

JOYFUL

RESISTANCE



a HARVEST
FOR

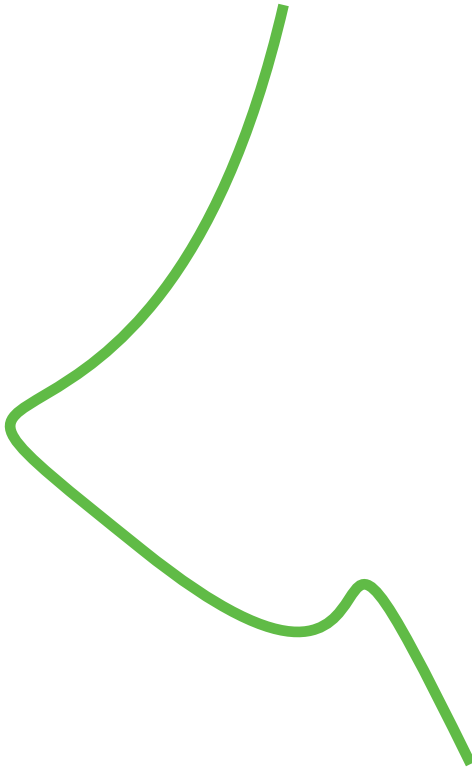
FUTURE
CARE TAKERS

COMPOSTING

IS A

REUNION

PRACTICE



Dear friends, we are happy to share with you the first “Compost Zine”, drafting the activities of the experimental ongoing platform for knowledge production Composting Knowledge.

As for the all ingredients part of Composting Knowledge, we claim the *“unfinished”* and the *“draft”* as resources to grow and Compost our Knowledge-s and so to keep our process-es ongoing and a *“continuous learning”*.

The Compost harvest (may this be made of ideas, activations, friendships, time spent together) is fertilizer to be shared and cultivated in your neighborhood, care taken collectively by handing over knowledge-s from person to person and transforming “practices” into “practicing” together.

FOR THE SHARED

GROWTH OF YET

UNKNOWN

KNOWLEDGEABLE

TERRAINS WE INVITE

YOU TO CONTRIBUTE

Composting Caretakers: Giulia Rossini, Tyuki Imamura
About caretaking

Supporting a close eye the growth of Composting during the last seasons, its caretakers are keeping this collaborative Composting pot alive and heated for friends and friends to be. Through the harvest of sprouts of ideas, active listening, the elaboration of textual material, illustrations, the organization of collective processes and the recall of memories; the Compost is kept alive, transformed into fertilizer for future seasons, serving as a mutual resource and learning.

Entre Moléculas: Bambazú / Carmenza Rojas Potes, Claudia Howald, Elizabeth Gallón Droste, knowbotiq, Paula Orozco Gutierrez, Pablo Torres and Yei Moreno.

Entre Moléculas is a patchwork of artists, anthropologists, curators from Bogotá, Berlin, Lisboa, Quibdó, Ticino who joined for collaborations on illegal mining, extractivism, slow violence and dark ecologies. A harvest of the most recent activations will be soon accessible on lumbung.radio

Wet Composting: James Jack & Donkey Mill Art Center and invited guests
Hawaii, Tokyo, Singapore
Co-authors: Mina Elison, James Jack, Gerald Lucena, Miho Morinoue, Qiutong Zhai, Pu`uakea Forrester, Angea Cuna with advice from cultural advisor Kumu Keala Ching.

Healing Wet Compost The active dialogue held with the Composting Knowledge platform engages with water as a fluid medium that is in the sky, air, sea, rivers, land and our bodies. The aim is to listen deeply to water as

a source of knowledge that informs our daily lives with indigenous forms of knowing from the past. The practice of decolonization through relearning places and names and putting land into the center of our consciousness to challenge empirical systems of knowing with embodied forms of being based on ancestral wisdom cared for by those who have preceded us.

Färgfabriken: Joachim Granit, Jan Nordlander Stockholm
Joachim Granit, creative leader of Färgfabriken Stockholm on Composting:

"Composting Knowledge was started with the ambition to create, convey and seek knowledge and the prerequisite has been that we meet in cyberspace. (...) During this process I've watched all of us who have participated as small fragments on my computer screen, and I have reflected on what our digital selves look like in reality. Are we just "avatars" in these meetings without the elements that humans are made up of such as oxygen, carbon, hydrogen, phosphorus and calcium? Is this fermentation of ideas and thought models in digital vessels the future of joint creation? "

Institute of Contemporary Art (ICA) - Sofia: Luchezar Boyadjiev, Kalin Serapionov, Radostin Sedevchev and invited guests

Joining Composting Knowledge from its beginning the members of ICA Sofia contribute to the growth of this platform by advancing the idea is to initiate a decomposition, a fermenting process with open frame, more or less following the logic of the compost bin where a material is piled without framing into a form. Contributions in form of messages, sharing of events and gestures that have certain energy and can stimulate collective imagination and assembly are reversed into Composting Knowledge processes.

Bacterias involved in

the fermentation of Composting

Global Art Practice, University of the Arts, Tokyo
Imamura and invited collaborators Koji Imai, invited artist Kat-

kyo University of the Arts
students, in-
Yusa-
Kato, Satsuki
Hibino

“Drawing for seed” , “Care together-Seed, Weed in Solidarity”
The three projects proposed by GAP Tokyo aim to reunite the capacities and knowledge of friends, artists and students in the practice of sharing, caring and cultivating hope. “documenta fifteen is a seed of future society and the world. GAP responded to this seed and decided to take care of the seeds, seeds of thoughts and action for the future as positive utopia.”

OnCurating.org & Postgraduate Programme in Curating, ZHdK: Dorothee Richter, Ronald Kolb and invited guests

OnCurating initiated the exhibitionary project “COMPOST – The Open Bin” at the OnCurating Project Space, Zurich, Switzerland, one hundred days before documenta fifteen opened, inspired by the meetings with Reza Afisina, Iswanto Hartono, ruangrupa and the “Composting Knowledge” network. This communal exhibitionary project – a sequential and choreographed series of interlocking events

under the theme of “Composting Knowledge” – offered an evolving program both on-site and online from 10 March to 12 June 2022 with one and more events taking place every week for 14 weeks.

fermentation of Composting

Sandra Schäfer, Joseph Rustom, and students, Akademie der Bildenden Künste, Beirut
Archive of the Unknown – Baalbeck Studios
Beirut as part of Composting Knowledge

Archive of the Unknown is an interdisciplinary collaboration in partnership with UMAM Documentation & amp; Research in Beirut. Working with partly inaccessible film, sound, and paper material as well as the ruins of the building the project investigates Baalbeck Studios’ imaginaries, shared in Kassel as an installation with a stage-like set comprising sounds, film, and other materials harvested as part of our collective working process.

Myvillages, Rural School of Economics, London/Rotterdam/Berlin, Kathrin Bohn, Wapke Feenstra

Celebrating our joint Harvest Member of composting knowledge, the rural school of economics - Myvillages has been active on the territory and neighborhoods of the Hessen region for over one year.

The program contemplates an enlarged range of mixed activities such as gatherings and reflections on the rural, visits and drawings sessions, discussions. The practice and practical approach wants to challenge the “why” and “how” of different ways of working. What is found in the “common” practice is the joy of doing and creating spaces, in which the values of participants, makers, friends can be lived and experienced.

Bacterias involved in the

Instructions for Composting

Composting is a reunion practice, a ritual of collecting the unwanted and the decaying, a meeting and participation of diverse materials in a promising Bin where to grow beneficial ingredients to nourish a shared terrain, liveable and prosperous with the encounters, friendships, and shared learnings which are released on our networking space.

The act of storing the unwanted and the creation from the residues is the recipe for opening new ways of considering what is usable. The **learning** which is based on human and friendly **exchange**, and the upcycling of unused ideas become fuel for this new organism.

Composting is growing.

It is a process which calls for a change in our understanding of the subject of knowledge, an uncontrolled mutation of ingredients, which transcend a cartesian or logical system in the production of experiences and facts but instead transform every material collected in **fertile soil for our community**.

Texts by
Giulia Rossini and Tyuki Imamura on
behalf of Composting Knowledge

As water is part of every living being and primal, juicy engine for the rotting activity, so the compostable transformation is nourished by every idea, intervention, activity and contribution by withdrawing from disciplines and one-sided knowledge and expertise forms.

Each person is welcomed to participate as a cultivator, contributing with awareness to a multi-ingredients composting practice.

The material for a florid mixture **is brought from friends**, those being: guests, one time visitors, or members participants from all corners of the globe. Each one will be a grower and harvester of an abundant, yet non-definable knowledge pot.

Spreading the Compost

Moderate temperature phase

06 / 2021 - 10 / 2021

Friendly gathering and compost filling.

High temperature phase

10 / 2021 - 09 / 2021

As the compost is heated up, bacterias take over.

The Bin of memories has been activated within the summer: fermentations, memories and anecdotes fill our fermenting pot. To provide favorable conditions for our compost to ferment within the structure of the friendships built over this season and the ruru-Haus, ideas will be taken care of by the contributors and caretakers.

A heat up process will activate our summer compost, the material that our friends introduced in the Bin will be further processed and spread in the maturation phase... Provision of temporal spaces for collective engagement.

Maturation phase

09 / 2021 and 100 more seasons to come

On a further time frame, let this be spread, out of our control. The fermentation has begun and we will not be able to predict or control all of the following digestive processes of what is raised and will be raised from our ongoing practice. To support a long term maturation we can ferment together ideas as "care taking" of resources, friendships, locations. This rotation will support further bacterial activities in the growth of our network and the spread of fertilized terrain for 100 more seasons!

Harvesting and Translating

The micro-fermentations and harvest of their traces will constitute the human-to-human fertilization which is spread out of our Bin.

Every contributor heats up, and rotates the possibilities for transmitting and spreading these materials. Which other organic forms will come out of the Bin ?

Ideas to be composted...how to spread Compost?

Recording of encounters and storysharing, micro-activities (grafting) can spread the composted material on each of the involved neighborhoods.

Fermented materials can be made available online (ruruHaus platform, lumbung.space, members platforms).

Other channels may include: radio transmissions, panels, workshops, publications, resuming the meetings (fermentation translation) and Com-Post updates.

The fertilized spread will for everyone to ferment copyright or restrictions?)

be available and re-ferment (no cop-

Available in the native language of the bacterias active in Composting Knowledge ? Available in the form of recording, transite activations, storytelling, harvest and transmission of memories...

and members

scriptions, on

Heating up the Compost

Here, we would like to invite you all and every friend of yours to this attempt to compost our knowledge together, to experiment and experience possible forms of collective actions to root an ecosystem based on shareable learning and mutual support while making our resources (may those be tangible or intangible) circulating and at everyone's disposal.

Composting is the activation of time and space to dissolve, ferment, and process, with a simple trust and aims at creating rich soil to nurture our seeds for this ground of ours.

Do we know how to compost our knowledge?

Let us bring our thoughts and goods together, and see what can generate a rich soil for us.

In this fermentation, what we call garbage may never exist; or we may realize that it is the very foundation which sustains the cycle of our lives.

What are the ingredients of this compost?

This process of earth making, that abolishes the distinctions like good or bad, is a time-taking decomposition, and a way for us to unlearn.



Entre Moléculas, Composting Slow Violence - arena de la minería, 2022

A pot of shared resources, growth and cumulative wealth serving a network for compostable knowledge.

In this itinerary of composting, an accumulation of "fresh" and "waste" ideas are reunited, in a pot where to vegetate the "unwanted", where to nurture a soil that hosts dialectical germinations.

documenta fifteen is a terrain where the pot of our compostable inter-actions inter-roots, a catalyst for collective actions,

a muddy terrain for friendships to be built, and to expand in their growth after the 100 days.

We would like to address the ongoing discussion on the interrelation of the documenta fifteen institution and lumping practices, enquiring the creation of local and inter-local ecosystems, and the shared economical base on which those will

A letter to all friends nr. 1

How to locally anchor and regenerate instead of being extractive ?

To compost is to place the space for a flourishing economy of co-cumulative gifts, where to originate fresh terrain for this mutual ecosystem. Tuning this wish of ours and a possible problematic relation (institution-artist-money) is a resourceful beginning where to grow a new geography of behaviors. (to be continued...)
Lumbung, perpetual cycle of care and harvest.

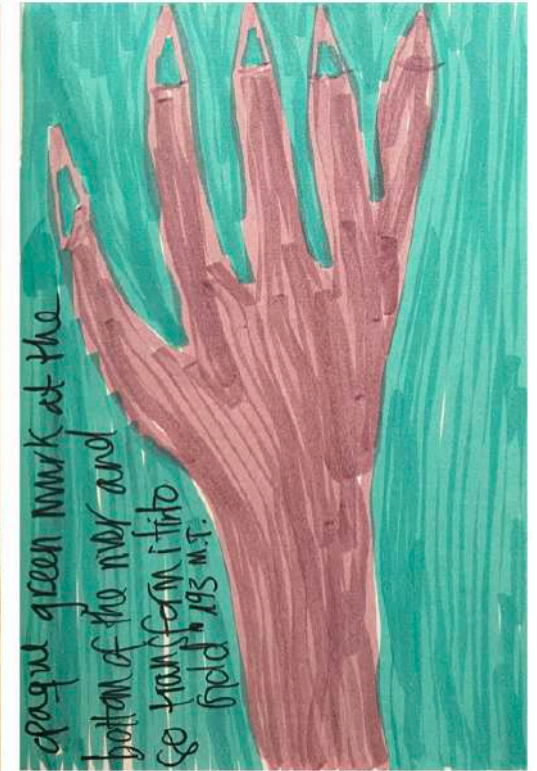
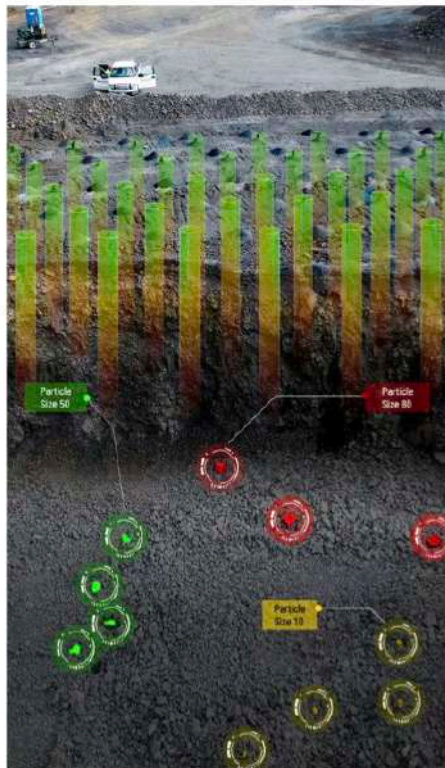
Let us think about how to take care of this composting Bin!
Based on the principle of sharing.
Sharing spaces, "knowledge-s", processes, and economies.

How can it be a sustainable source of sharing?

Put as much as you want, and take as much as you want.
Interdependent economy based on gifts, generosity, sense of trust and friendship.

Composting is not just sharing, it is sharing, mixing, cultivating, caring, waiting and creating together.

How to compost
Newspaper
Tear, shredder,
cut in pieces to keep the oxygen flow.
Place it at the bottom of Bin
Add some greens on top
It would provide the carbons necessary for the decomposition process.
Mix the layers.
Water the mixed materials.
Turn and mix it every once in a while.
What are we harvesting in this process of composting?
The process itself?
Or the soil?
How can we share this harvest?
Where will the harvest go?
How can it be translated in Kassel?
Or in your hometown?



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Entre Moléculas is a patchwork of artists, anthropologists, curators from Bogotá, Berlin, Lisboa, Quibdó, Ticino who joined for collaborations on illegal mining, extractivism, slow violence and dark ecologies. We have built assemblages with mining materials and its affects and sounds: gold, water, plastic, mercury, sand and we keep going, meeting, sharing, resonating out our divergent situatedness. Non-representation leads our ongoing research weaving links from trust, from remoteness and proximity. Possibilities of imaginative futures are weaving bridges and crisscross the contaminations of extractivist practices. Communities are not for sale - opposing and confronting such agency has also been the way to compost safe spaces for encounter and listening.

Entre Moléculas ask:
Is Compost an utopia of progress
for the Uncontaminated?

Entre Moléculas, Composting Slow Violence – poster, 2022



Composting and Slow-Violence

When disruptive contaminating factors in the molecular composting process such as chemicals, plastic composites, mineral salts, moulds, etc. take over the organic processes supposed to form humus - the decomposition and transformation processes slip out of processing balance.

Entre Moléculas harvest affects, sounds and (hi)stories out of misguided decay, out of the spilling over of heat, of absent water ghosts, of pollutants waiting for plant repair, of alchemists transforming sand into corals. Entre Moléculas intervene locally and remotely with carrier bags of sand in the composting process that forms the translocal stories of neocolonial extractivism, dark ecologies and molecular slow violence. Putting sand and murky glass beads into the compost bin: forming techno-political conglomerates and disassembles through language, sound, touch, heat, patience, silence, slow transformation and deep history.

I don't
want to
do another
project

I want
to
make a
pile

“We’re a worm. One that was born in the countryside a few years ago. Until we slowly tunneled our way to the city, to art, to freedom from certain obligations. From oppressing conventions in the name of tradition, and gendered expectations that we didn’t like. To have space. We had parties, gained confidence, loved art and art became our way of working. Sometimes we would mention that we are countryside worms. Some other worms would smile. Some with pity, some with empathy. Being in the city and in art isn’t always great. The urban area starts to feel like a village, where people look if you don’t wear the right clothes. When you don’t say the right words. When you talk differently. Ask too many questions. It made us feel more like question marks rather than worms. Worms like to wriggle. But we don’t want to be questioned all the time. Tunnels dug into one direction can be used to go back. Back to the villages we came from. To the soil that still sees the light and hadn’t it been covered by tarmac and buildings. To soil that’s being worked rather than developed. Soil that has roots of plants. So we used our tunnel to go back to where we came from, to say hey, we are art worms now. And we want to work here. We had confidence. Felt emancipated. Had fun again. Mixing art with everyday soil. Not caring whether it’s art or not. And slowly, tunneling away and across, forwards and backwards, we met more worm friends. All of us digesting what was in front of us, in order to leave it behind us. Tunneling away to make space for what we wanted to do, for what our friends wanted to do. To allow air into the soil. It is then when we met the ruangrupa, in different places, for different reasons, always enjoying the humus we were making together. A few years ago ruangrupa got a very large bin, one for holding layers and layers of compost. The bin was big enough to hold a document. We entered the Open Bin with them, and with many other worms who knew ruangrupa as well. Who were friends, and friends of friends. And friends of friends of friends. Wurm friends. The bin was massive, and it was suggested to us to go to one part of the bin. The one called composting knowledge. We like composting and we like knowledge. So we entered with curiosity and our digestive taste was big.

The one mistake we made that we forgot to mention that we can’t digest cabbage. We should have mentioned it. It seemed obvious, but it of course wasn’t. Cabbage is too heavy for us. It’s not a taste thing, it’s a physical thing. We literally can’t stomach it. It’s not the cabbage’s fault, it’s more a matter of non-compatibility. And that’s a problem for compost. Compost might look like a pile of rotting stuff, but in order for it to become fertilizer, for it to become humus, it wants to degrade, not rot.

If you would want to compare it, it’s a bit like being a feminist stuck in a room with patriarchs. Where do you go? How do you avoid what you can’t stomach?

It’s lucky we are worms. We can move on. Move away from the cabbage, and towards the lettuce and chucked away early summer strawberries, and the bits of cardboard which is our favorite. When the cardboard is big enough we even write on it. We wriggle-draw waves. Waves that look like undercurrents. And we wriggle-write the words: rural, women, economics.”

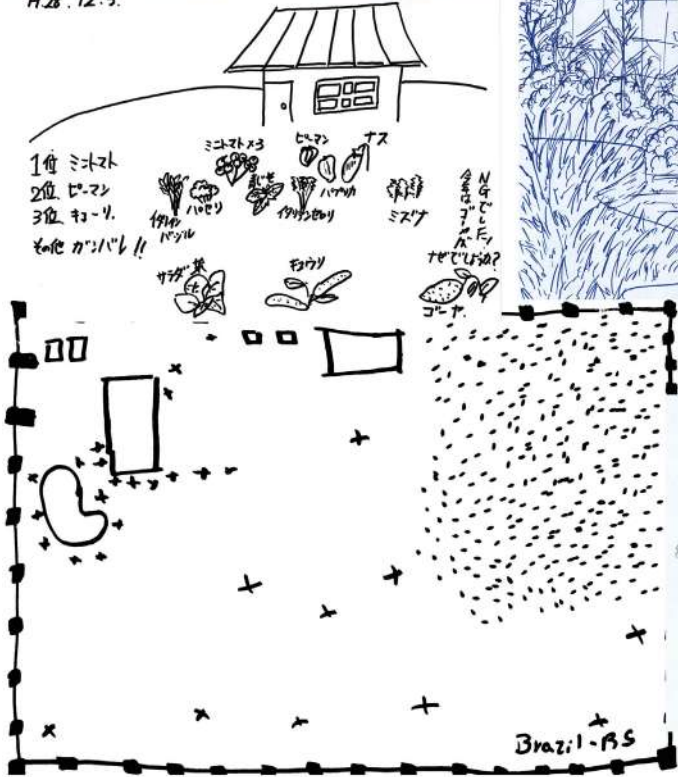
Kathrin Böhm and Wapke Feenstra
Rural School of Economics, my villages

Harvest from past months of activities by
Rural School of Economics / myvillages

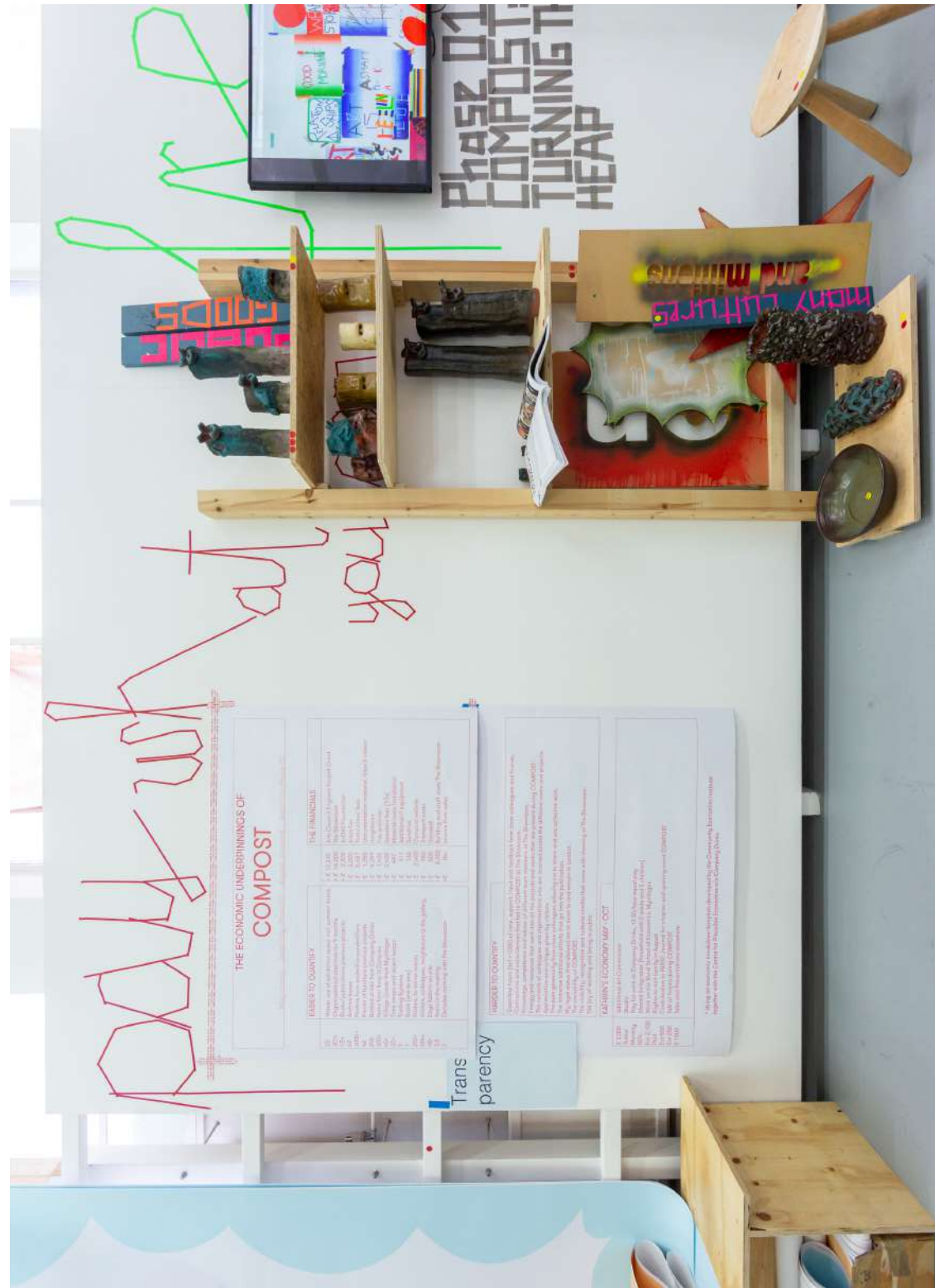




H.28.12.3.



Selection of photos and drawings from the past months of activities by Rural School of Economics / myvillages, members of Composting Knowledge.



Are you a part of nature? Or is nature a part of you?

We all are living in a compost..

Correct? Ad your comment here:

.....

.....

.....



Färgfabriken, Composting posters, activation realized in collaboration with members of Composting Knowledge, initiated by Färgfabriken

Fermentation and cultivation of ideas.

All of us who have ever planted a seed and seen plants grow know that the soil should be nutritious. Soil needs nutrition, preferably from a compost. It needs to contain many different types of bacteria and organisms. It needs to be oxygenated in order for decomposition processes to take place, which in turn creates conditions for a good soil.

Composting Knowledge was started with the ambition to create, convey and seek knowledge and the prerequisite has been that we meet in cyberspace. As individuals or organizations, we have entered into a common changeable system - an organic cyclic process where flows of experiences and knowledge are mixed together.

Mediated by digital technology, we have listened and tried to understand each other in these strange and troubled times. Continents, time differences as well as different cultural experiences have created an interesting mix where the concept of composting is the start-

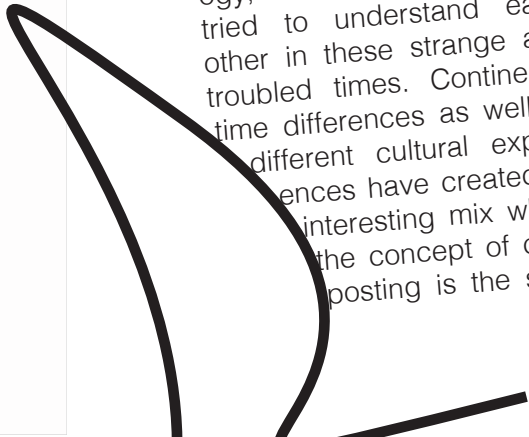
ing point for our model of thinking. This flow has challenged and created expectations on how to develop strategies and methods for a common creative process.

During this process I've watched all of us who have participated as small fragments on my computer screen, and I have reflected on what our digital selves look like in reality. Are we just "avatars" in these meetings without the elements that humans are made up of such as oxygen, carbon, hydrogen, phosphorus and calcium? Is this fermentation of ideas and thought models in digital vessels the future of joint creation?

It was both autumn, winter, spring and early summer for some of us when we met via our screens. Heat increases the decomposition in a compost. Dokumenta's composting process will take place during the summer and early autumn, where many different layers of ideas will be mixed together. Smells and odors may occur, seeds can start to germinate.

Färgfabriken is one of several components in these composting vessels, where new experiences contribute to alternative development of communication and ideas. Which in turn overlaps well with Färgfabriken's approach to our work, where we are looking for projects that challenge traditional structures and thought models.

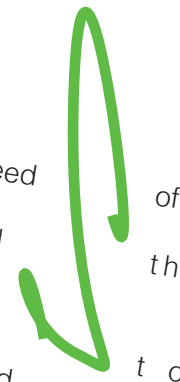
Joachim Granit, Creative leader at **Färgfabriken**



The garden can be seen as a living metaphor for symbiotic growth and coexistence. The concept "garden" highlights how one organism cannot exist without affecting another. Having a garden requires taking care not only of what serves our own needs, but of the whole fragile ecosystem that maintains the balance in the space.

Who are the microorganisms we need to nurture and collaborate with in a compost of knowledge?

documenta
fifteen is a seed
future
society and
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the



GAP

responded
this seed and
decided to take care of the
seeds, seeds of thoughts
and action for the future as
positive utopia. GAP collabo-
rates with GAP students and
living room for seeds, art col-
lective, to draw "drawing for
seed".

We join Composting Knowl-
edge not as "invited artist" or
"commissioned artist".
We will come to documenta
fifteen as a friend of ruangru-
pa on our will.

We come to Kassel as a friend
to celebrate the achieve-
ment of friends and meeting
friends of friends. It should
not be paid or commissioned.
This simple thing is the most
important thing in our life and
we understand the spirit of
documenta fifteen, sharing,
trust and friendship. Com-
posting Knowledge mem-
bers are friends of ruangru-
pa but we didn't know each
other when we met last year
but we spent almost one year
getting to know each other

and exchanging thoughts. I sup-
pose ruangrupa made a chance
and encouraged us to meet each
other, friend of friend. We are very
happy that we could meet people
who are committing very important
activities in society. We can learn
from each other and some could
be transplanted or grafted to dif-
ferent locales. I appreciate this op-
portunity and hope our collabora-
tion will grow continuously beyond
documenta 15 as one of lumbung.
Our composting activity will also be
with many other friends coming to
documenta 15, Gudskul, Cinema
Caravan and Takashi Kuribayas-
hi, Sa Sa Art Projects, Nha San
Collective, Waza Art Center, Britto
Arts Trust, and so on. They are our
good friends. We, collaborating
with "living room for seeds", an
arts collective in Tokyo, will work
together with them on Composting
Knowledge.



GAP, Tokyo - Miso making, let's ferment our knowledge !



*I hope this Compost-
ing Knowledge Net-
work will guide us,
humans, to a state of
"compost"="humus",
which is the origin of
the word "human".
Our project is mak-
ing compost, but
also planting seeds.
It is already har-
vested, no need
to reap it. We
just appreciate
the harvest any-
time.*

GAP, Tokyo - Posters printing and installation at Hafenstrasse 76, collaborating with lumbung.press @ DocumentaHalle



GAP, Tokyo, "Rainbow of Wishes", let's make a wish, @Hafenstrasse76 Kassel



GAP, Tokyo, ongoing activations, harvest in Kassel

GAP, Tokyo - Composting with upcycled materials, in collaboration with lumbung friends KolorCubes



Archive of the Unknown – Baalbeck Studios Beirut

Archive of the Unknown is an interdisciplinary collaboration between students from the Lebanese Academy of Fine Arts in Beirut and the Academy of Fine Arts Munich, together with Joseph Rustom and Sandra Schäfer and in partnership with UMAM Documentation & Research in Beirut. We are fortunate to participate in the archiving processes of Baalbeck Studios in Beirut, a film production company that operated from 1962 to 1994 and was of immense local and international importance. In 2010, the Lebanese cultural organisation UMAM was able to save a large amount of the archival material from destruction. Working with partly inaccessible film, sound, and paper material as well as the ruins of the building, our project investigates Baalbeck Studios' imaginaries, resonances, diffusions, erosions, contaminations, and composting of materials and memories. We will share this process in Kassel as an installation with a stage-like set comprising sounds, film, and

other materials harvested as part of our collective working process. The Lebanese Academy of Fine Arts in Beirut and the Academy of Fine Arts Munich are part of the Composting Knowledge Network of documenta fifteen.

Starting on August 13, the activation will take place at the Composting Knowledge Network's premises at Hafenstrasse 76 in Kassel. Initial research results will be shown from July 23-July 31 during the annual exhibition at the Academy of Fine Arts in Munich.

With Georges Azzi, Mohamad Bzih, Paola Faddoul, Anne Gauger, Christina Georges, Benjamin Gerull, Kathrin Herold, Elias Houry, Magdalena Kratzer, Lucia Ott, Joseph Rustom, Anja Schäfer, Sandra Schäfer, Karen Stephan and Manuela Unverdorben

*what is the method of
taking care of the material?
the steps not to damage it?
we need to dig really deep
and ask a lot before...
an archive cannot include
everything.
it is a selection.
inaccessibility to the public =
erasing the collective memory.*

power over knowledge.

*who takes care of the archive and
who curates it?*

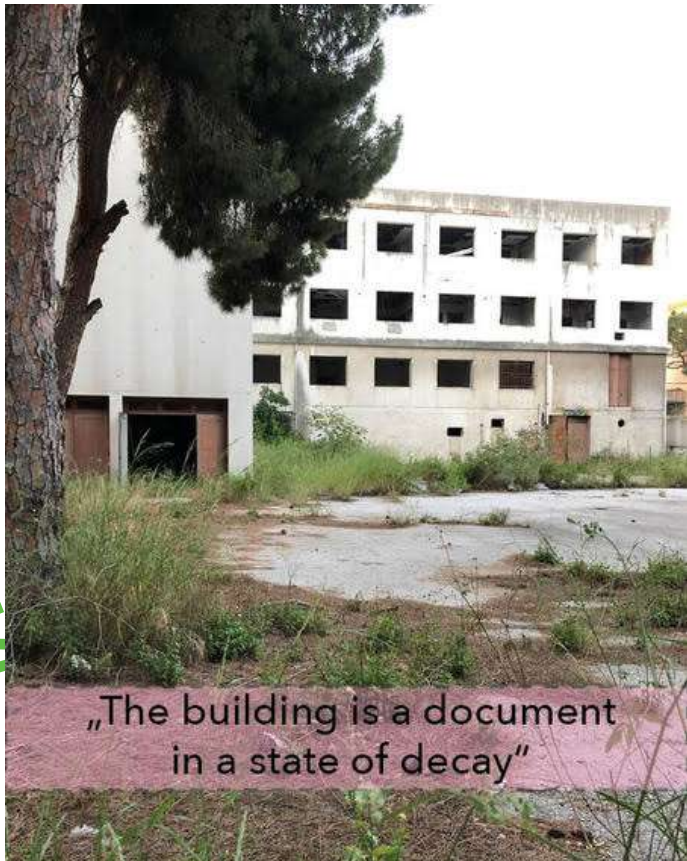
*erosion of the collective memory.
is it a political strategy?*

how can people access archives?

*accessibility to the public keeps
the memory alive.*

Sandra Schäfer, Joseph Rustom, and students, Akademie der Bildenden Künste, Munich and Académie Libanaise des Beaux Arts, Beirut

Installing the harvest of project,
Archive of the Unknown –Baalbeck Studios Beirut,
@Hafenstrasse 76, Kassel

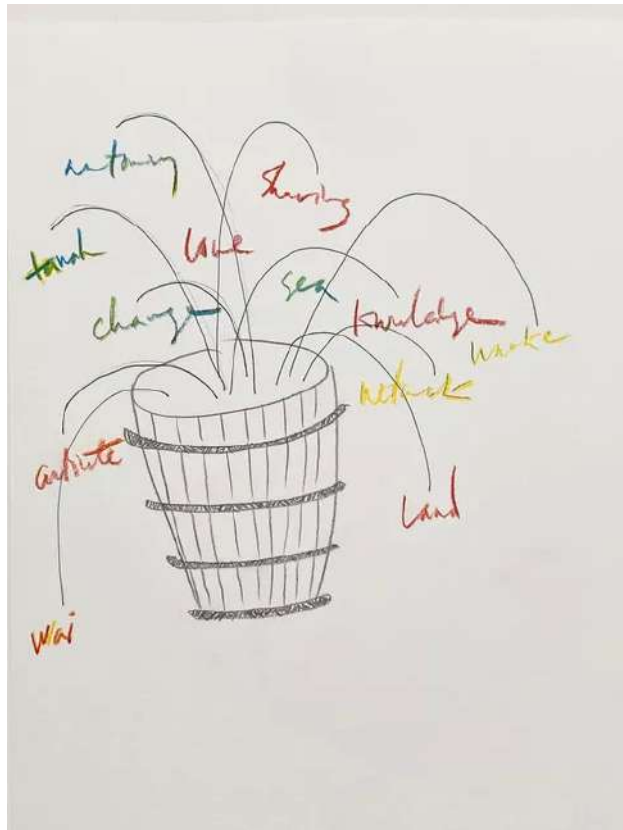


Right page: Image credit: Lisabona Rahman



“Our exchange of bacteria with each other builds upon our existing biomes while leading us to delicious gatherings now and for many years to come based on all that we learn while composting knowledge together.”

jj x dmac

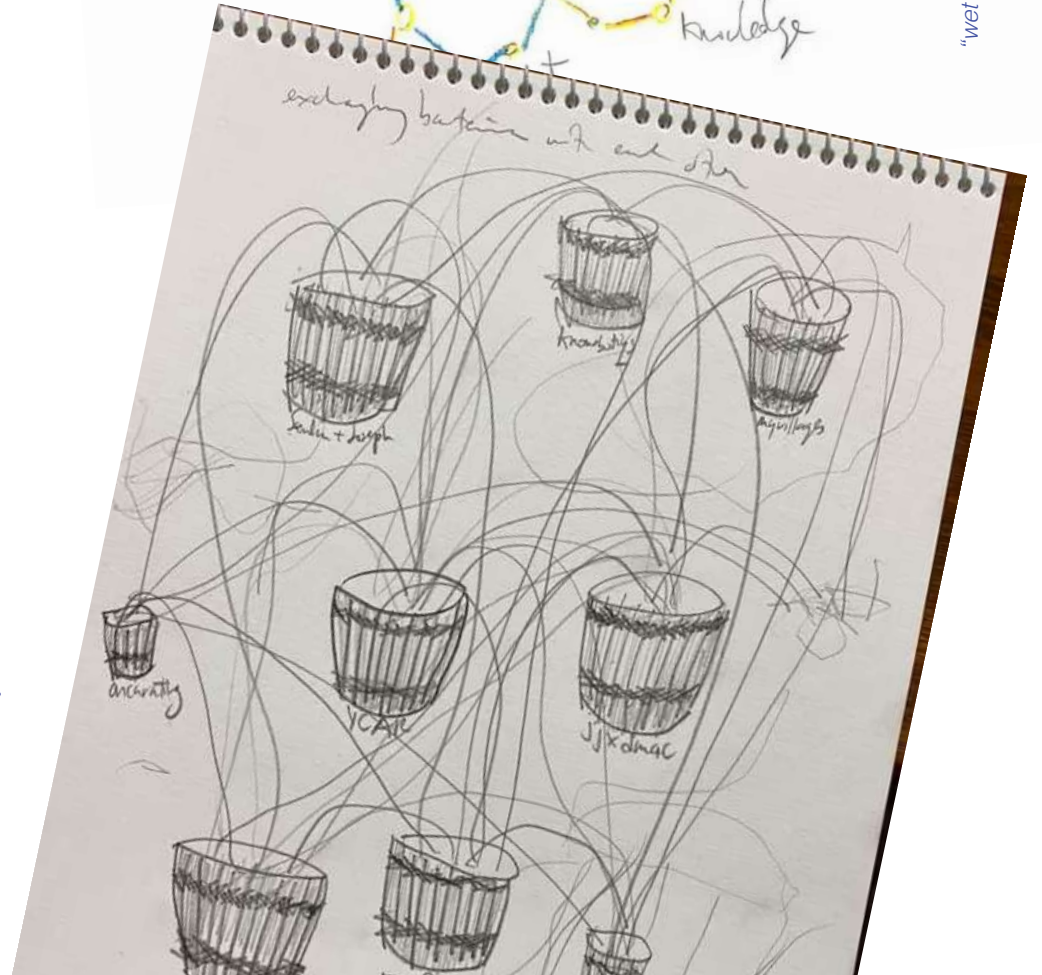
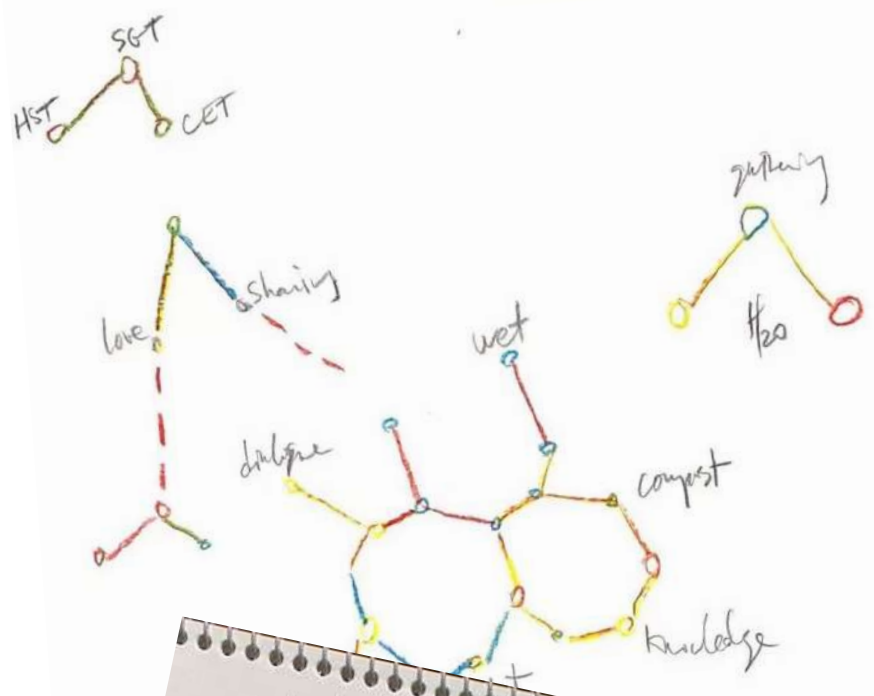


*jj x dmac, illustration, “sharing in a wet composting taru” from Compost padlet
<https://padlet.com/compostlearn/u6iivv2x0ucr8qb>*

Wet Composting: James Jack & Donkey Mill Art Center and invited guests
Hawaii, Tokyo, Singapore
Co-authors: Mina Elison, James Jack, Gerald Lucena, Miho Morinoue, Qiutong Zhai, Pu`uakea Forrester, Angea Cuna with advice from cultural advisor Kumu Keala Ching.

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We are kind of like matchmakers. Caretaking as a daily activity which we continue through zoom, paper letters, email, conversations, in person meetings, and coconut wireless transmissions throughout...



"wet bonds that bind us together" jj x dmac x karin oen, illustration, from Compost padlet <https://padlet.com/compostlearn/u6iivv2x0ucr8qb>

OnCurating initiated the exhibitionary project "COMPOST – The Open Bin" at the OnCurating Project Space, Zurich, Switzerland, one hundred days before documenta fifteen opened, inspired by the meetings with Reza Afisina, Iswanto Hartono, ruangrupa and the "Composting Knowledge" network (Färgfabriken, GAP Tokyo, ICA Sofia, JJ and Donkey Mill Art Center, Knowbotiq, Myvillages, YCAR Toronto, and others).

This communal exhibitionary project – a sequential and choreographed series of interlocking events under the theme of "Composting Knowledge" – offered an evolving program both on-site and online from 10 March to 12 June 2022 with one and more events taking place every week for 14 weeks.

(See schedule overview: <https://oncurating-space.org/compost-schedule/>)

Following the process-based and communal methodologies proposed by ruangrupa, various activities came into contact, ideas were displayed, discussed and di-



Images

COMPOST – The Open Bin (Composting Knowledge) Collective-driven, process-based performative exhibitionary project, 10.03.22 - 12.06.22, Zürich



gested, a shared process was activated, and a space of transition emerged in our "Open Bin", oftentimes in translocal manners with hybrid events bringing together the public in the space in Zurich with participants worldwide. Some elements and residues will transition to documenta fifteen.

With works, workshops, dinners, lectures and performances by

A_O_S_A_A, Augmented Materiality Lab (Alvaro Cassinelli, Jayson Haebich, Eugenia S. Kim), Paloma Ayala, Mabe Bethônico, Lara Caluori, Line Chevalley, Leticia Cordero, Club La Fafa, Emma Critchley, Mekhala Dave, Donkey Mill Art Center with James Jack & Mina Elison, Liz Elton, f.f.f.f.f.fermentation, Anne-Laure Franchette, Matthias Fritsch, Eco-Greenhouse / Ein Shemer Kibbutz Project with Nivi Alroy, Andre Vladimir Heiz, Anim Jeon, Stefanie Knobel & Samrat Banerjee / Institute for Plant, Animal and Human Migration, Alina Kopytsia, Malte Larsen, Marinka Limat, Hunter Longe, Ayumi Matsuzaka, Maya Minder (HumusSapiens, Hackteria, BadLab), Mayté Miranda, Jonathan Ospina, Marisa Raygoza, Simon Risi, Salo & Lucianne, Andreas Siagian, Daniel Späti, Stirnimann-Stojanovic, Teti Group with Gabriel Gee, U5 with Helene Romakin, Paula Vilaplana Miguel, Raffaele Vitto, Claudia Vogel, David Zabel (AfroFutur4000), Adam Zaretsky

Organized by Ronald Kolb, Camille Regli, Dorothee Richter

COMPOST – The Open Bin (Composting Knowledge)

10 March 2022, 18:00
 Vernissage: COMPOST – The Open Bin
oncurating-space.org/compost-opening/

Week 2
 Talk by Composting Knowledge Network with FÄRGFABRIKEN (Joachim Granit), ICA-Sofia (Luchezar Boyadjev, Absinyya Psycheva, Radostin Sedechev, Kalin Serapionov, Krasimir Terziev), Yusaku Imamura (GAP Tokyo), JJ/Donkey Mill Center, Knowbotiq, Myvillages (Kathrin Böhme & Wapke Feenstra), Joseph Rustom & Sandra Schiefer
oncurating-space.org/meeting-compost-knowledge-network/

Week 3
 Screening *Cancion Canibal* and Karaoke with Paloma Ayala
oncurating-space.org/karaoke-readings/

Opening *Hackteria* with Maya Minder, discussion with Malte Larsen, Maya Minder, Linda Mary Montano, Andreas Siagian, Adam Zaretsky
oncurating-space.org/compost-humus-sapiens/

Week 4
 Opening *Tender* with Liz Elton
oncurating-space.org/compost-tender/

Retaste. Opening and Performance with Claudia Vogel
oncurating-space.org/compost-retaste/

Week 5
 Poetry reading + sound improvisation with Salo & Lucianne
oncurating-space.org/compost-solosalon/

Hair salon with Salo & Lucianne
oncurating-space.org/compost-solosalon/

Week 7
 Lecture-Performances with Marinka Limat & Andre Vladimir Heiz on *Wegbilder*
oncurating-space.org/compost-the-art-of-encounter/

Week 8
 Book presentation & cooking event *Mobile Soils*, TETI Press with Gabriel Gee
oncurating-space.org/compost-tetipress/

Travaux Temporaires – Miniatures
 Display showcase by Anne-Laure Franchette
oncurating-space.org/compost-miniatures/

Week 9
 Talk with Ayumi Matsuzaka
oncurating-space.org/compost-invisible-universe/

Opening US with book release party with Helene Romakin and signature drink
oncurating-space.org/compost-flagged/

Performance by Hunter Longe
oncurating-space.org/compost-clamy/

Week 10
 Fermentation workshop by fffff fermentation
oncurating-space.org/compost-mother-maiz/
 Dialogue and social event with Club La Fafa
oncurating-space.org/compost-radical-club-la-fafa/

Week 11
 Talk by Nivi Alroy on Eco-Greenhouse
oncurating-space.org/compost-eco-greenhouse/

COMPOSTING KNOWLEDGE IN AFROFUTURISM
 Lecture performance by David Zabel
oncurating-space.org/compost-afrofuturism/

Week 12
 Opening with Marisa Raygoza & Mayté Miranda
oncurating-space.org/compost-marisa-raygoza-mayte-miranda/

Extraordinary Mineral Stories
 Lecture Performance with Mabe Bethónico
oncurating-space.org/compost-extraordinary-mineral-stories/

Retaste. Performance with Claudia Vogel
oncurating-space.org/compost-retaste-2/

I have never ever reimagined care
 Lecto-performance and workshop by Leticia Cordere
oncurating-space.org/compost-i-have-never-reimagined-care/

Week 13
Passi di Terra. Opening with Raffaele Vitto
oncurating-space.org/compost-passi-di-terra/

Invisible Matters
 Opening Group Show with A.O.S.A.A., Alina Kopytsia, Anim Jeon, Simon Risi, Line Chevalley, Jonathan Ospina
oncurating-space.org/compost-invisible-matters/

Radiant Soma – Extended Performance
 Lecture Performance by Augmented Materiality Lab, with Alvaro Cassinelli, Jayson Haebich, Eugenia S. Kim
oncurating-space.org/compost-radiant-soma/

Week 14
Technoviking Archive: Installation & Talk with Matthias Fritsch
oncurating-space.org/compost-technoviking-archive/

Culturing the Deep Sea, Convening
 Film Screening ‘Common Heritage’ by Emma Critchley + Panel discussion by Mekhala Dae with Pradeep Singh, Cyril Martin, Mauraen Penjueli, Fioma Middleton
 A collaboration with TBA21 Academy
oncurating-space.org/compost-deep-sea/

Training to Access Ecology as a Migratory System #2 – Oceanic entanglements. Hybrid performance by Stefanie Knobel & Samrat Banerjee (Institute for Plant, Animal and Migration)
oncurating-space.org/compost-oceanic-entanglements/

Loving Water Workshop. Online workshop by James Jack, Mina Elison and Donkey Mill Art Center
oncurating-space.org/compost-loving-water-workshop/

composting knowledge



COMPOST BIN

COMPOST – The Open Bin (Composting Knowledge)

Collective-driven, process-based, performative exhibitionary project
11 March – 12 June 2022
 OnCurating Project Space
 (Ausstellungstrasse 16, Zurich, Switzerland)
oncurating-space.org/compost-bin

OnCurating.org initiated the exhibitionary project “COMPOST – The Open Bin” at the OnCurating Project Space, Zurich, Switzerland, one hundred days before documenta fifteen opened, inspired by the meetings with Reza Afsina, Iswanto Hartono, ruangrupa and the “Composting Knowledge” network, (Färgfabriken, GAP Tokyo, ICA Sofia, JJ and Donkey Mill Art Center, Knowbotiq, Myvillages, YCAR Toronto, and others).

This communal exhibitionary project – a sequential and choreographed series of interlocking events under the theme of “Composting Knowledge” offered an evolving program both on-site and online from 10 March to 12 June 2022 with one and more events taking place every week for 14 weeks.

We understand “Composting” not only as the natural or direct contact transformation process of digestion and fermentation, but also as a cultural and political articulation, as ways of self-sustaining, of reflecting upon epistemologies, and creating new formations of joyful resistance.

The project invited diverse artists and collectives with diasporic, transitional, deviant and fermenting practices to come together with the aim to explore composting practices (literally and figuratively) and to share moments with each other. Artist duo Stimmann-Stojanovic provided their artwork “MODULAR STRUCTURE” that enabled as a useful work of art a flexible display system for all the different events that consist of screenings, dinners, roundtables, exhibitions, performances, talks – social in nature and in all sorts of forms that occurred during the time in Zurich.

With works, workshops, dinners, lectures and performances by A.O.S.A.A., Augmented Materiality Lab (Alvaro Cassinelli, Jayson Haebich, Eugenia S. Kim), Paloma Ayala, Mabe Bethónico, Lara Caluon, Line Chevalley, Leticia Cordere, Club La Fafa, Emma Critchley, Mekhala Dae, Donkey Mill Art Center with James Jack, Mina Elison, Liz Elton, fffff fermentation, Anne-Laure Franchette, Matthias Fritsch, Eco-Greenhouse/ Ein Shemer Kibbutz Project with Nivi Alroy, Andre Vladimir Heiz, Anim Jeon, Stefanie Knobel & Samrat Banerjee / Institute for Plant, Animal and Human Migration, Alina Kopytsia, Malte Larsen, Marinka Limat, Hunter Longe, Ayumi Matsuzaka, Maya Minder (HumusSapiens, Hackteria, BadLab), Mayté Miranda, Jonathan Ospina, Marisa Raygoza, Simon Risi, Salo & Lucianne, Andreas Siagian, Daniel Späti, Stimmann-Stojanovic, Teti Group with Gabriel Gee, US with Helene Romakin, Paula Vilaplana Miguel, Raffaele Vitto, Claudia Vogel, David Zabel (AfroFuture000), Adam Zaretsky

Organized by
 Ronald Kolb, Camille Regli, Dorothee Richter

Curatorial team: Nadine Bajek, Chiara Borgonova, Ana Rosela del Bosque, Giulia Busetti, Valeria Brückner, Sophie Brunner, Maryna Dorjina, Olena Iegorova, Erika Giulietti, Sofia Kiriko, Ronald Kolb, Anna Konstantinova, Ronny Koren, Camille Regli, Dorothee Richter, Alexandra Romny, Anita Resenberger, Smadar Samson, Regina Tetens, Lotte van Ermengem, Anna Walli.

We would like to express our gratitude to the following for their support:
 We would like to thank **Landesmuseum Zürich** for assisting us with the production material, and **Furum Schöpfungslab** for their support in producing the display structure by 3D-printing techniques.

The OnCurating Project Space is run by OnCurating e.V.
 Internet: oncurating.org | 0041 Zurich

Full information can be found here:

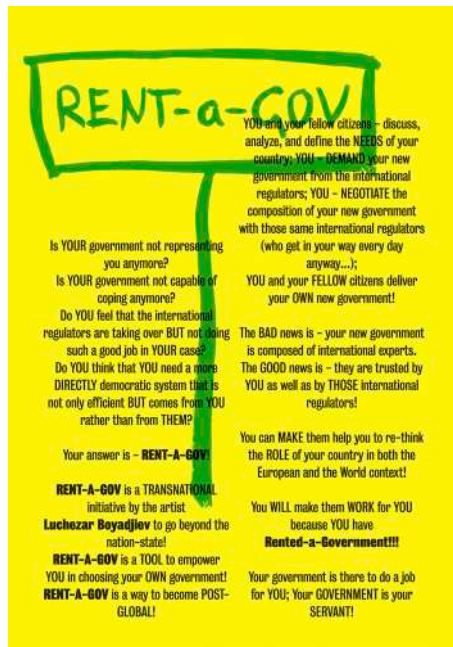
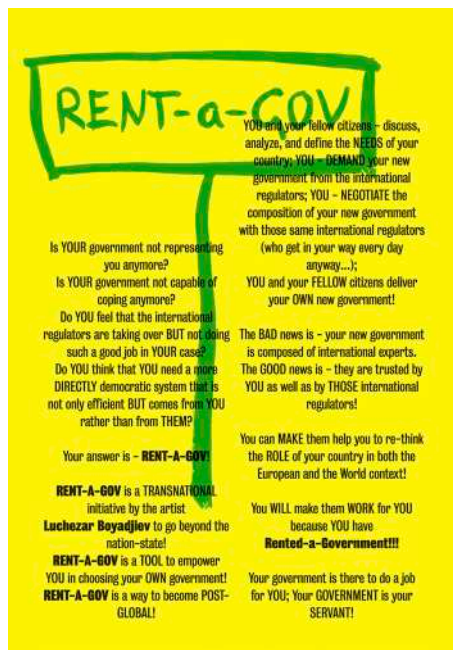


composting knowledge

COMPOST BIN

Institute of Contemporary Art (ICA) - Sofia: Lucezar Boyadjiev, Kalin Serapionov, Radostin Sedevchev and invited guests

Joining Composting Knowledge from its beginning the members of ICA Sofia contribute to the growth of this platform by advancing the idea is to initiate a decomposition, a fermenting process with open frame, more or less following the logic of the compost bin where a material is piled without framing into a form. Contributions in form of messages, sharing of events and gestures that have certain energy and can stimulate collective imagination and assembly are reversed into Composting Knowledge processes.



Images

Poster, RENT-a-GOV

Activation initiated and spread by ICA Sofia, member of Composting Knowledge

Lucezar Boyadjiev

Rent-a-Gov

At the end of the 1990ies I had this idea for a kind of “transnational cooperation” that never actually materialized... - a Rent-a-Gov international service for failed states (or states on their way to failing much like Bulgaria at the time). In view of the post 2008 developments around the world and in Greece or Syria more recently, this idea seems to have gained a new urgency. All it needs is to find distribution, to be made available as a tool to the revolting masses who might adopt it as their own, demand its implementation locally and thus save time, effort and money, let alone – face, when dealing with the so-called international community (which is anyways going to impose at the end something restrictive and foreign on such states, societies and people)...

Of course, such an idea depends heavily on who is to say what it means for a state to be failing. So far that privilege has been reserved for the likes of UN, IMF, WB, EU, USA, AU, NATO, the G6 (EU), the G7 and the G8, the G-20, the Group of Thirty, the Group of 77 as well as for all sorts of Quartets, Quintets and other political “band” formations. The point of my proposal is that people themselves mobilize and organize to not only demonstrate on the streets (thus making it clear that a state is in a situation of failing) but to forcefully demand the implementation of this simplified way of dealing with the governing of a crisis.

Here is the idea.

You know about the rent-a-car business? Well, the Rent-a-Gov international service could save a lot of time and misunderstandings to the International Community - financial, political, etc. Instead of governments being representative executive bodies appointed by parliaments, elected by the people, etc. they could just be rented out by the International Community to various countries. “Governments-to-rent” would be groups of experts composed on the basis of their training and competence in various fields, plus a shared belief in one social/economical/financial/institutional/cultural/religious, etc. system of basic beliefs intuitions and most importantly - mechanisms for their rational and no-nonsense implementation in certain local conditions. Such teams of experts are composed and then they are offered for rent.

Suppose that a country is in a confused (failing) situation in one or all fields of social life. Measures should be taken to improve the situation but on the local level the confusion is so big that there is no consensus as to what exactly way of reform and/or initiative should be taken. There are many possibilities which have been tried out internationally, many ways to rejuvenate the economy (for example) or to solve an ecological problem, etc. The nomenclature of all sorts of practices that have been tried out internationally is so big that there must be a way to standardize the needs of a country measured against the availability of options and measures, etc. For instance, if a Currency Board has worked in Argentina, why shouldn't it work in Latvia or Bulgaria? All it takes is to introduce this mechanism properly and it functions (almost) by itself... Or let's say, a country is in a total chaos and the local conditions are evaluated (“objectively”) by political scientists (or by the people on the streets...) - their conclusion is that the country is failing and is on the verge of having a military takeover, a junta or something like this... So, in such a situation the International Community doesn't wait for bloody developments but steps right in and rents out to such a country a fully equipped military junta type of a government to introduce law, order and discipline...

The same with let's say a Christian Democrat type of Government, or a Social Democrat type, or a Neo-Liberal, or a EuroLeft one, or a 50% Green + 50% Fundamentalist Government, or even a 25% Communist (to have some basic labor rights) + 55% Conservative (to give some push to private investment) + 20 % Monarchist (to guarantee some respect for tradition), and so on - as many variations and combinations are possible, as there are countries in the world.

The perfect Government could be selected and composed in this way for each situation, for each country... After all politics is getting rather standardized so the appropriate mix could be selected relatively easy. And then – “rented out”, that is “imposed” on a country; but not for free, more in the way of a long term, low interest (political, economical, cultural, etc.) credit line, which the country pays back eventually and without any risks to the International Community for the rented out Government of Experts is a body of this very Community – for instance, the generals composing a military junta would be civilized NATO generals and not just any kind of power-hungry, rogue, paramilitary dictatorial maniacs...

There are so many bodies of analysts, so many institutions to monitor this or that aspect of life, economy, culture, human rights, all sorts of legislature, etc. all over the world; so many surveys, so many international agreements, so many things that have been agreed on and signed by, and passed on, approved, ratified, etc. that surely a well organized effort to evaluate the all-over situation in a given country would lead to a

very "objective" way to define its needs at any particular moment and then to put up an offer for the perfectly matching and country-specific Government to govern. So, instead of imposing sanctions, or out-casting this or that country, the International Community could just as well do something rather more efficient and less costly - rent-out a problem solving Government and all's good. An additional "Government-Home-Delivery" International Service might be made available – it's just a fleet of airplanes, like the DHL fleet, for fast and easy deliverance...

The only thing is to start the process and what better way than to mobilize people to go out on the streets!

Note:

There is no doubt in my mind that such a project could succeed initially in at least one country. When people realize its immense potential to cut down on international dealings and humiliation from the powers of the day, the scheme would be implemented in many others. In fact, ultimately there will be no need for elections – just carefully orchestrated street events to show the exact proportion and composition of experts needed in a given country. Ultimately, people across the map will learn from experience and will be able to rent their governments in better and more efficient ways!



Note:

To visualize the relevancy of the Rent-a-Gov proposal I picked up this photograph from the Facebook profile of Aina Lubarova (whom I do not know at all) that was shared by a lot of my Facebook friends from Russia. The photograph was taken in Saint Petersburg, Russia on March 10th, 2012.

Sofia, Bulgaria
March 2012

When:
August 2022

Where:
Sofia – ICA Gallery
Plovdiv – Artists studios
Veliko Tarnovo – Heerz Tooya
Mlechevo – LB House
Leshten – Art Residency

The idea is to initiate a de-composition, a fermenting process in the ICA-Sofia gallery with open frame, more or less following the logic of the compost bin where a material is piled without framing it into a form. Open call for artists, activists, scientists, neighbours or just interested individuals to contribute to a pile of things, messages, events and gestures that have certain energy and can stimulate collective imagination and assembly.

Things to be piled:
Nothing considered a finished and completed artwork or product.

Compost ICA

Instead:
Unfinished thoughts, not digested aims, rough sketches, whims, notes, footnotes, clippings, simple actions, gestures, residues, sediments, partial souvenirs, entities, tools yet to be prototyped or simply things (from the past, present or future)... Anything that can bring a chain reaction and nourish the imagination of a more caring future, more common sense, alternate possibilities yet non realised. Objects of significance overlooked, omitted or neglected for various conditions in the past that can be re-activated and get new meaning in the pile of multitude of other's contributions.

No fixed expectations or display design, no script, no choreographies - instead a heightened sensitivity for the plurality of arrangements situated in everyday practices involving human, non-human, almost-human and more-than-human catalysts.

Participants are invited to drop things at the ICA premises, things that are personal but can be of collective interest, things that can be brought only in person (in 1:1 scale). Participants are encouraged to arrange and re-arrange the pile according to their own approach. We hope to create a narrative that is not plotted but develops in multiple directions that change and interlock in time and space with no fixed positions but in fluctuation of intensities.

A letter to all friends nr.4

Letter nr.4 // 17052022

We are composting in Kassel, Beirut, Berlin, Holualoa, London, Munich, Rotterdam, Singapore, Sofia, Stockholm, Tokyo, Toronto, Zürich

A LETTER TO ALL FRIENDS

Identifying friendships,

We talk a lot about misunderstandings, differences. How do we incorporate those ingredients in the policy of making kind and in the transmission of knowledge-s?

Does it make sense to drive our focus on closure? Will we move forward by rejecting those fossilized institutions, systems, beliefs and policies - or else should we start to look at the zones of misunderstanding and uncertainty surrounding them, as spaces where to explore new meanings and create new connections?

Our exchanges and activations can be fruitful and diversely driven in the upcoming summer season. The cultivation of a resonance of practices located on diverse geographies support the growth of an ecosystem of renovated values and beliefs, generated by quantifying uncertainty as a positive ingredient.

Acknowledging compostable zones, practicing listening, connecting to a molecular measure which we all share are tools for exploring new understandings, practicing knowledge-s and reconnecting on a common ground.

In the conversations extending in our neighborhoods,

Care takers have been supporting and contributing to the growth of Supporting Composting during the last seasons. Compost in form of letters is spread among members of Composting Knowledge on seasonal base to keep ingredients and fermentations heated.

Texts and illustrations, **Giulia Rossini**

lifting our feet when the waves pass

Can we convey that those uncertain and blurred spaces are in fact a resource, zones in which to compost **trials** and **failures** and assimilate changes that may empower us all?

A cumulative experience that looks like a life circle, molecule after molecule growing in a complex body.

By acknowledging the interdependence of our bodies and particles we open for us all an opportunity to: rewrite our systems and dynamics.

practices and geographies, the word **crisis** is frequently part of **the contemporary** recipe. When listening attentively to the world **crisis** be spelled out loud, we may hear the term **uncertainty** echoing back.

In the spaces reached by our thoughts and practices we find a hopeful meaning for these zones of uncertainty and uncontrolled change.

May **changes** and **uncertainties** blossom into resourcefulness, friendships making, remotely sensing and mutually supporting one another with our presence or from



our faraway neighborhoods.

Can we sense our surrounding space, not by the constant presence of individual actions which animates it, but instead by sensing its foundations lying on spaces of uncertainty?

Mutual growth or friendship making is an invisible process which prosper in those unallocated zones existing among our individual practices, among the institutions governing us, among systems dictated or imagined.

How can we find words to describe something intangible and invisible as friendship?

Composting is itself a practice (physical and imagined) of reunion, not defined by the objects, knowledge-s or practices which occupy it, but grown out of the awareness which we all bring to those zones of uncertainty where kinship and friendships can grow.

A reunion practice

In the process of historical change, the flat surface of our beliefs and values is repeatedly interrupted. The surface of water which before looked quiet and welcoming, is now shaken by giant waves. Major forces that challenge and reassemble us all in uncertainty.

Even when planting our feet strongly, when waves hit us, resistance is unuseful. Acknowledging our connection, common ground and similarities while being located on a diverse angle of the planet, is what can make our change a positive one.

Waves pass and have an impact on us all.

Let's find a drive out of those uncertain movements, let us be driven in an unexpected direction and let the flow of waters take us over.

Waves pass and have an

What will happen when we choose to pass our individual lead to the waves and let our feet be lifted and fly over our safe space, even if just for a second ?

Should we anchor on the sandy ground with resistance and risk falling underwater or, while being lifted by waves, acknowledging that we are all molecular bodies moving in an interconnected space?

We have been gifted with bodies capable of self-governance, capable of choosing cooperation, resilience and trust.

impact on us all



Illustrations and texts by Giulia Rossini on behalf of Composting Network, visually reinterpreting old postcards images from found tourist booklet "Moana Memories, Postcard book", printed in Honolulu, Hawaii.

ACKNOWLEDGING, KEEPING OUR HANDS JOINED

I have to think about physical theater and some exercises used by the performers to sense the “conventional” stage space in a new dimension. On stage, a group of performers will balance a wooden stick over their head while walking around, moving by executing micro steps on the stage floor.

The aim of this exercise is to activate different sensorial capacities in the body - by sensing the dimension of “balancing” through the own body and at the same time sensing the group and its movement in space. This practical exercise unlocks a diverse sensory system which simultaneously explores the inner dimension of the body, the spatial surrounding and the group bound.

Discovering the possible activations of our sensorial apparatus, appreciating the subtle balancing processes which happen in group dynamics and re-tune our capacities and actions in harmony with the space surrounding are valuable lessons. Those foundations are particularly useful while contemplating to perform a higher jump or larger and majestic step for a dancer as it may be for our practice in the attempt to “compost knowledge”.

What will happen when developing our practices and simultaneously acknowledging the shared spaces surrounding us? Are those mutual spaces a resourceful imaginary zone where to re-tune with one another?

Everyday happenings make us sometimes feel isolated, we face adversities when waves that touch us are rising big and out of our control.

What if, instead of perpetuating resistance to changes happening out of our own control, we could bring our awareness to one another in those moments of change?

We will then still be lifted by stronger forces but learning together how to retune our bodies and thoughts, lifting our feet when the waves pass but keeping our hands joined.

Acquiring the capacity to sense one another, is a process which sharpens our perception of time and space in a new dimension.

Which meaning do we give to these experiences?

Voluntarily bringing our awareness to “sense” unallocated spaces and yet mutual spaces while keeping our own presence alive in the group activities transforms the meaning of this particular exercise from “experiment” to the implementation of a new “practice”.

Can this process be what we look for when thinking about an additional ingredient to process “changes” positively ?

Waves or spaces of uncertainty, changes and crisis are now “ours” - to sense mutually, to compost and available for the cultivation of new meanings.

With a close look, the sand underneath the surface,

or the landscapes on which we daily step, encounters and greetings are consistently providing life.

Grains of sand and water particles accumulating shapes, continents and oceans.

Soon we will meet in spaces where our memories will connect in the presence of one another.

By carrying with us sand and water, which dimension will be evoked in our presence?

How can we ground and lift our feet together with friends old and new joining us for composting?

Meeting in

**spaces
of MEMORY**

