as a trend. Not only ST, let's call it other trademarks, including "Herbal Kretek" — now changed to Indo Kretek, for example. In addition to self-image as herbal products, generally also claim kretek as medicine. This reminds us of the story of Haji Djamhari in the 1870s, the originator of the popularity of kretek cigarettes, when he mixed several types of tobacco plus cloves as a cure for wheezing. In addition, ST also reminded of Divine Kretek products, the findings of a nuclear expert Doctor Greta Zahar and a nano-biologist Prof. Sutiman B Sumitro.

But, unfortunately, not all kretek products claiming to be herbal products that are said to be healthier or even function as drugs, provide explanations and arguments and scientific rationalizations like Divine Kretek products. In the case of ST and SIN, for example, the authority of trust is not built with scientific narratives or discourses, but rather is placed on the charisma aspect of the maker, whether it is the ulama or the kyai (moslem priest).

As is known, Doctor Greta Zahar and Prof. Sutiman B. Sumitro collaborated to conduct research on the benefits of tobacco leaves. They both developed 'balur' and Divine Kretek therapy for various deadly diseases such as cancer and others. Divine Kretek is kretek smoke (read: not white cigarettes) that has gone through the decay of free radicals. How does Divine Kretek balur work using a nano biological science and technology approach?

**“It is inappropriate to prioritize scientific knowledge as the most superior and most decisive basis for people’s lives”**





# Manfaat Khasiat

- Menyehatkan Badan
- Meningkatkan Libido Sex
- Nafsu Makan

## Rokok Herbal / Obat



The initial assumption is based on the hypothesis that the cause of almost all diseases is free radicals and metal mercury that enter the body. Industrial pollutants are the cause of the large mercury population on earth. When it enters the body, mercury metal becomes toxic and triggers free radicals. Therefore, it must be removed by smear therapy and smoke through cigarettes. Cigarette smoke can be initiated into biradicals that form nano-molecular complexes and accelerate the detoxification process because it is able to reduce body toxins on a nanoscale (a billionth of a meter). Thus, in nanoscale, body toxins can get out of the body's system tissues without damaging other sub-systems such as surgery (cutting) and chemotherapy technology.

The testimony of the Divine efficacy of kretek and balur therapy as a cancer drug was presented by Doctor Subagjo, Sp. BTKV at the trial at the Constitutional Court related to the judicial review of the Health Law in 2010. Doctor Subagjo, a specialist in heart, lung and blood vessel surgery and the chairman of IDI (Indonesian Doctors Association), said he had lymph cancer. Because Doctor Subagjo couldn't stand the effects of chemotherapy, on the instructions of his friend Prof. Sutiman, he instead left the discipline of

modern medical medicine, undergoing smear therapy and smoking with kretek. As a result, interestingly noted, he was declared cured of his lymph cancer.

What is important to underline here, is that the findings of Doctor Greta and Prof. Sutiman apart from being an alternative solution in the treatment model which until now continues to undergo an empirical test process, more than that, it is also a separate breakthrough that provides a solution to the frenetic discourse on the dangers of smoking which is encouraged massively by anti-smoking groups. Unfortunately, the Government, especially the Ministry of Health, does not want to explore further research projects and experiments on tobacco-based medicine. This is easy to understand. The Ministry of Health and the network of doctors in Indonesia were certainly born and raised in the scientific tradition of positivism, which historically and scientifically has provided the foundation for the discovery of various knowledge about human health and medical technology, the scientific competence of doctors, and at the same time fostering the modern medical and pharmaceutical industry, within the framework of capitalism.

At this point we are reminded of Paul Karl Feyerabend, one of the important figures who attacked the defense of positivism. Feyerabend persistently fought against every attempt at scientific ideas that had their own methodology to limit what was considered science and what was not science. The motto of extra ecclesiam nulla salus (outside the church there is no salvation) which more than a century ago became the church's creed, was in line with the dominance of positivism adopted by scientists by saying extra scientiam nulla salus (outside of science there is no truth).

Furthermore, Feyerabend criticizes the view that there is only one particular method or system of epistemology that is considered true and valid. According to him, the scientific method is not the only measure of truth, including those developed by science and science positivism, but is only one of the various ways of expressing the truth. Thus, it is not appropriate to prioritize scientific knowledge as the most superior and most decisive basis for people's lives. With that attitude, Feyerabend wants to fight the views of science

and science positivism which scientists consider superior to other forms of knowledge such as magic, magic, myths and so on.

In the context of the anarchism, the epistemological or methodology developed by Feyerabend, the emergence of cigarettes as a drug, such as the Divine Kretek or ST phenomenon, might be called a paradigm anomaly that was born to fight the scientific arbitrariness of the positivism tradition. Regardless of whether or not there is a scientific basis as the basis for building arguments and rationalizations, the counter discourse formulated by Divine Kretek and ST deserves two thumbs up.

*Translated from bolehmerokok.com/2015/10/membongkar-mitos-ala-sehat-tentrem/*



Dear Reader,

This page is edited from the publication *Resident, or Resident Evil, or This Minor Contextualisation of a Particular Temporality Known as Publishing on the Run*, coming to the EU in the summer of 2022 by hand-to-hand delivery only. Please ask the 'residents' for more information.



collective intelligence  
sharing resources, distribute means  
fixed roles, recognition (no trust?)





friends shop



Fri, Feb 4



i bought this little wooden stupa thing in Bangkok thinking we could use it for some kind of shrine deco

but found out afterwards i was the stupid ignorant tourist and these wooden parts are used for urns for dead people 22:18

Bartira

You  
i bought this little wooden stupa thing in Bangkok thinking we ...

Well you can always repurpose it into a magical IoT cane 22:28

Bartira  
Or a staff 22:30

hahah, yes ook\_wizards 22:31

rieneke



R 22:02



Fri, Feb 18

woah i just heard dutch people apologised to Indonesia for colonialism 0:27





Mas Art

Bartira

I'm sorry but the way you put it made it look like you think the Dutch and the ...

That's a bit what I. M saying but differently worded. This is not an excuse for colonialisation of Indonesia at large. It is only for that specific period where there is also Dutch who were affected. So it only talks about a period where Dutch people are also hurt. Who experience oppression from the Japanese ruler in Indonesia. So it is an excuse and that is already something. Hopefully to agree unconditional about the August 1945 independence of Indonesia. But it is not an unconditional sorry. And leaves space to acknowledge that also Dutch people have been hurt fiercely etc. It is a sorry being still in the lead of the discourse. Hope this clarifies more.

22:54

Fri, Feb 18  
woah i just heard dutch people apologised to indonesia for colonialism

6:27 60

Wok The Rock:  
Haha the exhibition in Rijksmuseum  
Seems a big shocking

10:03

Mas Art:  
It is after a new research 115 people seemed to have conducted. So the exhibition is part of that I assume.

But yes it sounds as an extra step is in the making.

Of course it just talks about the period between 1942 and 1949. During and after the end of (what we name) ww2 when Indonesia proclaimed independence.

Japan invaded Indonesia and when Japan was defeated Netherlands thought Indonesia was back to them. And only accepted it's not in 1949

16:44

Mas Art:  
There is trauma on many sides because of Japanese brutality towards Dutch and Indonesian. Trauma of Indonesian soldiers fighting for their region together with the Dutch and how they were treated in the Netherlands after being, so-called temporary send to the Netherlands, and so on and on. So I guess it is also not only about forgiving or accepting faults.

It's pain all over

16:48

Bartira:  
I'm sorry but the way you put it made it look like you think the Dutch and the Indonesians were both victims. Colonisers are not victims. C'mon now. Brutality is part of the colonial game and the Netherlands was one of the most brutal colonisers ever. It was never about Indonesians for the dutch. It was about their colony... Please be careful not to romanticise colonialism. Indonesians didn't fight together with the dutch. It's hard to believe in that. This is just history written by the victors..

21:25

rieneke

21:57

Bartira

Wok The Rock

It is super complicated and multilayer. Yes the dutch hurted during the japs and als...

How do you mean objective? There's something very powerful about culture, art and history precisely because it plays out in our subjectivities and imaginary and so when we push forward certain narratives they'll take effect in our subjectivity and benefit we know who and promote bias and stereotyping to others. I don't know much about what went down in this particular time you guys are talking about. I just cannot tolerate apologies of any kind to colonisers. That's all.

rieneke

And the maluku are betrayed in a very arrogant and bad way by the Dutch and...

There you go, like the British... It's part of the enterprise

Wok The Rock

But we indonesian is the most hurted because it destroy evvverrything we ...

Exactly!

0:07

Wok The Rock

Bartira

How do you mean objective? There's something very powerful about culture, ...

Actually i cannot articulate what i want to say here. And i'm very bad in online chat like this. I agree with you.

Ooh i hope we can talk in our own language instead of english!!

0:18

Bartira

I wish i knew my own native originary language 😊 I'm stuck with Portuguese

0:31

Mas Art

With the espora group they also group to trace language through plants and smell

1:22

Mas Art

Espora is one of the shrine collectives

1:23

Mas Art

Wok The Rock  
Actually i cannot articulate what i want to say here. And i'm very bad in online cha...

That is the most essential actually to be able to talk and share properly from once own initiative and unconditional and uncontested. And not led by the coloniser discours or academic framework of words and sentences. That is why many communities from any part of the colonialis world or migrant workers are often disappointed because of the space they are allowed.

Anyway. Good to take with us as possible material

1:38

Fri, Feb 25

Send a message

*Something we are, no longer is, and something we are not, we don't know what it is yet.*

**Regelmäßige Treffen  
in fester Gruppe  
mit Feier am Ende**

## **Jugendgruppe Plan B**

*Irgendwo zwischen Luft und Reifen*

**ab 15. März 2022  
jeden zweiten  
Dienstag  
17:00 - 19:00 Uhr**

**Vereinsheim  
Windrad Jahn-Projekt  
Mittelfeldstraße 29  
34127 Kassel**



**TÄTCKOL**

**Lightkunst**

CONSTRUCTIONS MUSIQUE  
FLUO... ANDER CONSTRUCTION

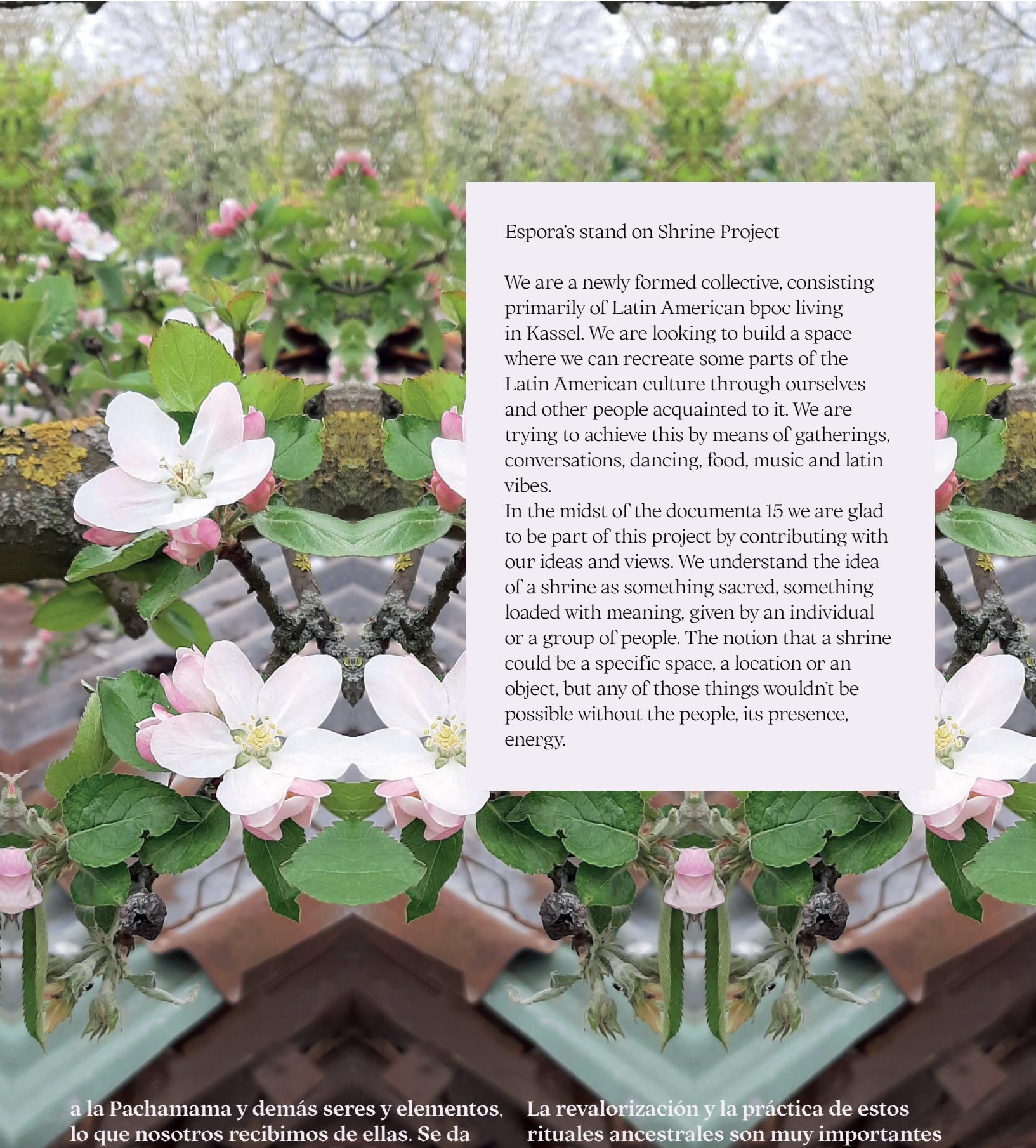
of WEGE ACTS

*Espora*

# Ritual Q'uwa

La espiritualidad de los pueblos ancestrales (llamados) indígenas, de donde provenimos algunas de las participantes del colectivo; está marcada por los rituales a diferentes "Uywiris" seres o elementos sagrados: como la Pachamama = Mutter Erde, Tata Inti = Vater Sonne, Mama Killa = der Mond, Mama Yaku = Das Wasser, Achachilas = Vorfahren/Ahnen, Apus = Heilige Orte, etc. De los cuales, desde la cosmovisión andina, entendemos que somos existencialmente dependientes y que

todo está interconectado y coexiste en una armonía y equilibrio dinámico. Se reconoce que los seres humanos somos naturaleza, por lo que nuestra relación con los demás seres o formas de existencia debe ser bajo éstos principios: La interdependencia o interrelacionalidad, la paridad/complementariedad, la reciprocidad / Ayni-Mink'a y la repetición cíclica – Pachakuti. Los rituales se realizan, entre otras, a través de una ofrenda llamada "Q'uwa", con la intención de hacer "Ayni", es decir, devolver



### Espora's stand on Shrine Project

We are a newly formed collective, consisting primarily of Latin American bpoc living in Kassel. We are looking to build a space where we can recreate some parts of the Latin American culture through ourselves and other people acquainted to it. We are trying to achieve this by means of gatherings, conversations, dancing, food, music and latin vibes.

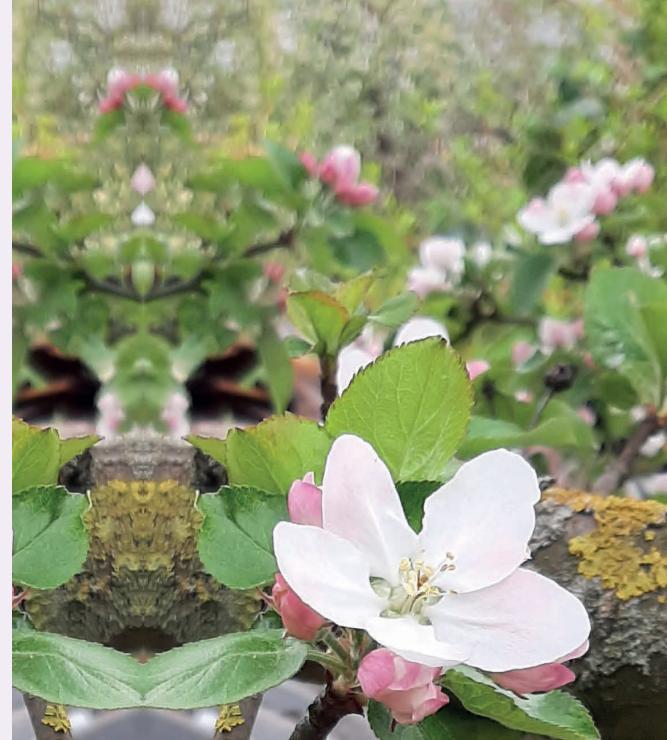
In the midst of the documenta 15 we are glad to be part of this project by contributing with our ideas and views. We understand the idea of a shrine as something sacred, something loaded with meaning, given by an individual or a group of people. The notion that a shrine could be a specific space, a location or an object, but any of those things wouldn't be possible without the people, its presence, energy.

**a la Pachamama y demás seres y elementos, lo que nosotros recibimos de ellas. Se da gracias y se pide que nos sigan dando lo que necesitamos para nuestro "Sumaq Kawsay" = Buen Vivir.**

**Los rituales son momentos de reflexión profunda, donde se trata de restablecer la armonía y equilibrio con una misma y con la comunidad, de donde son parte: seres humanos, no humanos, físicamente presentes y no presentes.**

**La revalorización y la práctica de estos rituales ancestrales son muy importantes en nuestro colectivo, porque es la forma de vivir y revivir nuestra espiritualidad anclada a nuestras raíces culturales profundas. Además, es una forma de hacer comunidad, de-construir nuestra historia colonial y plantear nuevas formas de convivir "Sumaq Kawsay" = gutes Zusammenleben.**

**Rosalio Ochoa Saavedra**



(sharevertisement)



# OUT NOW!

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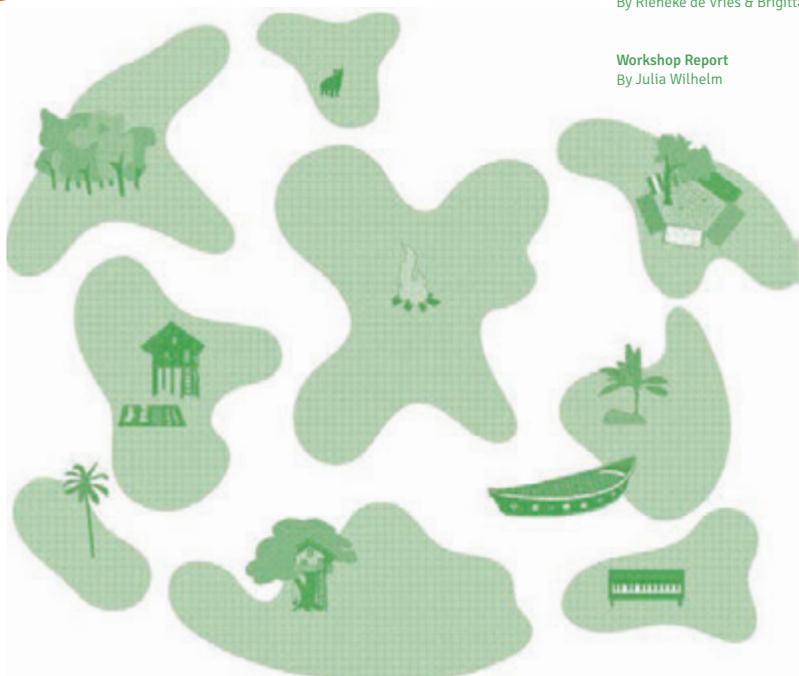
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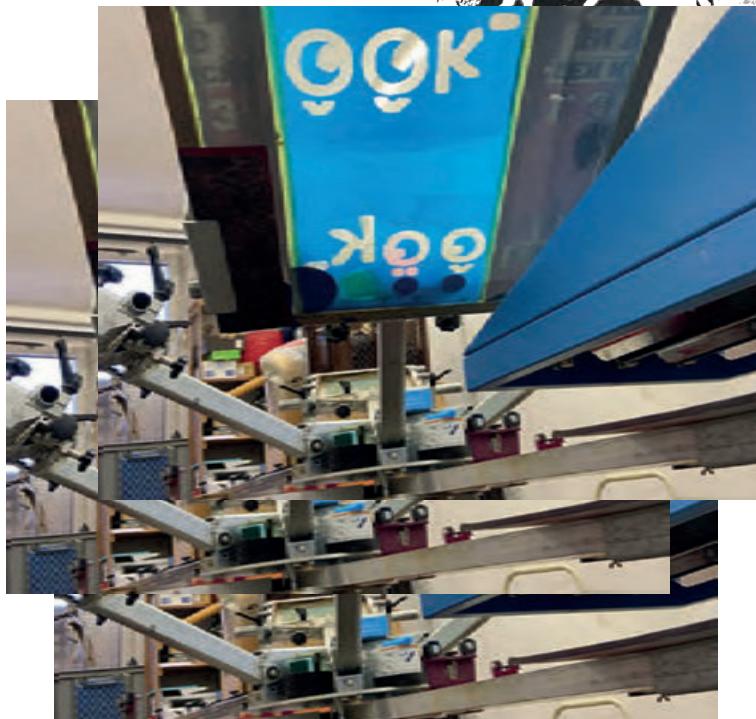
Hier-Lib-Quartier-

colonial



The Colorlabor is an open workspace in the Nordstadt of Kassel... but actually much more. What started as a screen-printing workshop in search for a new home evolved into a much larger group of people who are actively setting up shows, showing movies, rehearsing and composing, screen-printing, bicycle-wrench-juggling and other stuff. There is a rehearsal room, used by a number of great bands. We are organising gigs on a stage which is actually floor-level just beside the screen-printing machine or outdoors in a rustic shed.

There are open house evenings, workshops and bars (legend says there once even was a nautical flea market). Thousands of prints were made by young and old, professionals and newbies alike. When cleaning the room, there is still heart-shaped confetti from pre-corona parties to be found. We hosted a number of bizarre and legendary concerts, ranging from Punkrock to Singer-Songwriterism and back. For all this, we used found materials, furniture built from scratch, private tools and old amps which surfaced mysteriously from old stocks, basements and urban no mans land.



Our aim is to share gear and knowledge with everyone interested, regardless of experience or finances. We want to create an open, productive, collective space.

There is no chef or manager in this. We are in a steady process of self discovery: how we can work together. How we want to communicate. How we want to realise projects. How we want to create an impact and statement to our city and communities, although we are creating quite a niche product. How we can enjoy doing what we love. How we can realise and share our idea of a collective, artsy, diy, progressive, feminist, punkrock, weirdo, open minded and curious approach.

# ook\_me\_sobat

TEXT allgemein für s Magazin - protokoll Schrein-Objekte weiter unten

sch sch sch sch sch sch sch sch schrein

mein schrein dein schrein

sch sch sch sch sch sch Schrei..schrei(e)n!

mein schleimreim dein Schrein sein

Schrein

Schein

sein

Schleim

mein

dein

reim

rein

schrein scheint meint kein reim

keim

schri schra schrein

schru schro

schruschro schra

schreun.... schreun... scheu scheu'n

schau scheu scheun

scheu schöi schei'n

schöner Schein

schöner Schrein!

schöner Schein...schöner Schrein!

schöner Schein... schöner Shrine!

schöner Schein... sein

schöner Schrei.. scheint

mir scheint der schrein ist schön genug wenn ihn nur einer hören tut

tut tuuuuut

sch-t-t-t scht-t-t schttt schhhhhhhhhht

was ist denn jetzt dieser Schrein?

Wo ist denn jetzt hier ein Schrein?

Wo ist denn jetzt eigentlich die Kunst verdammt nochmal!

Wo ist denn jetzt die eigentliche Kunst?

Will denn keine/r was schreiben über die Kunst?

oder den Schrein?

will denn keine/r was über den Schrein schreib'n?

who the fuck is shrine?

Der Schrein. ...ähm... Punkt.

Der die oder das Schrein also - ja damit ist es so eine Sache.

Mehr kann man dazu eigentlich nicht sagen, also so jetzt. mal eben.

wer oder was ist ein sobat

sobat sobat

wer weiß denn schon was sobat ist

will ich sobat sein?

sobating ist Schrein sein

sobating im visitorZentrum

sobating at Weserstr. 26



ich sobate dich

du sobatest mich

er/sie/es sobatet ihn/sie/es

wir sobaten uns

ihr sobatet euch

sie sobaten sie

ich sobate mich

du sobatest dich

er/sie/es sobatet alle

wir sobaten euch

ihr sobatet sie

sie sobaten uns

# Wie bildet sich ein Kollektiv?

nk ist in jeder Situation Teil einer Gesamtsituation, also eines temporären Kollektivs – egal, ob andere Beteiligte sich in diesem Moment als Kollektiv bezeichnen oder nicht. Müssen denn alle denselben Kreis als Kollektiv bezeichnen, damit es überhaupt ein Kollektiv ist? In unterschiedlichen Situationen ist nks Funktion entsprechend unterschiedlich. Alle Funktionen zusammen ergeben auch ein nk-internes Kollektiv aus nk-Funktionen.

Ist ein Kollektiv nur dann ein Kollektiv, wenn sich alle beteiligten freiwillig dazu bekennen? Wo ist hier der Schrein? Birgt jede Situation ihren eigenen Schrein? Können wir diesen sichtbar machen/herauslösen/wo anders hinbringen und wirkt er dort genauso? Mit allen interessierten Menschen, also auch den Gästen und Kolleg\*innen, daran zu forschen, war der Anlass für nk, sich für das sobat-Programm zu bewerben.

Das sobat-Programm wurde von der Abteilung Education für die documenta fifteen erfunden. Die Auswahl der einzelnen Teilnehmer\*innen und Mitarbeiter\*innen ist durch die Leitung erfolgt. Dadurch wurden zwei Gruppen formiert: ca. 20 early-bird-sobat-sobat und ca. 120 neue sobat-sobat, die später hinzugekommen sind.

Im Januar 2022 wurde das Projekt ook\_visitorZentrum und die Möglichkeit, als ein sobat-sobat-Kollektiv daran mitzuwirken, den early-bird-sobat-sobat vorgestellt. Zuerst entwickelten wir zu zweit die Idee des kontinuierlichen Tauschens der Schrein-Objekte. Dann wurden wir drei und es wurde Zeit, einen Namen zu definieren: ook\_me\_sobat. Im Moment sind wir zu viert und somit gibt es vier Tauschobjekte, stand April 2022. Wir sind offen für weitere Mitglieder.

Mal sehen was als nächstes kommt.

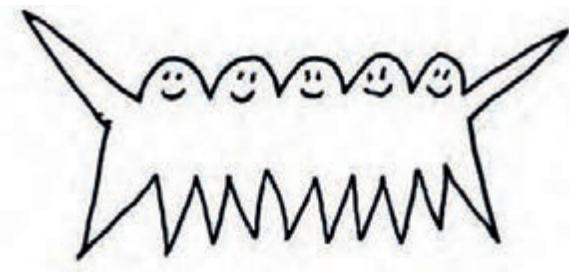
ook\_flora, ook\_norgard, ook\_julia, ook\_gudrun

$$a = \sqrt{\left(\frac{\text{zugriff}}{\text{surrounding}}\right)^2 + xy^2}$$





COLLECTive members. (1) Coco Rufer (2) Hannah Koerner (3) Jana Faßbender (4) Friederike Spiecker (5) Luca Marie Tüshaus



## Hi, we are COLLECTive!

Since the beginning of 2021 we are researching the organizational structures and working practices of ruangrupa developing documenta fifteen. Our intention is to explore, document and practice documenta fifteen's very own dynamic and practices. Through an artistic and exploratory research process we gather knowledge over time and in interaction with documenta fifteen's places, spaces and its ecosystem of people. This includes approaches like interviews, hangouts, shadowings, photography, thick descriptions, poetic inquiries, ....

Part of our process is to gain knowledge by not only documenting but engaging with what we observe through our own practice of self-organization as a collective. Ruangrupa's concept of lumbung stands for a collective impetus around which we try to continuously reflect our roles as researchers, our own being and working together and our learning and use of resources as part of the ecosystem. To some lumbung principles we feel particularly committed: "providing space and exploring ideas", "collective decision making", "practicing assembly and meeting points" and "melting pot for and from everyone's thoughts, energies and ideas".

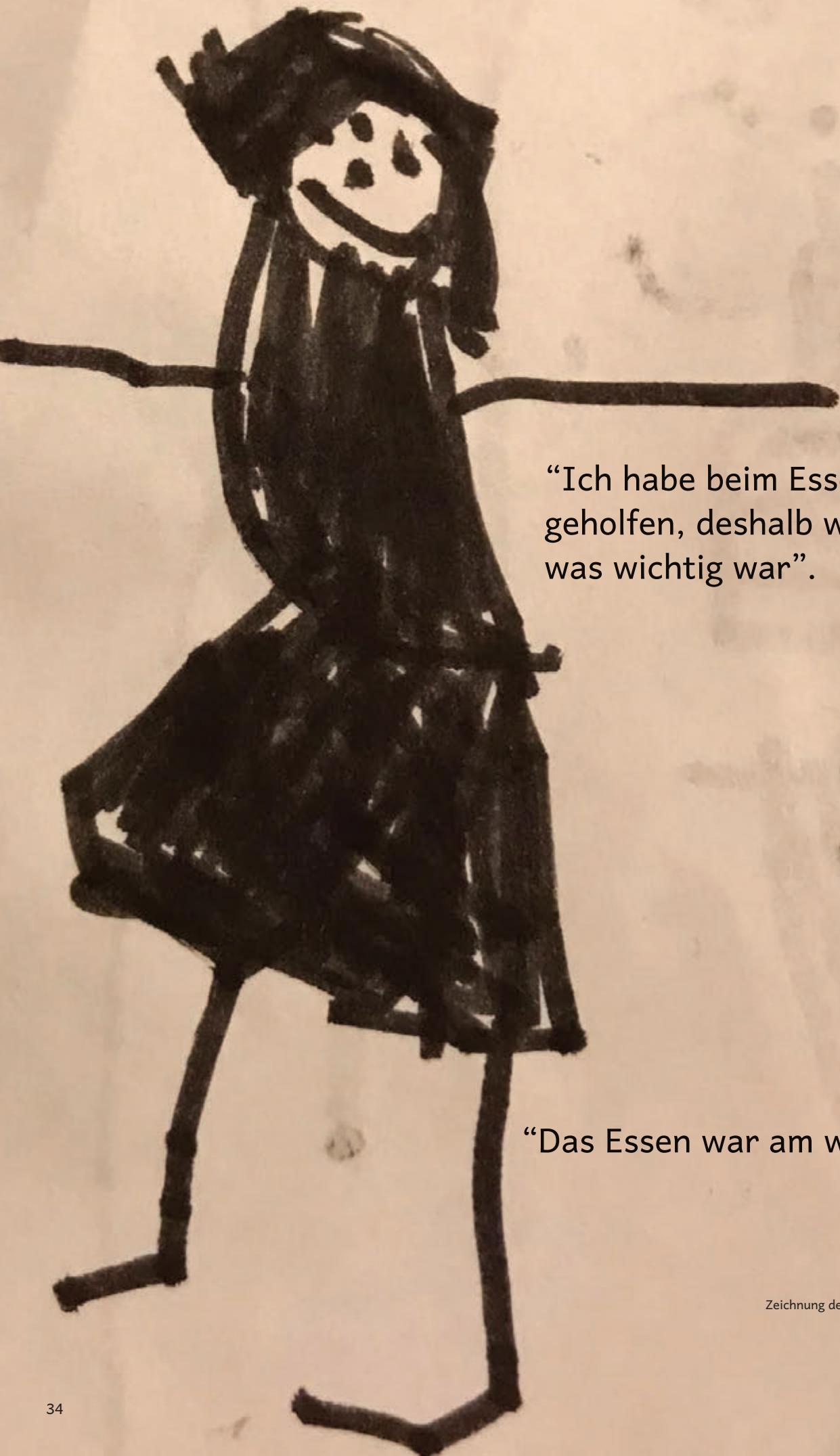
Sensitivity to internal and external power structures is important to us, as well as transparency. This means that we openly communicate where we stand in our processes, as we wish to experience transparency from our counterparts and reflect on observations in dialogue.

Our work is intentionally process-oriented, stemming from a will to unlearn and question existing patterns of knowledge creation and resulting "products" and action. As students of the Master program Culture & Organization at Leuphana University Lüneburg we aim to continuously challenge our perspectives on collective organizational processes. Documenta fifteen can specifically be viewed as a possible trailblazer for different forms of organization at the interface between established institutions and forms of collective collaboration.

Throughout the 100 days of documenta fifteen we will continue to collect – to observe, archive, gather, discuss, engage, learn and unlearn, challenge and be challenged. In that, we particularly strive to hold spaces for reflection for people working on documenta fifteen and the public: reflecting on the process while it's taking place, engaging in and exchanging experiences of lumbung. COLLECTive will turn into REFLECTive. After the 100 days, our practice will focus on working with the material layered over the last year and a half and making it accessible.

We are very grateful to receive support and funding from the Institute of Sociology and Cultural Organization.

(eingereichte Mitteilung des Küchenausschusses)



“Ich habe beim Essen machen geholfen, deshalb weiß ich nicht was wichtig war”.

“Das Essen war am wichtigsten!”

Zeichnung der Nichte von Rahila Sahebdel

Dear all,  
In this zine you will find notes of our last meeting and a text to re-articulate the ook\_process and the understanding of ook\_visitorZentrum as a whole. You will also find an abstract of the available budget so we know what we talk about. These you can find in the first pages, the notes you find along the other pages. This zine can also be helpful to think openly about the activation during 100 days and beyond.  
Always welcome to make your own publication or share remarks in other ways  
Best for now, reinaart.



Dear all,

We have been related for some while now, and the intention is that it will last longer than this summer. The occasion for these relations started with the work naangrupa is trying to unfold in Kassel. That work is related to yet another documenta, this one carrying the number 15. Through this opportunity institutional energies are at play as well for the good and the bad. I have a need to go back to the first steps or to return to the grounds of the invitation to think of a shrine. A wish to recapture the topics that forms us as a whole and the strengths there are already present in each other's positioning. I assume, as groups, you are in your own realities and that is good to see. I have to be honest that I'm a bit lost. All elements of value are present. My feeling of not knowing is not needed and is not about our relations on the contrary I would say. It's good to see how Colorisabor connects back to the friends and the energy of running a space. For me this relates to #being alternative. How are we alternative and with whom do we share this position and our connections. There is a need to re-understand being alternative in an understanding of different vocabularies. I'd like to say we are not 'an alternative against' but with and for each other. The 'for each other' needs to be understood better. To call it a togetherness of different languages is more important then to be alternative or in opposition I feel to say. With

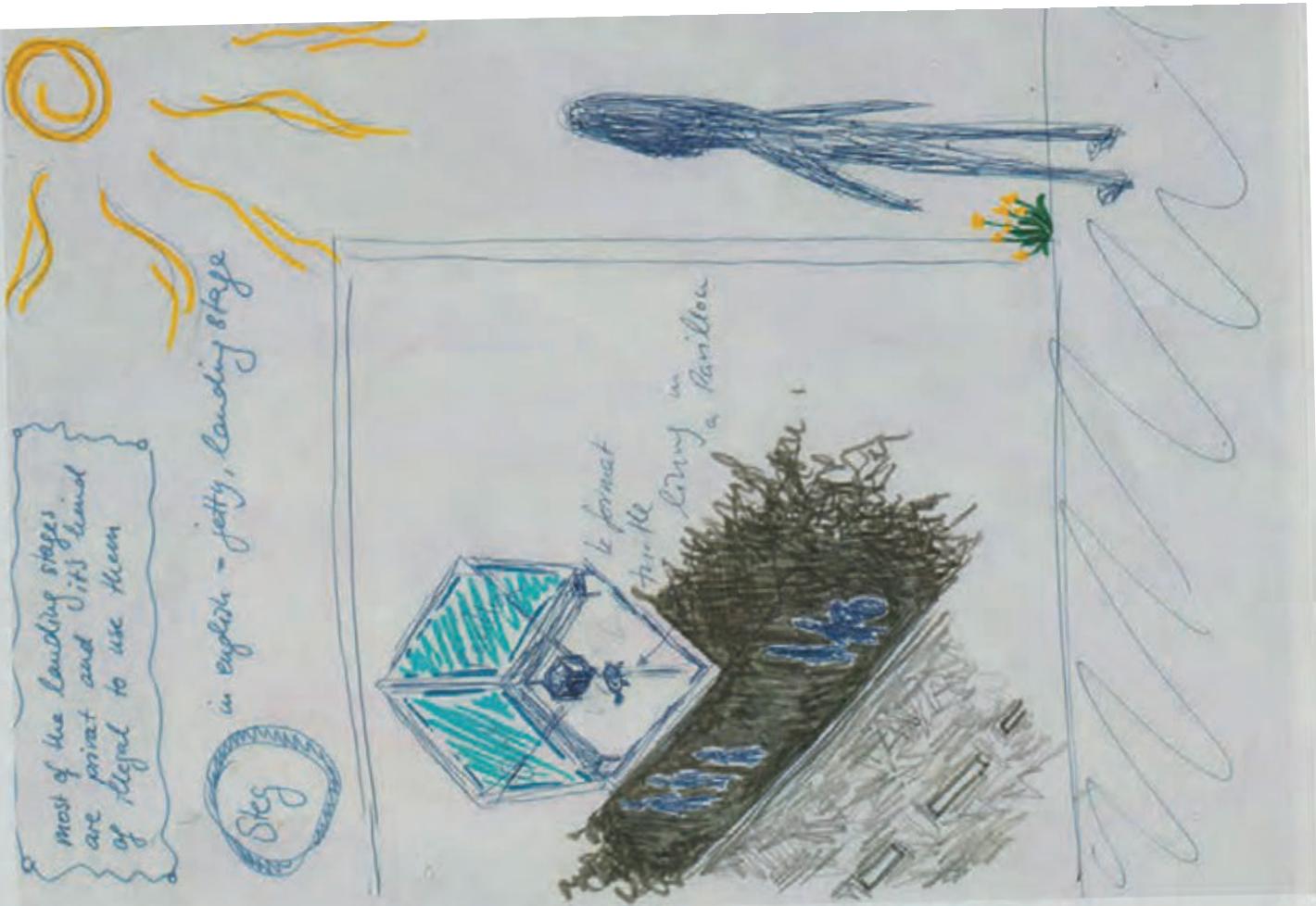
Espora it's good to feel the warmth and the joy of finding and trusting a specific #language and to reconnect to roots of understanding amongst others through #gardening. It is also giving insight in the issue of being allowed to be a host as well as a guest in formal and informal relations, as people to people on this earth, in this place, in Kassel amongst other places. We are guest on this planet, not guests by exception in Kassel! This is a reality very dear to BPOC Festival Kassel. Because of them I think we slowed down the process, to accept that there is no need to be ready for documenta itself. It's better to be somewhere on the road then to be at our best and neglect the way how we work and initiate. #To go slow or caracoles as Espora says is needed to have a better understanding on how to speak together. This sentence is easy to speak out for many of my friends and the context I grew up in. But there is a (uninformed/ inexperienced) lack of an understanding how to feel welcomed and be allowed to speak, to understand ways of being hurt. Many of my friends are hurt actually or share anger towards oppression of course but I/we lack to activate or include wider and narrowed perspectives. Working with collectives or with communities is in this relation an important topic. It's not just a word or method, it's to me a life long learning. How to understand that, in stating we work collectively, often the strength and context of the one we work with



is neglected or not recognized. This is my interest in observing gGmbH documenta working with ruangrupa. How is the production regime overrunning an architectural thinking of ruangrupa and not allowing it to breath properly? How to be a host and to be open within someone else's conditions? The attempt is of course for both, to understand 'being a sincere host' is still in need for improvement. It's one of the many positions Neue Brüderkirche relates itself with as well. How to deal with institutional reality and on the other hand how to improve every day being a host? It's nice to see it being nurtured from the side of their relation to institutions and from being guest-friendly as a space. It is great to observe #Creating space and how to do that unconditional within the background/context we carry with us. Being a platform for allowing #speech. Engaging with different vocabularies, present in the neighbourhoods of Kassel, is of course an aspect of creating space.

Another important aspect is to understand documenta as a #tool to build and connect relations. A tool used to enrich the activities and relations that have and are being build. In relation to the field of art and culture #roles and positions of people/artists in collaborations and building together is a interesting topic. This is something Norgard is practicing as a scenographer for some time now and also within day-to-day relations.

She observes and works with # (West European based) Institutional realities through the format of 'Sobat' or in classical terms the tour-guides of documents. There is as well k.format, a group young Kasseler enthusiasts studying in different parts of Germany and abroad. With k. format it taps into ruangrupa's practice of listening to what a younger generation is occupied with. Through for example the student-biennial Jakarta 32C ruangrupa shares insights to be able to learn what our artistic/cultural/personal positions can do in society. Through the talks with k. format it re-addresses the starting point of this 'shrine invitation'. To address and connect #the first visitors, the #neigh-hours of GgmBH documenta is the basic principle. An already present visitor that has a fair chance to connect and add is often overlooked or not thought of. Often communication, money, energy is put towards the general audience and the art world in specific. Why not take property care of the ones living in the neighbourhood. To take the first audience serious is an important aspect also for international organisations as documenta. To be at different localities means to get and give to inter-localities of which Kasseler and not only its tourist industry are part of. Also the phrase given to 'make friends not art'. This can, in my perspective, also be the strength of k. format, sharing the connections they have within the



most of the landing stages  
are privat and it's hard  
of illegal to use them

in english = party, landing stage

in german = shrine, landing stage



## format - RuRhaus -

### zehren meeting

*↳ forest :  
we are all connected through Kassel'*

- Pauline

→ connecting, active people

→ government → slow decisions/etc.  
~~bureaucratic~~ ~~system~~  
process

ambivalence

→ government → slow decisions/etc.  
~~bureaucratic~~ ~~system~~  
process



city to make friends within the cities less visible presences. To find opportunities to learn from each other while making the city a better place with and without funds. I name the idea of funding as #how to organise is one of the interests of k. format and in general for the whole project.

Speaking about inter-localities, I want to share the documenta ticket with friends from Rotterdam and Abroad. The rich and diverse practices of Wok The Rock, Bartira, Elaine W Ho and Rieneke de Vries are, in my own understanding, complementary to the different groups in Kassel. They share the position of actively distributing alternative culture through music, printing, publishing, language, gardening and hanging out. Each with overlapping focuses related to understanding common ground in an hands-on mentality, something the Kasseler relate as well. In general how to be a sane person, how to bring imagination back in society. In bolder words, imagining alternatives for the monoculture that a Eurocentric culture imposed to many of us in and outside West Europe. In the chat with each other we discussed several important aspects of being present in Kassel and how to be able to act. How to land in a place you hardly have a grounded connection to is one of them. When planning to spend money on a work or tool (a bicycle car) will it only function for you for that specific event or has it a

live after? How to be properly invited as guest and not being appropriated/used by the invited body? These and topics around a West-European way of organising, speaking and referencing where issues we touched upon. Next to this we welcome COLLECTIVE, a group of master students studying at the university of Leu-

phana, who are invited connect to the working methods of ruangrupa within the structures of gGmbH documenta. When talking about the local or neighbours I have to involve people in and around the place I live in, namely Rotterdam or the area of my quarter Tarwewijk. We do this under an open name lumbung Tarwewijk and see where it grows to in the coming 3 years. I wish for organising an event within 2 years were we can meet each other again. Via the merchandise perhaps we could generate a starting budget for this.

To be frank to all of us I have to say that I'm proud of how we are filling in this ticket of documenta. For all of us it is not about the glorification of Western (global) whatever it means) contemporary art. We try to understand art in the middle of society where the Western world, since long, forgot to be human. Yes art plays/played its role in this. Modern/contemporary art is a propaganda tool for the so-called free West. It manifests how liberated we are, neglecting the position from where we stand as liber-

ated individuals. Are we really liberated? I wish for myself and the relations I am in, to understand better what

'individuals in relation' means. I'm far of that and this trip together is for me a luxurious education and I'm thankful for each of (y)our contributions. Yes I should have used my available time for a drawing to print on bags and t-shirts and not for designing a shawl. But I had fun time to do it and if no one agrees with it, I'm of course ok. Not every good idea is good to also bring in action. Such as if we thought of a green curry dish and we end up with a nice lentil soup because it was more practical for that moment why not. So yes feel free to use the spaces and the budget for things we think we can make well use of, to enjoy or that brings some of us energy. Below I will

share a general budget that we have to our disposal. I also share a glossary of keywords, feel free to add to that as well. Norgard will, next to working on the activation program, ask you for a text that outlines that what forms you and where you stand for. We could use that for a publication, a glossy magazine to be sold at the bookstore during documents. This glossy can also be the base for our common pot after documents.

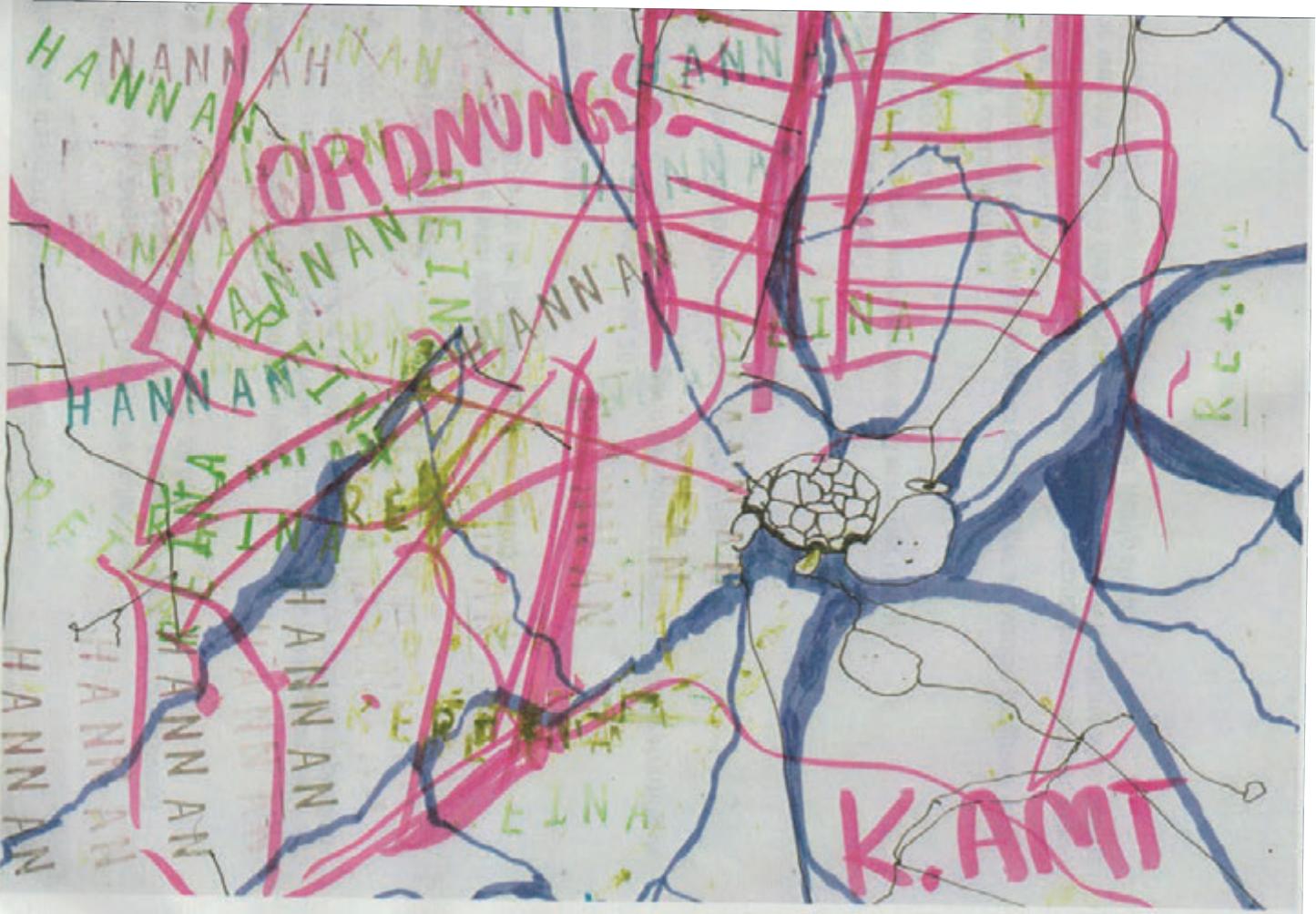
## Glossary

- Words:
- first visitors, connect to neighbours to create the opportunity to be both guest and host, to be observer and contributor of document fifteen.
  - Document as a tool: inhabited space; alternative with who
  - common ground; to be able to speak from yourself, owning speech
  - To organization : ways of informal, formal, relational organisation of coming together, speaking together, building together in friendly relation, within understanding conflict, ...

- Topics:
- growing plants, use of land
  - programming music printing
  - a cafe situation, to hang out
  - speech, vocabulary language
  - common ground

Best for from ook\_to\_ook\_ ;)  
Rotterdam-Kassel March 2022.





**A quick start of describing the shrines of each of us would be good to have. Share own description, topics you discuss and work around. An intro on the groups strengths and focusses in relation to the shrine or just in general.**

- Color labor house as a shrine, reframing how to be alternative and with which kind of community : printing, film, bicycle, music / sound
- Espora a group as a house: growing plants and maintaining land to meet to trace vocabulary, to feel at home on earth
- Neue Bruderkirche building a carpet to invite people and go on a trip: common ground, bringing people together and share experiences of speaking, organising and building together
- BPOC festival Kassel library as a shrine. Organising space and its activation from ones own ground by choosing the public to work with. Sometimes public, sometimes semi-public and at times for the inner circle only.
- Me\_sobat with the method of sobat to grow towards a shrine. Using a documenta infrastructural element to test ruangrupa's ideas and activate that.
- K-format looking in to organisation or the city as a shrine.
- reinaart using the shrine as a school, as a learning tool to have a better understanding of ways how to talk and build together and sharing energy, forms of having alternatives. The Lumbung bus and post-boxes will be used as a shrine.

topics:

### when time and money comes in and out!

We discussed topics that are dear to many of us an one of them is common ground as a core one. We haven't talked much about earning money.

The other day I was talking to Camilo and we touched upon payment - budget - time in relation to Espora.

Of course we make ourselves aware of the fact that every document extracts unevenly energy. That's also how we meet in this let's say 'ook' format.

It's why we don't need to do just a project for documenta as all are already having their content and projects. I think/thought you are sharing the documents in a useful way which gives energy to the groups and not vice versa. I hope we don't work in a cynical way because to me it is not worth our energy.

The money issue is always a present issue and for sure with these kind of culture/leisure factories. Do we mind? Yes we do about ourselves as long as there is a give and take I learned with the (badly) paid jobs I had, within the institutional collaborations. Many of the participating artists are having jobs as well next to documenta and this has also not properly been addressed or overcome. It's good to not just assume it's ok.

I can share for now that the available

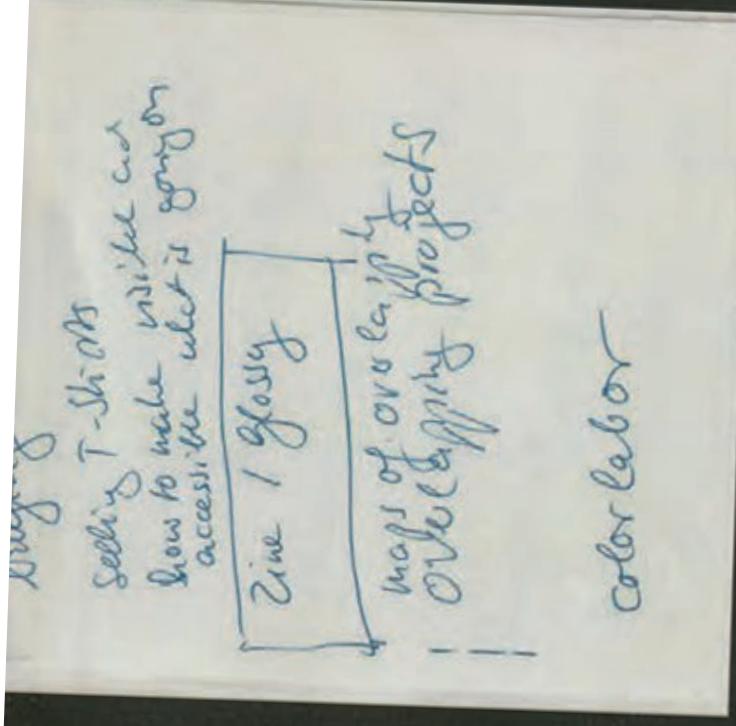
able budget mainly goes into tools and activation that supports our groups and if needed visibility. With Jennes I helped searching for a not to extractive paid job inside the documenta office but that did not work out. I'm paying at the moment Norgard a bit to arrange the meetings and to have some grip on how will ook visitorZentrum look like during 100days in your perspectives. This could be handed over to someone else of course as shared before.

I also offered Camilo some time for building up. And I hope through this sharing we realise again that there is money for tools and activation program of course. That's why I asked Norgard to collect insights, needs and wishes to see what we can bring forward during and after documenta fifteen.

It's not only about money it's also making connections possible, to provide tools to be productive. We can also think of a shop or products or services that we can offer to generate a pot for after documents or to support a friend.

Is that the job we should do? Within our things we do it is a careful give and take for a summer to come and time after that. (to be continued and already has)

(ps: And yes many d15 official communication will distract our way of working. see press release 25th of March)



## የክፍል በኋላ ማረጋገጫ የሚከተሉ ነው

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# Awramba: a community with one common ground

by Zemenu Tenagne

Ethiopia is a nation of more than 80 nations and nationalities. Each nation has its own language and culture profile. But even though these nations have their own culture, language and lifestyle, recent reports indicate that they have a gap in terms of ensuring gender equality.

Awramba is a community that takes gender equality as their common ground and co value of their society. What difference did they make based on this common ground? That is what we will look at this short article.

Awramba is a community that finds itself in northeast Ethiopia. The community was founded in 1980 and consists of around 500 people. It is founded by a once labeled "crazy" man, who is called Zumra Nuru. Zumra was nicknamed "crazy" by the community at the time because he said women should work the work of men and men should work the work of women.

By taking this gender equality as a common ground, the society has made a difference in Ethiopia. It is considered as a model of change in Ethiopia as well. According to Ethiopian tradition, women are not allowed plowing the land with oxen. This is not still common in Ethiopia, except in the Awramba community. According to Ethiopian culture, men do not make Ethiopian common bread which is called 'Enjera'. But in this society, the male can also bake it.

There is an old saying that a man should go to court, and a woman should go to kitchen. This community has played a significant role in the removal of such a poor attitude. It is considered as a model for change by taking gender equality as their common ground and co value.



# Dynamitas unlimited: Wir sind Fußballer\*innen...



Wir spielen aktiv oder schon länger nicht mehr. Wir stehen jede Woche auf dem Platz oder einmal im Jahr beim \*Bolzmasters. Wir spielen Fussball seid wir laufen können, oder lernten irgendwann mal das Spiel zu lieben. Wir lieben Fussball über alles oder wir finden dieser Sportart gesellschaftlich unangebracht kommerzialisiert und überbewertet. Wir kennen jeden Spieler\*in der Bundesliga oder denken ‚die Prinz‘ ist eine Musikgruppe. Wir stürmen zielstrebig auf Neuem zu oder wir verteidigen das was uns heilig ist.

## **Wir sind Fußballer\*innen und mehr.**

Seit der Fifa Fußball WM der Frauen 2019 agieren wir unter dem Motto „Mehr als glanz“. Dieses Motto hat, verschieden und vielseitig, wie die Individuen unseres Teams sind, mehrere Bedeutungen.

Wir, die Dynamitas, bei Dynamo Windrad gegründet von den ‚Grand Dame‘ Dynamitas, weiter entwickelt von ‚elf Freundinnen‘, Kooperierend mit Girls unlimited, (Nairobi) und swift response (Uitenhage), sind aktuell als Dynamitas unlimited vielseitig aktiv. Wir Spielen – nicht nur Fußball-, Feiern – jeden Anlass- und wir gestalten Veranstaltungen.

Unser Anliegen ist es, Räume und Gelegenheiten für die Förderung einer vielfältigen Freizeitfußballkultur für Frauen und Genderqueers zu schaffen.

## **Wir veranstalten (Fuß-)Ball Turniere und mehr.**

Wir stehen für Fußball mit einer gesellschaftspolitische Zielperspektive. Dies spiegelt sich unter anderem darin wider, wie Fußball selbst gedacht, verstanden, gespielt und gelebt wird. Das Fußballspiel stellt in dieser Perspektive eine Form des Zusammenkommens von Menschen dar, in der sich das gesellschaftliche Miteinander sowohl manifestiert als auch neugestaltet werden kann.

Außerdem sollen unsere vielfältigen Veranstaltungen zum einen das Bewusstsein der Teilnehmenden für alltägliche Formen der Ausgrenzung fördern, die sich auch im Sport und gerade einem Breitensport wie Fußball breit machen können und zum anderen Möglichkeiten für die Entwicklung gemeinsamer Gegenperspektiven, sogenannter integrativer Ideen, bereitstellen.

## **Wir vernetzen.**

Im Kontakt mit Persönlichkeiten wie Beldine Odemba, Doreen Nabwire von girls unlimited in Nairobi und im Austausch mit alternativen Fußballvereinen weltweit können wir unsere Arbeit stetig weiterentwickeln. Auch von unserer Beteiligung im Projekt von reinaart vanhoe versprechen wir uns bereichernde Begegnungen.

## **Wir setzen Impulse.**

Traditionell stehen wir von Dynamo Windrad für die Begegnung mit dem Akzent „auf dem was verbindet.“ Die Liebe fürs Spielen, Integration, Respekt und Fairplay sind tonangebend. Gleichzeitig wollen wir ein Bewusstsein dafür fördern, wie sich alltägliche Formen der Ausgrenzung auch im Fußball präsent sind – und gemeinsam Ideen entwickeln, wie wir dem begegnen können. Für uns bedeutet dies, nicht nur die Betonung der Aussage, dass wir (immer wieder versuchen) entschieden auf(zu)treten gegen jedwede Form der Diskriminierung. Es bedeutet auch die kontinuierliche Suche nach Möglichkeiten, uns unsere eigenen Privilegien bewusst zu machen, unseren Umgang damit in Frage zu stellen und neue Wege zu finden und zu gehen. Im documenta Sommer veranstalten wir das \*Bolzmasters. In diesem Turnier wo, die Teilnehmenden die persönliche Begegnung nach 2 Jahre Turnierpause besonders zu schätzen wissen, streben wir danach Inspiration von überall zusammenzubringen, um Impulse für Veränderungen zu setzen und Gesellschaft durch Sport mitzugestalten.

## **Wir bewegen uns.**

Auch wenn wir als Team eine klare Haltung haben, heißt es nicht, dass wir alle nur eine Meinung vertreten. Wir haben keine klaren Antworten. Wir wollen uns und unsere Arbeit inspirieren lassen, um uns selbst weiterzuentwickeln, um uns zu bewegen.

## **Wir agieren gemeinsam.**

Manche tun dies, einfach weil es Spaß macht sich mit Freund\*innen zu treffen. Andere wollen vielleicht nur ein bisschen gegen

den Ball treten, wieder andere sind all diese Gedanken zwar sympathisch, aber doch ein wenig zu anstrengend um sich da aktiv zu engagieren wieder andere lassen keine Gelegenheit aus der Welt wissen zu lassen wofür wir stehen. Diese Unterschiede hindern uns nicht daran gemeinsam Schönes auf die Beine zu stellen. Im Gegenteil, Sie machen uns zu uns...

Wir sind Frauen, Lehrer\*innen, Ängstig im Dunkeln, Stürmer\*innen, Kräftig gebaut, Kinderlos, Söhne, Someliers, Helene Fischerfans, Polizist\*innen, Werderspielerinnen, Psychisch angeschlagen, Korrespondentinnen, Radfahrerinnen, in Trauer, Mütter, gerne Datend, Sänger\*innen, Volleyballer\*innen, Lesben, noch im Schrank, frisch verheiratet, BVB-fans, Schwestern, glücklich geschieden, Genderqueers, Sozpäds, Helene Fischer hassend, Demi-sexuel, Schwimmer\*innen, Politiker\*innen, Torhüter\*innen, frisch geschieden, Cis-Heteras, Spargeldürr, Jurist\*innen, Polyamorös, kleine Zicken, Links Außen, A-Romantiker\*innen, Nachteulen, Kassseler, Kasselner, Kasseleaner, in Berlin, Stuttgart und Sao Paulo, Pan, Träumtänzer\*innen, Aerzt\*innen, Jogger, Volleyballer\*innen, Sänger\*innen, Yogis, Ungeduldig, Fussballer\*innen.

## **Alle machen mit!**

Ein Licht am Fahrrad für euren Tag!



Logo design: Susanne Endres



We play actively or we haven't played for a long time. We are on the field every week or once a year at the \*Bolzmasters. We play soccer since we can walk or we learned to love the game sometime. We love football more than anything or we find this sport socially inappropriate, commercialised and overrated. We know every player in the Bundesliga or think 'die Prinz' is a music group. We are single-mindedly rushing towards something new or we defend what is sacred to us.

### **We are football players and more.**

Since the Fifa Women's World Cup 2019 we act under the motto "More than glamour". This motto, different and versatile as the individuals of our team are, has multiple meanings.

We, the Dynamitas, at Dynamo Windrad founded by the 'Grand Dame' Dynamitas, further developed by 'eleven girlfriends', cooperating with Girls unlimited, (Nairobi) and swift response (Uitenhage), are currently active as Dynamitas unlimited versatile. We play - not only soccer -, celebrate - every occasion- and we create events. Our concern is to create spaces and opportunities for the promotion of a diverse recreational soccer culture for women and genderqueers.

### **We host (soccer) ball tournaments and more.**

We stand for soccer with a socio-political goal perspective. This is reflected, among other things, in how soccer itself is thought about, understood, played and lived. In this perspective, the game of soccer represents a form of coming together of people in which social togetherness can both manifest itself and be reshaped.

In addition, our diverse events are intended, on the one hand, to raise participants' awareness of everyday forms of exclusion that can also spread in sports, and especially in a popular sport like soccer, and, on the other hand, to provide opportunities for the development of common counter-perspectives, so-called integrative ideas.

### **We network.**

In contact with personalities such as Beldine

Odemba, Doreen Nabwire from girls unlimited in Nairobi and in exchange with alternative soccer clubs worldwide, we can constantly develop our work. We also expect enriching encounters from our participation in the ook\_visitorZentrum project.

### **We set impulses.**

Traditionally, we at Dynamo Windrad stand for encounters with the accent "on what connects." The love for playing, integration, respect and fair play set the tone. At the same time, we want to promote an awareness of how everyday forms of exclusion are also present in soccer and develop ideas together on how to counter this. For us, this means not only emphasising the statement that we (always try to) stand up decisively against any form of discrimination. It also means continuously searching for ways to make ourselves aware of our own privileges, to question the way we deal with them, and to find and walk new paths. In the documenta summer we organise the \*Bolzmasters. In this tournament, where the participants especially appreciate the personal encounter after 2 years of tournament break, we strive to bring together inspiration from everywhere to set impulses for change and to help shape society through sports.

### **We move.**

Even though we have a clear stance as a team, it doesn't mean that we all just have one opinion. We don't have clear answers. We want to be inspired by ourselves and our work, to develop ourselves, to move.

### **We act together.**

Some do this simply because it is fun to meet with friends. Others may just want to kick the ball around a bit, others may like all these ideas but find them a bit too exhausting to actively engage in them, others don't miss any opportunity to let the world know what we stand for. These differences do not prevent us from creating something beautiful together. On the contrary, they make us...

We are women, teachers, afraid in the dark, strikers, strongly built, childless, sons, Someliers, Helene Fischer fans, policemen, Werder players, mentally ill, correspondents, cyclists, in mourning, mothers, dating, singers, volleyball players, lesbians, still



# Dynamitas unlimited: We are football players..

in the closet, newly married, BVB fans, sisters, happily divorced, genderqueers, socpäds, Helene Fischer hating, demi-sexual, swimmers, politicians, goalkeepers, newly divorced, cis-straight, asparagus, lawyers, polyamorous, little bitches, left outside, a-romantic, night owls, Kasseler, Kasselner, Kasseleaner, in Berlin, Stuttgart and São Paulo, Pan, dream dancers, doctors, joggers, singers, yogis, impatient, footballers.

**Everyone joins in!**

A light on the bike for your day!



Logo design: Maria Rufle





INLINEHOCKEY  
PINGUINE BAUNATAL  
2014 / 2015 / 2016

# Kassel Roller derby

Wir sind ein Sportteam. Wir fahren Rollschuh. Wir fassen uns gegenseitig an den Schultern und bilden einen Tripod. Wir reformen die Wall. Wir juken. Wir rufen: Five seconds!

Wir verletzen uns und andere. Wir befestigen Schoner an unseren Gelenken und Helme auf unseren Köpfen. Wir setzen einen Zahnschutz in unseren Mund ein. Wir sagen: Willkommen zum Training, schön, dass ihr da seid. Wir sagen: Steht tief. Wir sagen: Schaut nicht auf den Boden, schaut nach oben.

Wir haben Nummern auf unseren Rücken. Im Sport heißen wir anders, als sonst.  
Unsere neuen Namen sind verwegend und albern.

Wir stehen für nichts. Wir fallen hin. Wir wollen unseren Sport machen. Außer, wenn wir keine Lust dazu haben. Wir ringen.

Wenn wir nachts mit dem Auto vom Training zurückfahren, sehen wir die Stadtlichter im Dunkeln vor uns liegen.

Wir haben keine Zeit, wir leisten unbezahlte Arbeit. Wir sind frustriert und stark, wir haben Angst. Wir sind schön. Wir haben einen Heulkampf. Wir sind souverän, wir sind ungerecht. Wir fühlen Hämme und Mitgefühl, wir triumphieren. Wenn wir uns umarmen, rutschen unsere Hände am Schweiß auf der Haut der anderen ab. Wir sagen: Du warst so gut, eben. Wir sagen: Tief durchatmen.

Wir lernen und verlernen. Wir stehen in einem Kreis und legen unsere Hände übereinander. Unsere Knochen brechen und wachsen wieder zusammen. Unser Sport ist Stolz und Wut und Brennen hinter den Augen. Neid. Euphorie. Unsere Beine zittern. Unsere Arme zittern.  
Wir schreien: Reform, reform! Wir schreien.

Wir sitzen in Autos und haben einen Kloß im Hals. Vor dem Jamstart explodiert unser Herz. Wir sind ganz ruhig.

Unsere Gesichter und Schultern glitzern. Wir rufen: Pack is here! Wir bringen uns gegenseitig Dinge bei, manchmal Unsinn.

Wir sehen uns in die Augen.

Manchmal kehren wir dem Sport den Rücken, manchmal kommen wir wieder.

Wir wollen einen Trainingsraum in Kassel.

Text: Daniela Heller  
Foto: ©Rolle





### **Take A Way - Where coffee and people find their way**

In **Take A Way**, residents of the neighborhood Tarwewijk in Rotterdam, refugee seeking and undocumented people meet each other in a culinary and creative manner. Through simple social interactions like making and drinking coffee, new connections and a mutual understanding can arise.

Under the name **Take A Way**, a number of meetings is organised with coffee as material. Everyone is invited to show their own way of coffee making and serve this to the other participants. While talking, drawing and writing about our experiences, we enjoy an Ethiopian coffee ritual, a Turkish reading of coffee grounds, or a real Rotterdam 'bakkie pleur'.

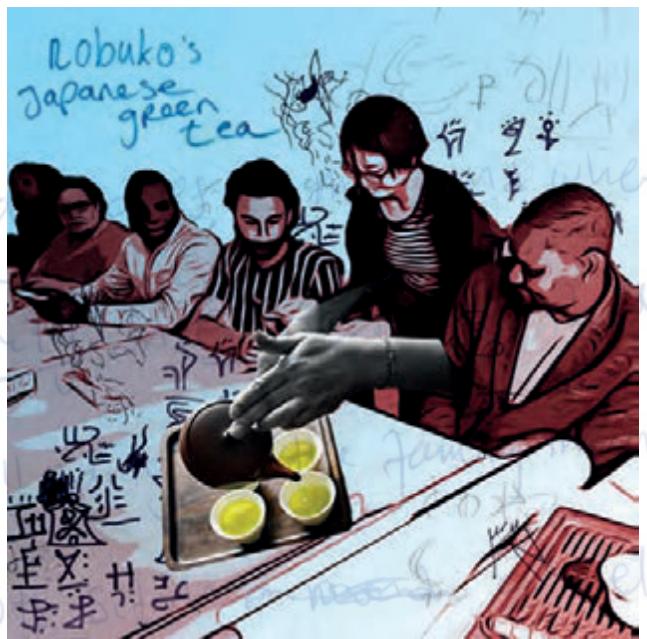
Also, coffee roaster Schot is invited to share their coffee making skills with the participants and reward everyone with a barista diploma.

**Take A Way** is where hip latte art, old traditions and domestic habits come together. The meetings take place in living room initiative ook\_, and at other locations such as Cultuurwerkplaats Tarwewijk and DOCK Huis van de Wijk.

There is a great need among many people to 'be seen' and become part of (weaving) the neighbourhood fabric. **Take A Way** is a step in creating space for neighbouring and providing opportunities for people to exert their knowledge and skills for the benefit of others. Simultaneously, the vulnerable social safety net of refugee seeking or undocumented people has a chance to become a little more solid again.

In the long term, **Take A Way** hopes to build a sustainable network of neighbours who come together on a regular basis.





Take\_A\_Way  
1 mei · ②

Ryokucha [緑茶] is a generic term for green tea. Most Japanese teas are variations of the ryokucha. In Japan, green tea is often called simply the tea (tea) or nihoncha (Japanese tea).

Matcha [抹茶] – Refers to powdered or ground green tea, it is often used in tea ceremonies and also to flavor and color sweets and some foods such as wagashi.

The genmaicha [玄米茶] is a green tea combined with roasted rice. Historically the cheapest variety of tea. Rice was essentially to fill tea for those who could not afford plain tea. Today it is appreciated for its unique flavor and roasted aroma. It often contains matcha.

Sencha [煎茶] - Its name means "ordinary tea" and is essential in almost all Japanese households.

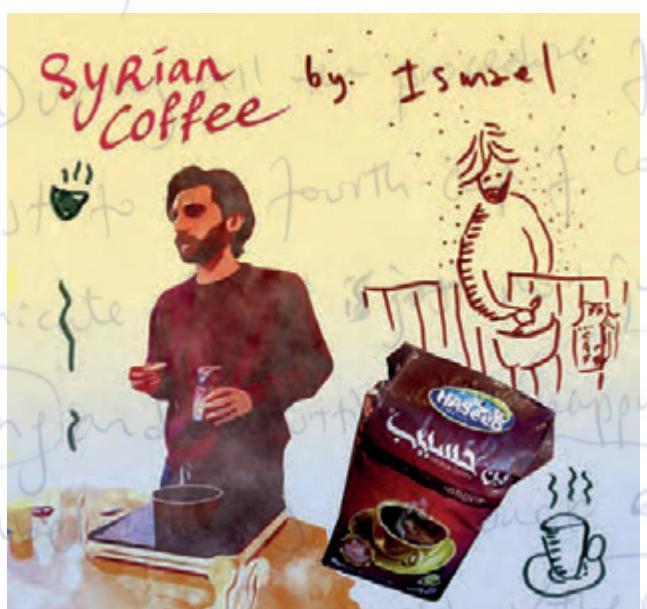


Take\_A\_Way  
5 april · ②

Ethiopian coffee beans look green. Put the beans in the pan. Toast them and make popcorn sound. Brown turns to black. Very smokie! Cold water on the vase. And on the heat. Not too hot. The toasted coffee in the grinder. Put the coffee in the vase. Heat it until you see smoke. First coffee is stronger. Last cups are for the young people.

3

1 keer gedeeld



Take\_A\_Way  
4 april · ②

One cup water = two spoons coffee. Use cold water. Mix. Add a little sugar for the bitter taste. Mix. When it boils and goes up take it out. Put it again and let it boil 2 - 3 times. Its done!

Cultuurwerkplaats Tarwewijk

11

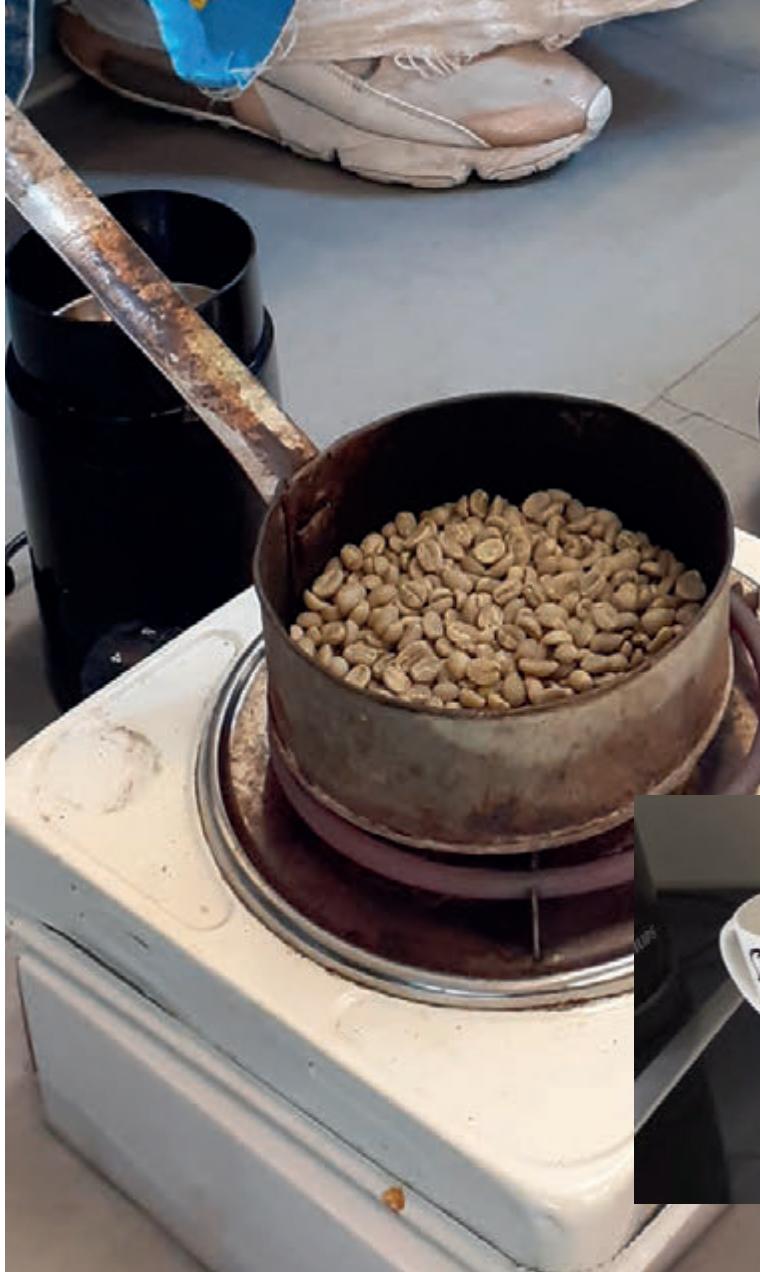
2 keer gedeeld

Leuk  Opmerking plaatsen  Delen



Schrijf een opmerkin...





We Are  
going  
to EUROPE

level

strong  
cool look



Our Take A Way designers make use of drawings made during collective drawing sessions to design attractive products that tell personal stories about finding a way in life. Stories about migration, dangerous journeys, life goals, emotions, living in the Netherlands and the question of having a future. Enjoy this little sneak peek and start to follow us on Instagram to order one of our products to support refugees.



\_Take\_A\_Way

### BAG STRONG LOOK

Design and story by Hassan

**Strong Look** From the day I was young, people said that I couldn't cross my limits. I was coloring in the colouring book without dirtying the paper or crossing the lines. One day the red colour came out of the line, and I continued. I did not stop coloring on the outside of the line. I painted in red, blue and yellow, all colours. I want to go beyond the limits.

Now I am in Europe and the best thing in the world is coloring your own world with the colours you love. Strong Look.

€ 17,50



### T-shirt LEVEL

Design and story by Araby

**LEVEL** "Where is the chance for me in life to feel like a human being? I don't see. I'm alone among all and I don't see anything. I only see darkness around me."

**LEVEL** "That I can live as human being. I don't know what it is to give up. I only know how I can be alive and feel humanity. I was born as human being, I will fight until my last breath. Because life teach me to fight for the peace and LEVEL that human couldn't teach me."

Order T-shirt LEVEL  
@instagram and support!

### MUG SADNESS

Design and story by Araby

"Sadness between my mom and me. I never thought I would leave my mom. I will never see her again. My sadness doesn't have mercy on me. But all I can say is that I don't give up."

€ 17,50



### Buttons

#### STRONG LOOK & we are going to Europe

Design and story by Hassan

"Everybody does it. And when you take the boat, you need a strong look!"

€ 5,- (2 buttons)



level



# KoFORM



## K.Format

**Freundschaften** sind Beziehungen, die so einzigartig und vielfältig sind, wie jedes Individuum. Eine Freundschaft ist an viele Werte geknüpft aber an weniger gesellschaftliche Normvorstellungen, als andere Beziehungsmodelle.

**K.Format** ist Freundschaft: So individuell, wie jede Beziehungen innerhalb der Gruppe und so flexibel, so unterschiedlich, wie die Verbindungen untereinander. K.format wächst wie jede individuelle Freundschaft und Beziehung, die wir untereinander pflegen und ermöglicht zugleich erst den Raum für dieses gemeinsame Wachsen. Mit diesem Fundament und dieser Voraussetzung, die jede\*n von uns persönlich stärkt und hält, definieren wir eine Plattform. Wir gestalten sie uns selbst und öffnen sie allen, die damit das Format erweitern.

Wir haben einen Raum in der Stadt. Wir geben Künstler\*innen, Handwerker\*innen, Aktivist\*innen, Wissenschaftler\*innen, generell Kreativen und Wissbegierigen diesen Raum, um ihre Perspektiven darzustellen, zu bilden, zu gestalten und neue Gedanken und Projekte zu entwickeln. Wir gestalten uns diesen Raum, um unsere Freundschaften zu feiern und uns mit diesem widerständigen Potenzial einer kapitalistischen, individualistischen Welt entgegenzusetzen. Wir wollen sensibilisieren und in einen diskriminierungsfreien Raum einladen, in dem wir als freundschaftliches Geflecht aktiv arbeiten und eine Realität formen, die sich ausbreiten soll- hin zu einer freundschaftlicheren Welt.

## El formato K

No podría definir lo que es el formato k sin definir al mismo tiempo lo que es amistad. Primero k Format es un grupo de amigos, luego un colectivo. Esto lo hace especial porque es verdadera amistad y no una conceptualización de lo que significa entendernos unos a otros.

K.format es soporte, contención, apoyo, pasarlo bien, reírse juntos, planear juntos, organizarse, cuestionar, aceptar. Quien define cómo debe ser la amistad? A partir de esta interacción es posible apostar por una estructura sin jerarquías, flexible y solidaria, capaz de auto organizarse más allá de los límites impuestos por la distancia, el tiempo o la pandemia.

K.format es un lugar al que siempre puedes regresar. Luego k.Format es una plataforma, una apuesta por abrir espacios dentro de la ciudad a quienes no los tienen, para potenciar la subcultura a través del arte, la política y también desde la fiesta. De estos encuentros se crean nuevos vínculos y se refuerzan los antiguos, nacen ideas, crecemos, nos aprendemos y reconocemos. K.Format es una oportunidad, una invitación al desarrollo comunitario. A través de la acción y el trabajo colectivo exploramos la amistad y el cómo crear amigos. Una relación abierta y más bien individual, sin fijar ningún tipo de límites o definición ni atándose a algún patrón pre establecido.

Sie möchten Pate für ein Tier oder eine Gruppe auf dem Kinder- und Jugendbauernhof Kassel werden?

Ein Jahr Patenschaft für ein Tier:

ein Huhn	30.-
ein Kaninchen	50.-
ein Schaf	100.-
ein Schwein	100.-
ein Bienenvolk	120.-

Die Patenschaft ist für ein Jahr und verlängert sich NICHT automatisch!



Patenschaft für eine Gruppe pro Termin, den Sie spenden 60.-

Klassen oder Gruppen, die den Hof vormittags besuchen, müssen eine Gebühr von 60.-€/Vormittag bezahlen. Oft können Schulklassen oder Gruppen nicht oder nicht so oft kommen, wie sie möchten, weil die finanziellen Mittel fehlen. Hier können Sie helfen: Spenden sie einen oder mehrere Besuche für eine Gruppe.

Alle Paten bekommen eine Urkunde, ein tolles Foto und wenn sie möchten, unsere unregelmäßig erscheinende, papierlose Zeitung „Neues vom Hof“ per Mail. Außerdem den Jahresrückblick und natürlich das Recht zu den Öffnungszeiten immer auf den Hof zu kommen.

Durch eine Tierpatenschaft unterstützen Sie unsere Arbeit mit den Tieren und ihre Haltung finanziell. Hierzu gehören Stroh- und Futterkosten, aber auch Tierarztrechnungen, wenn es nötig ist. Damit leisten Sie einen wertvollen Beitrag für das soziale Kinder- und Jugendprojekt hier in Kassel.

Gruppenpaten ermöglichen einer Gruppe regelmäßige Besuche auf dem Hof.  
SPRECHEN SIE UNS AN! VIELEN Dank.

[kinderbauernhof-kassel.de](http://kinderbauernhof-kassel.de)



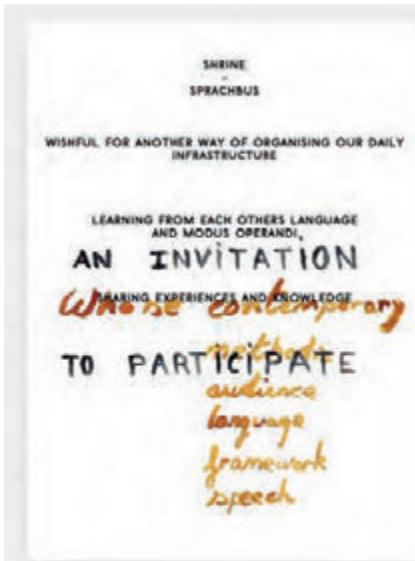
# books.lumbung.space

VERKENNEN

Boekenplank: 'ook\_reinaart'

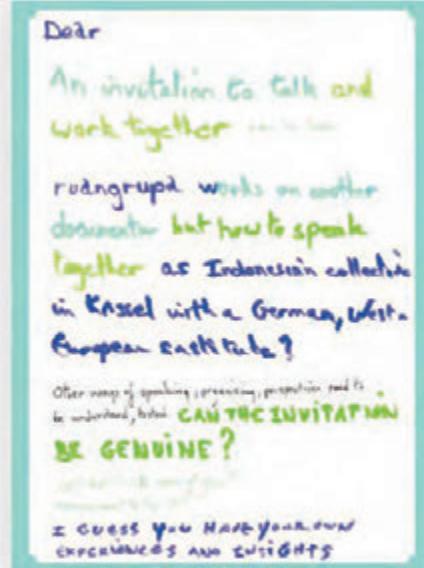
Boeken

Downloaden



meeting

nov2021\_shrinegroups

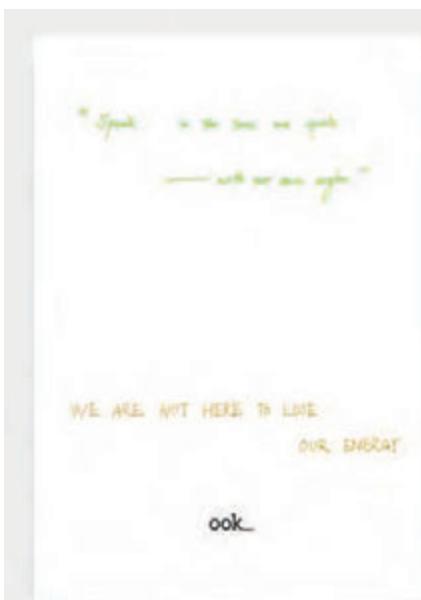


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Ook VisitorZentrum



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# Book of the month: “*homegrown*” by bell hooks & amalia mesa-bains

In *Homegrown*, cultural critics bell hooks and Amalia Mesa-Bains reflect on the innate solidarity between Black and Latino culture. Riffing on everything from home and family to multiculturalism and the mass media, hooks and Mesa-Bains invite readers to re-examine and confront the polarizing mainstream discourse about Black-Latino relationships that is too often negative in its emphasis on political splits between people of color. A work of activism through dialogue, *Homegrown* is a declaration of solidarity that rings true even ten years after its first publication.

This new edition includes a new preface by bell hooks and an afterword by Amalia Mesa-Bains.

## Preface to the New Edition

Imagination plays a vital role in the struggle for liberation globally. It is our imaginative skill which we bring to creative work that promotes, enhances, and sustains democracy and individual freedom. What we cannot imagine cannot come into being. When I first saw work by Amalia Mesa-Bains, I was awed by the way in which she gathered a diverse body of material to create a geography of the heart, mapping her life story. Part of that imaginative journey is the migratory movement of her ancestors. Their immigration expresses the hopes and dreams of folk making homeplace here in the US yet never forgetting their deep ancestral roots.

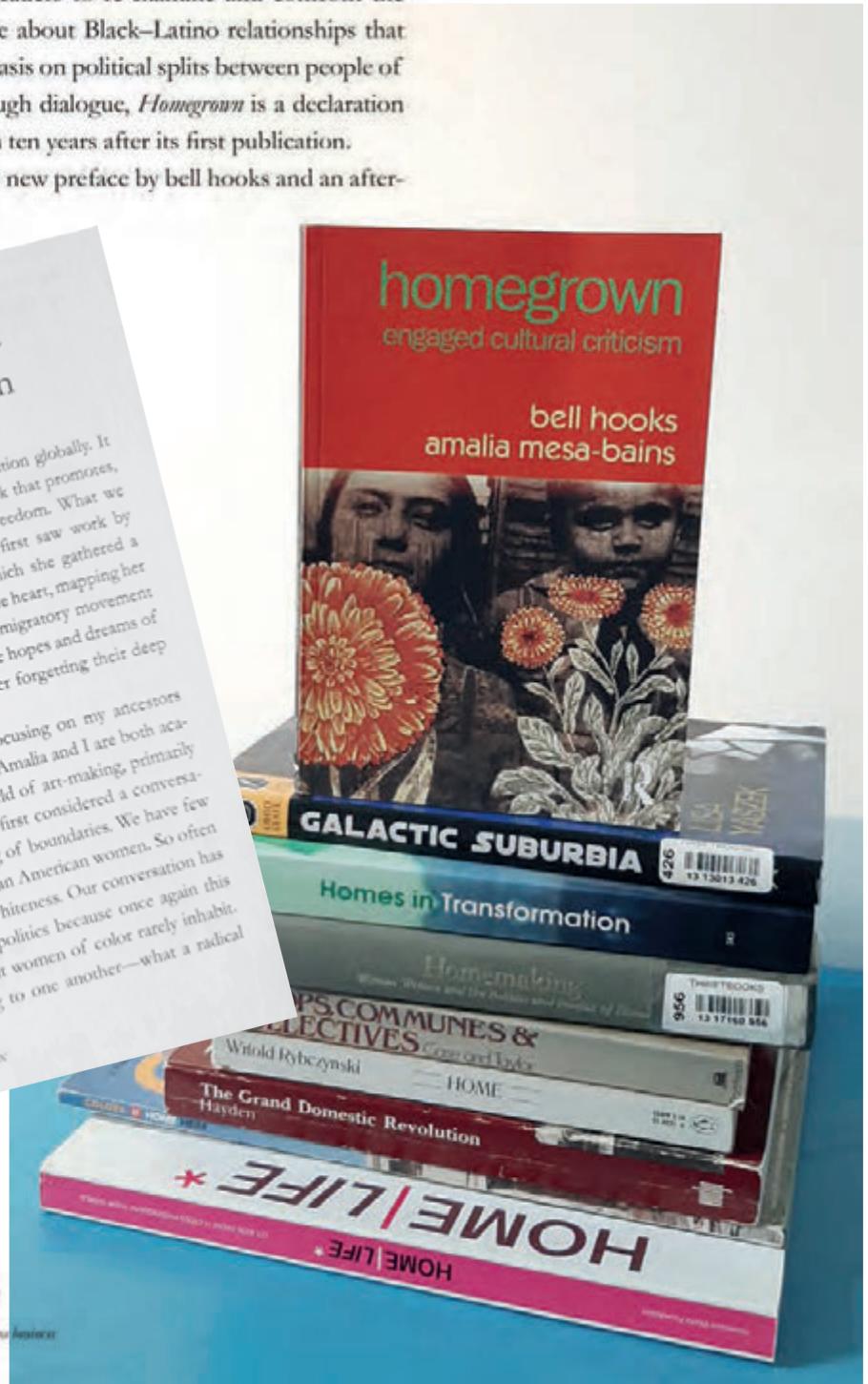
Like Amalia, I began my art practice focusing on my ancestors and my homeplace, Kentucky. Even though Amalia and I are both academics, our true calling has been to the world of art-making, primarily linking creativity to social justice. When I first considered a conversation with Amalia, it was a serious crossing of boundaries. We have few conversations between Latinas and African American women. So often we are speaking about our relation to Whiteness. Our conversation has focused primarily on art and cultural politics because once again this is a world of critique and practice that women of color rarely inhabit. Imagine with us our joy in speaking to one another—what a radical

First published 2018  
by Routledge  
711 Third Avenue, New York, NY 10017

and by Routledge  
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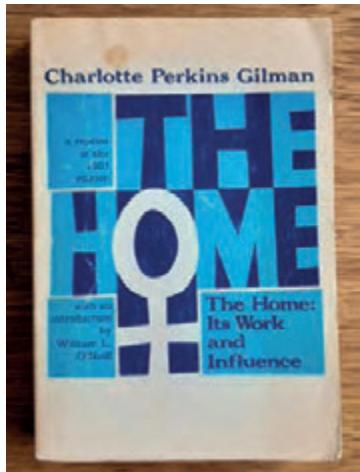
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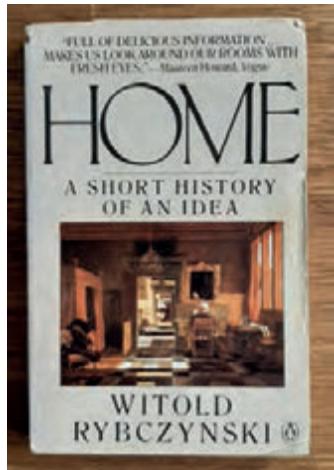
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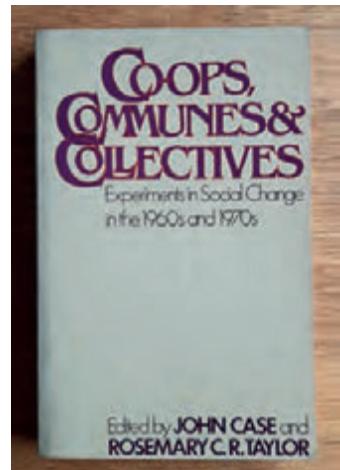
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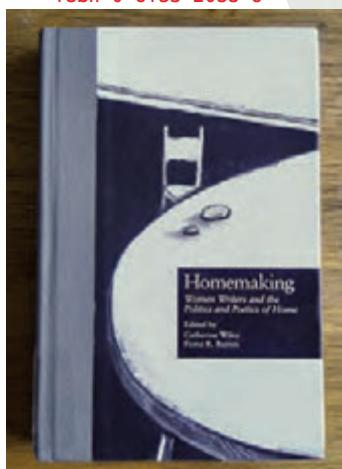
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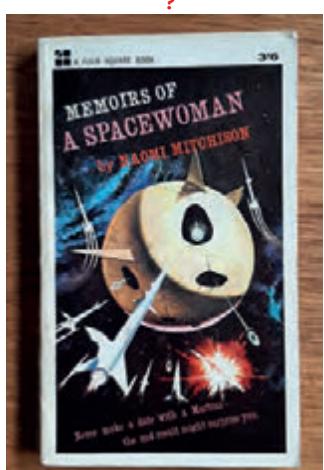
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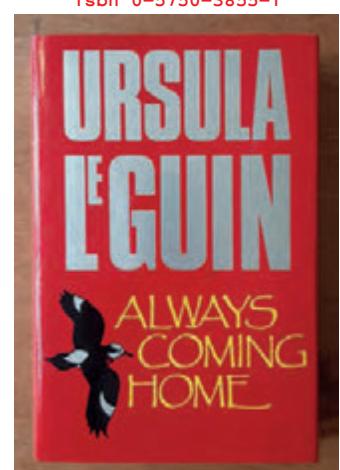
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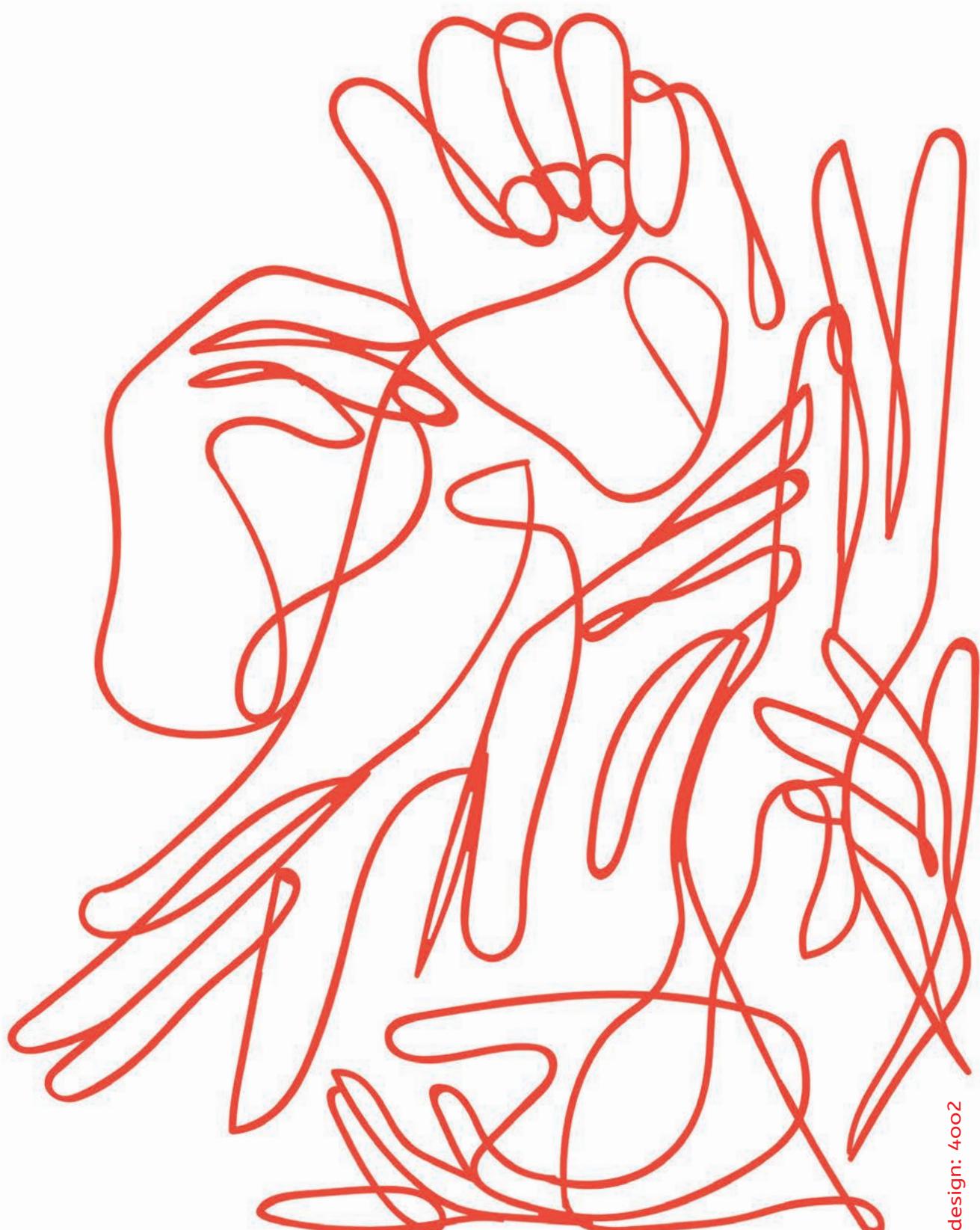


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ISBN 978-90-832592-0-8



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preis/price: € 14,95