

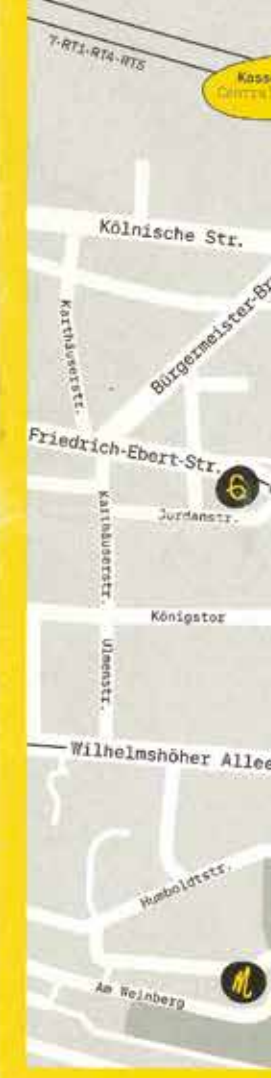
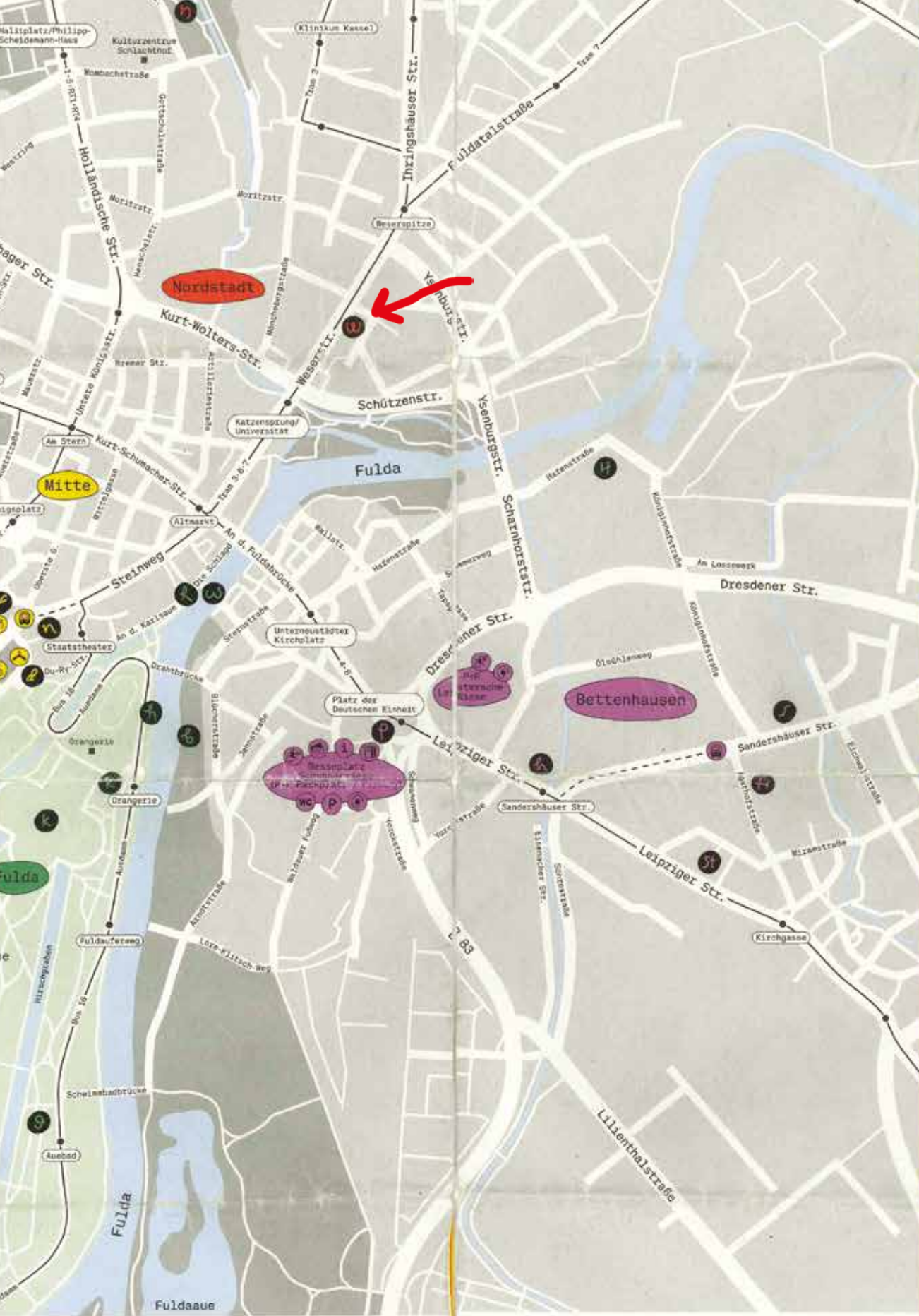
ook.
-visitorZentrum

Weserstr

20

Stadtteilzentrum Weserstr





AUSSTELLUNGSGO MITTE

- ruruHaus (Welcome Center)
- C&A Fassade / C&A Facade
- Friedrichsplatz
- Fridericianum
- Naturkundemuseum im O. Museum of Natural History
- documenta Halle
- Frankfurter Straße / Fünff. (Unterführung / Underpass)
- Hotel Hessenland
- Hessisches Landesmuseum
- Grimmwelt Kassel
- Museum für Sepulkralkultur / Museum for Sepulchral Culture
- Gloria-Kino
- Stadtmuseum Kassel
- Rainer-Dierichs-Platz
- KAZimKuBA
- WH22

- humbung Press
- humbung Gallery
- Treffpunkt für Ausstellungsrundgänge / Meeting point for exhibition walks
- Pressezentrum / Press center

- Fundbüro / Lost and found
- documenta fifteen Bus / documenta fifteen bus
- Parkplatz / Parking
- E-Ladestation / E-charging station

- Barrierefreie Toilette / Barrier-free bathroom
- Barrierefreier Waschraum / Changing place
- Barrierefreier Waschraum mit Lifter / Changing place with hoist

- Barrierefreier Parkplatz / Barrier-free parking
- Gebrauchte Leihfahräder / Recycled rental bikes
- ruruHaus (Welcome Center)

cover photo

mariëlle verdijk

contributors

ook_[reinaart vanhoe, common ground/Neue Brüderkirche, Espora, me_sobat, ColorLabor, graanschuur Tarwewijk, Elaine W. Ho, Bartira, Wok the Rock, COLLECTive/REFLECTive, k.format, Take A Way, Plan B, Dynamitas Unlimited,...]

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DÊ TEMPO

Guten Morgen Thorsten,
Document ist vorbei, aber wir
sind noch nicht fertig.

Wir kommen heute Mittag wieder
und besprechen mit Stadtteilzentrum
wie es weiter geht.

Du kannst ALLES so
stehen lassen. Wir
kümmern uns darum.

DANKE DIR für ALLES!

~~Wir~~ Hab einen schönen Vormittag





AO TEMPO

Editorial

Fires of Solace

That summer, unfamiliar white domes appeared on the squares, producing steam, bringing warmth, conjuring up pressure. People started to swarm the streets, looking at each other expectantly. Their silent, wavering gestures gave the trees a renewed sense of belonging – an invisible yearning, present since decades but noticed by few. Looking into the flames, the citizens realised they had never really been a community.

While more and more plumes rose, the city began to smell of rice. Various flavors gathered under bamboo structures, providing sustenance for the ones who had become obscured ages ago. Attached to the outside wall a small piece of paper said: *Household of the Invisible, every body welcome*. Many went inside.

But walking back home through small alleyways with names like *Die Freiheit and Schöne Aussicht*, the same people spoke softly about the dangers of fire and heat, of the many headed dragon with fiery tongues that once burned the city down. A petrifying fear had replaced the liquid hospitality in the hollow of their bones years ago, and they had forgotten how being liquid feels like.

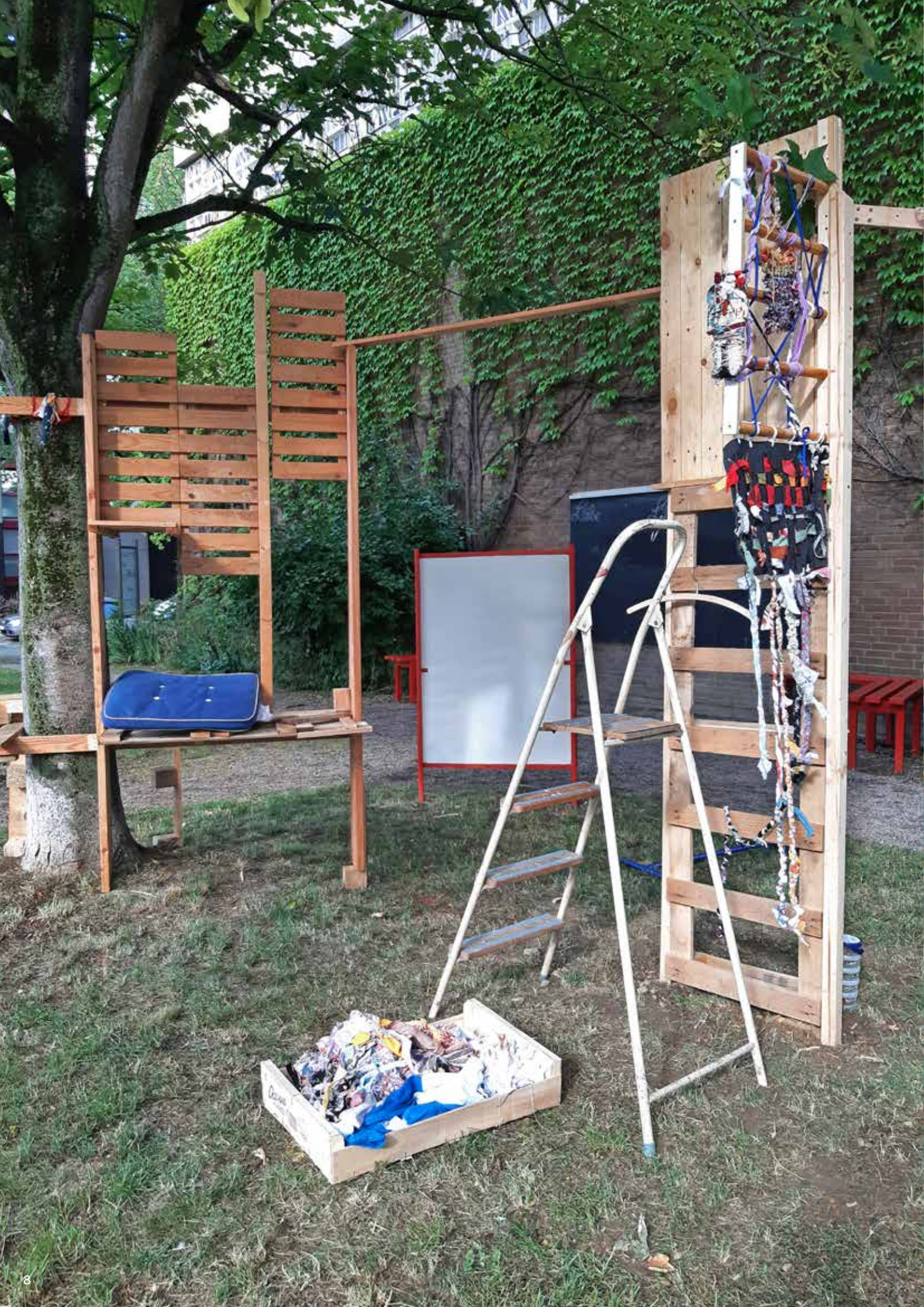
Someone invited held out a blue flower and said: this is not how we imagined it, this is not what we came for. Another guest, holding a small basket with berries said: these berries can be shared among us. But the hosts kept silent and all went home hungry. Only when everyone was asleep did the woman walk the streets carrying a candle, hoping for conversation. Only when everyone had eaten did the man cook the porridge he remembered from childhood.

No one noticed the small weeds growing in between two cobble stones, neglected, their healing properties yet unsung. No one noticed the girl with the dark curls collecting the stones in her mouth after eating olives, hoping to make for a new home one day. No one knew of the man who painted suns in a dim room, providing the fuel for the boundless flames.

Finally, after one hundred days, the people whose house had been the streets, brushed their front porch and looked up the sky, silently whispering a farewell to the vessels carrying with them the fires of solace. Buckets with coins filled up as always, but did not bring back memories of a grateful smile. Cleaners looking for trash gazed at the empty streets, wondering about where to go swimming, fresh towels neatly folded in their backpacks.

The only thing left were the indelible burn-marks on the sidewalks, made collectively by individual feet. Dire, harrowing messages, unapologetic. Nobody had ever stayed that long.

ook_mariëlle





content references

Shrine Groups

- common ground p. 20-23, 26
- Dynamitas Unlimited p. 28-31, 94
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- PlanB p. 63
- ColorLabor p. 64-65
- me_sobat p. 73-75
- Collective/Reflective p. 78-79

Invited ook artists

- Take-A-Way p. 56-57
- Wok-the-Rock p. 70, 88-89
- Elaine W.Ho p. 76, 90-93
- Bartira p. 80-81

ook - visitor Zentrum

- there are already visitors everyday
- we welcome new visitors
we are happy to learn to know you
anytime when possible
we thank you for your effort
even if we could not meet you (properly)
- its about education in stead of
manifestation
- we learn together
each on their own way
subjects
possibilities
strengths
- 'visitor Zentrum' is a word and
a work
- being together from ones own initiative
tion

An exercise in neighbouring (as art practice)

Dear all, welcome to the second edition of “ook_glossy”. Long awaited but finally here. This edition is about the ook_visitorZentrum coming into life during and after documenta fifteen. The first glossy was made before documenta lifted off, when we still gathered as shrine_groups becoming ook_. The basic idea of ook_ was to appreciate the inhabitants of Kassel as sources of knowledge, and as both visitors and contributors to documenta fifteen. During the run-up period, we used to update ourselves with a monthly zine-style booklet[1]. But when documenta was about to start we lost that kind of loose way of updating each other. This text is a – too late – attempt to inform ourselves on the process. Still it gives insight into the steps we took with ook_.

Who is ‘we’ in this text? The word ‘we’ is used in different ways here. It has substantial different meanings in different settings. At first and most represented as ‘we’ are the people who formed ook_visitorZentrum in building it up towards the summer of 2022. This ‘we’ is pluriform and experiences and insights are multi-angled. On the other hand there is an understanding that we, reinaart grew up in and are inherently part of an eurocentric way of working. When critiquing for example GGmbH documenta or other European art institutions, or even the Stadteilzentrum, there is a ‘we’ that is part of that system. At the same time ‘we’ are also part of a group of artists and friends who oppose and don’t endorse this dominant and humanist Western way of looking into the world (p. 90-93, was it really us versus the system)

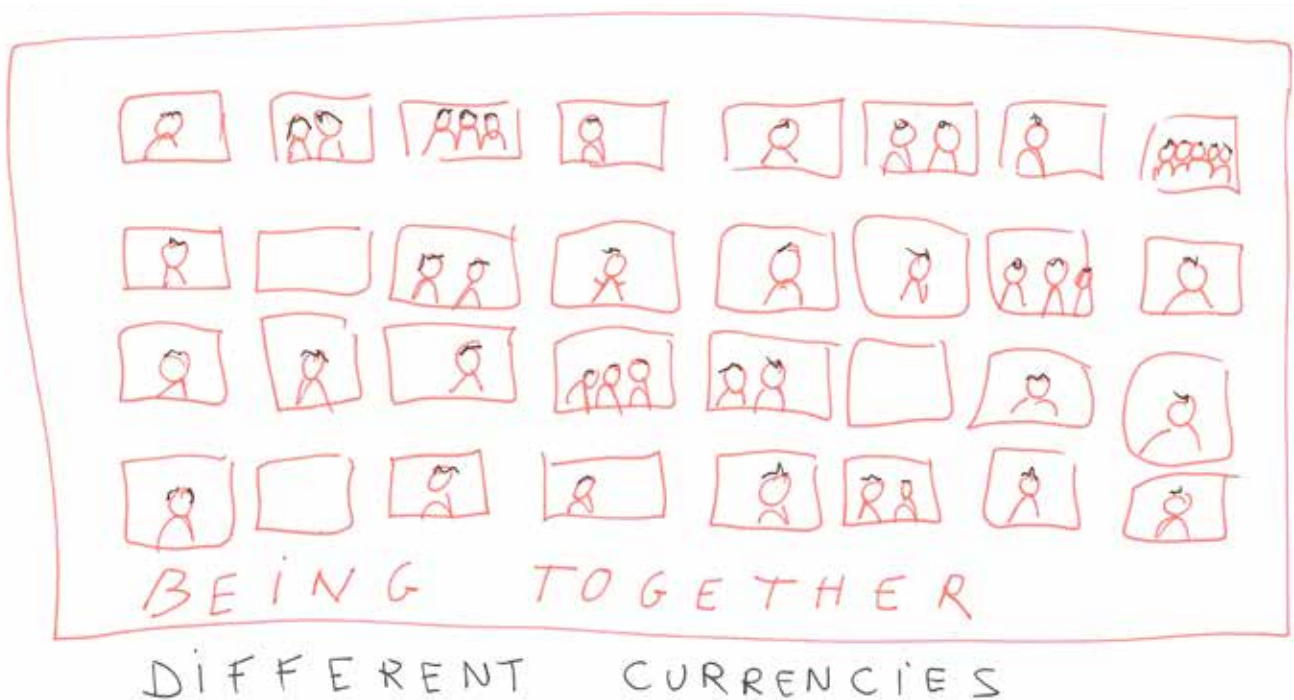
Ook_ informal structures as a technique/tool for a societal sculpture

Ook_visitorZentrum worked in analogy with ruangrupa’s[2] method of shared responsibility and distributed initiative. As invited curators, ruangrupa re-invited gGmbH documenta to become a fundamental part of their interlocal lumbung network[3]. They challenged gGmbH documenta, to practise the lumbung together and not to be just the organiser/producer of the show. In doing this they opened up for non-hierarchical relations and opposed a one-directional role (p. 14/15, lumbung as an architecture). In this manner we exercised how to be a contributor of documenta both as a guest (to the event) and host (as inhabitant of Kassel) from one’s own entity, distinctiveness. We took the awkwardness of being a resident of Kassel – positioned as (uninvited) guests in their own backyard – as a way to reframe what art does and how it acts. The question emerged: what does it mean to be a guest or host? How to distribute agency?

When collectives joined ook_ they were asked to propose or build a shrine (see glossy_nr.1, page 12). We thought of a shrine – whether as an object, an idea or a location – as something which projects imaginations of a group of people.

At the very beginning the shrine idea came into being, imagining the difficult dance between the working methods of ruangrupa and gGmbH documenta (p. 78/79, It’s more a dance than a clash). We wondered, after experiences with Sonsbeek’16[4], how gGmbH documenta as a West-European Institute with its own definition of art, would be able to support the working methods of lumbung. A shrine as a tool to aspire more equal, respectful and distributed forms of organising. Our monthly gatherings allowed us to share ways of organising, understanding urgencies and context, give feedback, enjoy each other’s modus operandi, and start new collaborations and interactions. These gatherings were warm and gentle, including moments of unbalance. It’s good to remember ourselves that we didn’t meet up with groups which were already established or well organised or recognised as a substantial entity in the city (p. 35-41, The aim of Espora is to make voices audible). This was a deliberate choice, because well integrated groups already have access, or can create access if they wish so.

After having a substantial trust issue within the shrine groups on inviting in more collectives (we were simply not ready yet), gGmbH documenta productional deadlines were pushing our agenda. These two moments marked the second phase of ook_visitorZentrum and we blurred our habit of zine-making or harvesting the meetings. We needed to formulate plans on how to or not to be publicly visible during summer 2022. Options were plenty: just map the shrines on one location, organise some public activities over weekend days or find a location for hanging out and gathering. A decision came through which was in line with an initial idea of operating from an ‘inhabited space’, a space already in use without the need to tidy it up for artworks alone. Not by full consent and too early in our process we projected the plans towards Weserstrasse 26 and the Stadteilzentrum building. Doing so we had something tangible to communicate with the gGmbH documenta production needs and to have something to think our ideas through. We subsequently offered energy and time to a community place which also needed to recover from Covid realities.



Our core themes 'guest/host', 'inhabited space', 'common ground', 'what does alternative means' and the 'first neighbour' could be further tested on the floor, with real relations (p. 46, guest-host program). Choosing Weserstrasse 26 disbalanced the shrine group collaborations as 'common ground' (Neue Bruderkirche) became the main host. On the other hand it allowed our concepts to be confronted with the reality outside of the documenta bubble. In that sense it was a blessing not to get too absorbed by the discourse in the German press (p. 84-86, we are angry, we are sad, we are tired) and the global art world.

Documenta's prime time: practising neighbouring

With this decision and documenta fifteen approaching its commercial and event-ing prime time we experienced how the word 'documenta' influences energies in the city. For many art and cultural related people, suddenly old habits, assumptions and opportunities popped-up. Despite our/people's aloofness towards the machine documenta and the intention to keep energy and attention close to us of course all its mechanisms affected us. The following sentence came to mind: documenta is like a drug. When you take a little, it is healthy and has healing capacities but if you take too much it's unhealthy. We all took the drug because we choose to or if you live in Kassel, it is hard not to. So we found ourselves opening publicly on 10th of June 2023, with a little 'Festivalito' at Weserstrasse 26 (p. 47, eintritt frei).

Weserstrasse 26 is a location with an inner yard, a cafe, a church and a garden. It is frequented by social workers, neighbours in need of financial, administrative, social support and a mix of people who go there as a hangout (p. 52, getting together). It was a central place in the city if you wanted to bridge the first visitors (neighbours in a broad sense) to the events of documenta fifteen and the art world (p. 2, map of documenta venues). We benefited from the potential of the yard to host visitors, fellow artists and those we were in relation with. The reality of the place was sufficient to trust things would happen, no matter if we programmed or not. We had prepared the space with a bunch of tools, artworks, and a hosting structure. Tools such as a kitchen, a café, a piano, a laser-copy machine, a sound installation, a library, a silkscreen-bicycle, stamp making tools and weaving gears were provided to support encounters (plus what the shrine groups brought in).

And eventhough disbalanced on a daily basis, we felt in tune with the reality which is imperfect at its core. Here, heart-warming moments of being connected, feeling at home, being able to talk and contribute from once own initiative were possible. Unconditional qualitative encounters, sometimes obstructed by moments where people were confronted with their own assumptions of professionalism, ways of working, and the presumed idea of lack of quality. 'documenta fifteen offered people homework in a positive way' was a phrase we often heard from visitors. And yes, we also took a lot home.

Post-corona not post-documenta: the weaver as an instrument

A mix of people, connected to the Neue Bruderkirche, the artworld and the Kassel network encouraged us to continue bringing in warmth at Weserstrasse 26 after documenta. We were intended to do so from the start. We conducted several sessions on how to continue with those still present at ook_visitorZentrum, renamed as ook_café (p. 96-103, what is a weaver and other conversations). One idea was to establish an artist in residence project inviting one of the lumbung collectives. The other was to work with the idea of 'a weaver'. Social centres (here the diakonie and the city of Kassel), are mostly under budgeted and understaffed. So, it often happens that people who have a paid job organise services for people with whom they have no common background or little shared experiences. There is a lack of time to even act upon this insight. For this reason, we offered our time during and after documenta, to give this place and workers extra eyes and develop examples of supportive structures to share with the funders, city employees. Giving the staff refreshed eyes and also for us, to understand better their realities. Our wish was to re-establish the meaning of 'welcoming': that helping is not specifically fixing something and for us being able to express yourself in a non-patronising way is a definition of locating 'art'. The weaver was introduced as a pro-grammer without goals except of being a proactive listener. Though again, as ruangrupa with gGmbH documenta, here at

Weserstrasse 26 the roles of guest/host were challenged and we hit the wall. The weaver was both welcomed and not welcomed. The classic idea that documenta is over after the hundred days, played a part as well. We are still not sure if it was our own wall we hit or just (German) institutional working structures. However, to push, to try, to get hurt, to give insight, to pursue and to give back is part of an art practice, it is to situate art in practice.

Dearest people connected to the ook_visitorZentrum in (2021-)2022(-2023),

The beast documenta activated and obstructed many of the intentions we had and blurred many of the opportunities documenta fifteen had to offer. German press and politicians kept disturbing us, keeping the essence of what was actually happening at documenta fifteen under the radar. But as shrine groups we joined at the tables, we were curious, we were willing, we imagined. Our contribution and presence in documenta could be framed as 'educating instead of manifesting ourselves', and we learned for sure. Did we apply these learnings? Some did, some are on the way and others are still puzzled with what actually happened. One quality of art is to remind each other when losing mind in a gentle and inviting way.

Best,
ook_Kassel and ook_Rotterdam

A handwritten note on a white background. The text is written in green and orange markers. It reads: 'Entschuldigung: Kaffee ist beinahe fertig => 30 min'. The word 'Entschuldigung' is in green, 'Kaffee ist beinahe' is in orange, and 'fertig => 30 min' is in green. There is a vertical black line on the right side of the page.

[1] you can find them here: <https://books.lumbung.space/>

[2] Ruangrupa was the curator of documenta fifteen and is a Jakarta based artist collective also active as gudskul.art

[3] The lumbung practice enables an alternative economy of collectivity, shared resource building, and equitable distribution. lumbung is anchored in the local and based on values such as humor, generosity, independence, transparency, sufficiency, and regeneration. (<https://documenta-fifteen.de/en/>, 12/12/2023)

[4] ruangrupa curated Sonsbeek'16, an exhibition in public space in Arnhem, the Netherlands having the same roots as documenta.

HOW DID OOR_VISITORTZENTRUM, AS AN ART_PRACTICE, RELATE TO THIS KIND OF ARCHITECTURE?

* ARCHITECTURE *

HOLISTIC - LUMBUNG - OPEN-SOURCE - FEMINIST

* Locations *

- ↳ in shared spaces
- ↳ handy

* Audience *

- ↳ already present
- ↳ already connected
- ↳ growing interest

* Curators *

- ↳ involving people
- ↳ passing the mic

* Funding *

- ↳ shared resources
- ↳ ~~voluntary~~ money laundry
- ↳ voluntary contribution

* Production *

- ↳ involving really groups
- ↳ working together with artist

* Language *

- ↳ different context
- ↳ different perspectives
- ↳ self-reflection
- ↳ approach
- ↳ self-reflection
- ↳ doing

passing the mic
↳ technology in action

DOCUMENTATION
↳ not fixed
↳ applicable
↳ practical

* concept: LUMBUNG

* WEBSITE *

- ↳ open source
- ↳ TOOLS
- ↳ Privacy

* EDUCATION *

- ↳ learning & teachy
- ↳ experiences
- ↳ artist
- ↳ participating

* Publishing *

- ↳ self distribution
- ↳ Database library
- ↳ reflect on the practice
- ↳ speaker, oneself

* entrance *

- ↳ micro credit
- ↳ tuition fee
- ↳ stage a.o.

A service versus an (artistic) building block, part of the architecture

* RELATING SERVICE *

* EXPERIENCES *

* OBJECTIVATING NOT *

Production: Being part of the whole, it's not neutral. Aesthetics follows ethics (un)consciously.

Location :

The house you share tells about who is welcomed.
Entering a house is knowing who is cared after.

Education :

Encounters of exchange:
Translation happens in finding out what shaped us, in relation towards entities/ each other.

Audience :

An intentional audience
Creating ambiguous / not overawing spaces

Language :

The universal is diverse
Listing is free
Accept lack of understanding

Entree :

Entering: our different upbringings informs us about reasons for using an entree(door).
Feeling unconditional welcomed is key.









Language / spräche:

Nederlands	ook
palestina	وَلَا
Deutsch	Auch
English	also
Danish	også
Ritoromanisch	era
日本語 (Japanese)	也是
SPANISCH	También
中文 (Mandarin)	也是
Arabic	وَلَا
Indonesian	Juga
한국어 (Korean)	고 (고종현)
hongarian	is



Jetzt drei Wochen gratis lesen.

Performance class **Mounira Al Solh & common ground**

Aus: Ausgabe vom 14.06.2022, Seite 11 / Feuilleton

DOCUMENTA

Kollektiv knüpfen

Documenta 15: Wie ein Teppich einen Stadtteil zusammenbringt
 Von Ulrich Schneider



Comeback des Quilts: Kassel steppt (10.6.2022)

hoffnungskirchengemeinde.de

Teppiche haben in verschiedenen Kulturen und Epochen ihre eigene Bedeutung. Sie erzählen Geschichte Macht und Reichtum oder ganz praktisches Element familiären und geselligen Zusammenseins. Doch imm Herstellung eines Teppichs ist mühevoll und zeitintensiv, gleich mit welcher Technik. Dieses kollektive Han »Schrein« des Künstlers Reinaart Vanhoe im Rahmen der Documenta 15, die am Wochenende eröffnet wird eingeladen, gemeinsam Dinge zu erschaffen, die Teil der Ausstellung werden sollen. Partner ist das Stadtteil Nachbarschaft ist recht heterogen, teilweise durch die nahe Universität geprägt, es gibt hier einen hohen Mi von Hartz IV ist überproportional.

AKTIVITÄTEN U

Die documenta ken
 Kassel. Viele neh
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Ein Teppich, der verbindet

In Kirche am Wesertor entsteht ein gemeinschaftliches documenta-Kunst

VON KATJA RUDOLPH

Kassel – Auf einem Tisch im Hof der Neuen Brüderrkirche türmen sich bunte Stoffreste. Es ist der Stoff, aus dem documenta-Kunst entsteht. Seit Monaten wird an der evangelischen Gemeinde am Wesertor in wöchentlichen Treffen an einem Teppich gearbeitet. Schon der Prozess der Herstellung ist dabei Teil der gemeinschaftlichen Idee: Ein gemeinschaftliches Werk, das im übertragenen Sinn eine Basis für unser Zusammenleben darstellt.

Im vergangenen Sommer war documenta-Künstler Reinoud Vanhove (Rotterdam) auf die Gemeinde gekommen, die auch viel Sozialarbeit und Geflüchtetenhilfe im Stadtteil leistet. Außer der Einladung, einen „Schrein“ zu gestalten, machte er der Gruppe keine Vorgaben.



Stefan Nadolny
Pfarrer
an der Neuen
Brüderrkirche

Doch was ist gemeint mit einem Schrein, war die große Frage? Letztlich handelte es sich um „einen Behälter für etwas, das wirklich wichtig

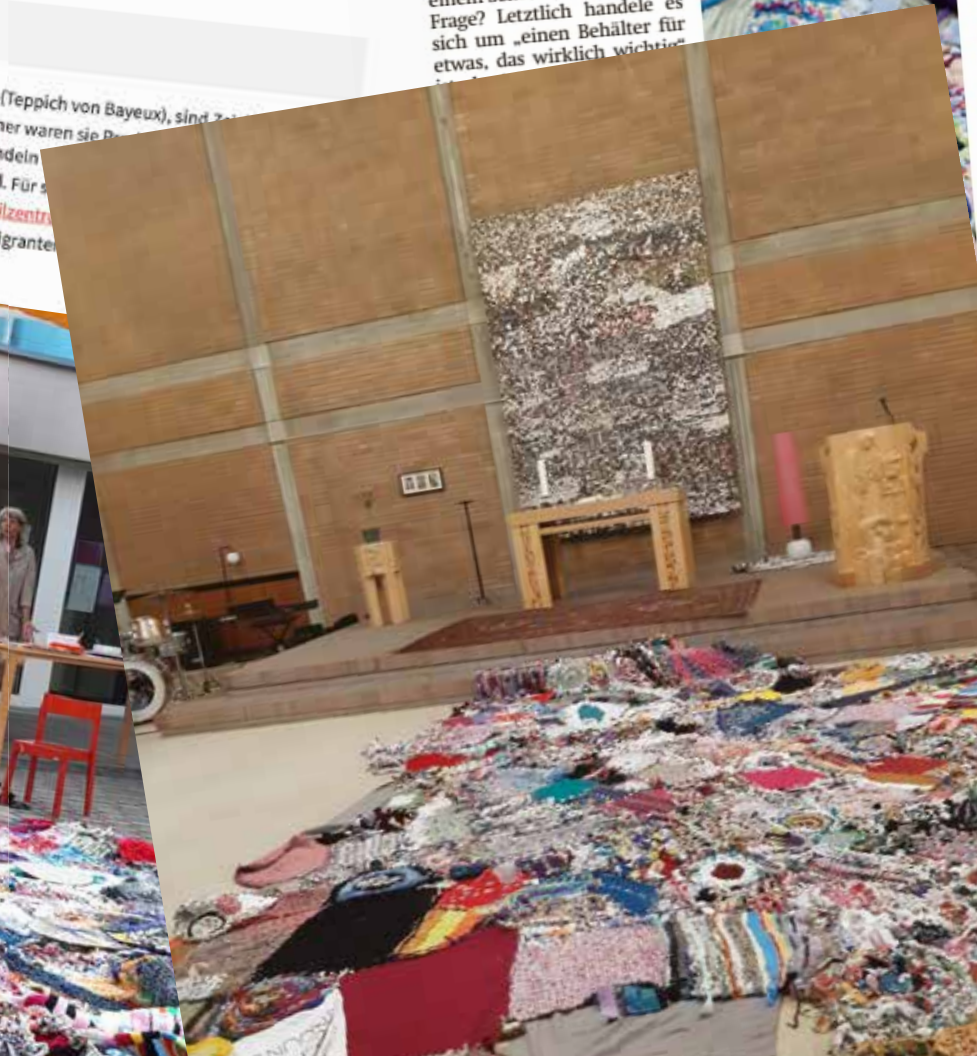


Bunt und vielfältig: Die Kunsthochschulstudentinnen Veronika Cerkesa (links) und Olivia Berke zeigen Teppichstücke, die sie aus vielen unterschiedlichen Versatzstücken zusammengesetzt haben.



Flechten: Enoch Debrah aus Ghana spricht die Idee hinter dem Projekt an.

(Teppich von Bayeux), sind zwei ...
ner waren sie P ...
ndeln ...
L. Für ...
lzentru ...
grante



dann, ein Ganzes zu machen. Stefan Nadolny fädelt gerade zwei Teile zusammen, die an einen Topflappen und einen wuseligen Flokati erinnern. „Einen Weg zu finden, Verschiedenes zu verbinden“, sagt der Pfarrer, „hat auch etwas sehr Meditatives.“ Und so verbinden sich mit jedem Stück, um das der Fli- kenteppeich wächst, auch die Menschen miteinander. Nach einer Stunde ist aus der an- scheinend stillen ein munteres Geplauder geworden. Man redet – notfalls mit Händen und Füßen –, es wird gelacht, jemand verteilt übrig gebliebene Schoko-Ostereier. Martin Ahmad (Nachname geändert), der vor zwei Jahren aus Syrien geflohen ist, ist von Anfang an beim Projekt dabei. „Wir arbeiten zusammen für ein Stück Schönheit für unsere Stadt“, sagt der 31-Jährige auf Englisch. In seiner Heimat hat er in einem Friedensprojekt gearbeitet.

Projekt beteiligt

Dynamo Windrad und das ColorLabor beteiligt. Der Künstler aus Rotterdam interessiert sich für das Konzept der „Nachbar*innenschaftlichkeit“ – wie man miteinander redet und gemeinsam Dinge erschafft“. Dazu passt, dass der 49-Jährige sich nicht alleine auf Fotos abbilden lässt, sondern nur zusammen mit anderen. Ihm sei es wichtig gewesen, die Menschen aus Kassel, die gleichzeitig Gastgeber und Besucher der docu-

SERVICE

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common ground

Programm im ook_visitorZentrum Weserstraße 26

Viele weitere Programmpunkte im ook_visitorzentrum Weserstraße 26 und mehr darüber ist im Internet zu finden über:

www.ookvisitor.hotglue.me—www.commonground.hotglue.me—www.hoffnungskirchengemeinde.de—www.instagram.com/ook_visitorzentrum

Mittwoch, 15.6.22, 17 Uhr	Fahrrad-Kultur-Garten	GARDEN TALK mit MADEYOULOOK Gespräch im Garten mit internationalen Gästen
Mittwoch, 22.6.22, 19 Uhr	Karlskirche	Palaver Rhababa spielt in der Karlskirche im Rahmen des dortigen Programms zur documenta—und stellt das common ground-Projekt und den Teppich vor.
Freitag, 1.7.22, 17 Uhr	visitorZentrum We- serstr. 26	The necessity of peacebuilding work - ein Gespräch mit Tilman Evers (Peacebuilding-Experte) und Matin Abbas (Peacebuilding-Praktiker aus Nordsyrien)
Samstag, 2.7.22, 18 Uhr	Fahrrad-Kultur-Garten	Konzert Salonmusik —mit Ahmed, Sami, Hani, Mohammad und Oliver. Die Salonmusik aus dem Sandershaus spielt arabische Musik vom Feinsten.
Mittwoch, 6.7., 13.45/ 14.30 Uhr	Saal Stadtteilzentrum (oder Hof, je nach Wetter)	14.30 Kultur vor Ort Doppelrohrblatt —Duos Oboe und Fagott und Vorstellung der Instrumente, Ute und Patrick Liebig Im „Vorprogramm“ ab 13.45: 6. Juli 13.45 Percussion-AG Carl-Schomburg-Schule, dann 14 Uhr Percussion mit weiteren Percussionisten
Freitag, 8.7.22, 19 Uhr	Fahrrad-Kultur-Garten	Konzert Viadem : Viadem ist eine Gruppe mit türkischen und deutschen Musiker*innen. Sie mischen anatolische Stile mit anderem und bringen auch eigene Lieder.
Dienstag, 12.7.22, 13.30 Uhr	Hof	Percussion -Präsentation Unterneustädter Grundschule Ysenburgstraße—Percussion Workshop mit Rui Reis und Kerstin Kaiser
Mittwoch, 13.7.22, 13-14.30 Uhr	Hof	Networking - comparing german and indonesian style. Mit Peggy Niering (Stadt Kassel), reinaart vanhoe (documenta-Künstler ook_visitorZentrum) u.a.
Mittwoch, 13.7., 18 Uhr	Fahrrad-Kultur-Garten	Konzert MMO (Reggae) & Gärtnern
Samstag, 23.7.22, 16 Uhr	Hof Neue Brüderkirche	Konzert Mein Freund Paul : Mein Freund Paul ist eigentlich ein Liedermachertrio. Henrik Hornung, Martin Scharvogel und Stefan Nadolny improvisieren aber auch gerne.
Dienstag, 26.7.22, 18-19.30 Uhr	Neue Brüderkirche	Konzert Breathing meditation mit Ursel Schlicht, Catherine Sikora (tenor sax) und Andrew Drury (drums, percussion)
Mittwoch 27.7., 19.30 Uhr	Saal Stadtteilzentrum	common security - Weshalb Frieden nur gemeinsam zu erreichen ist. Mit Ralf Becker von der Initiative Sicherheit neu denken
Donnerstag, 28.7.22, 19-21.30 Uhr	Hof	Du sollst Dir kein Bildnis machen —Bilderskepsis und Kunstverständnis im Islam und im Christentum. Interreligiöses Gespräch
Sa, 6.8.22, 16 Uhr	Hof	Tanzperformance eines Workshops von Debbi Manavi zum Thema common ground
Donnerstag, 1.9.22, 17-18.30 Uhr	Hof Neue Brüderkirche	“also-space” – wie besondere Räume Begegnungen ermöglichen und Verbindungen stärken können mit Bischöfin Beate Hofmann, Reinaart Vanhoe u.a.

Percussion-Workshops mit Rui Reis: 14. und 28.6. 19 Uhr, 6. und 12.7. 19 Uhr, 14.7. 16.00 Uhr, 22.7. 14.30 Uhr, 19.7. 18 Uhr, 2.8., 9.8., 30.8. und 6.9. 19 Uhr

Theaterworkshop mit Jegor nach Vereinbarung, Gitarrenkurs nach Vereinbarung. Bitte melden bei Stefan Nadolny, 0157-38704495







HOW
DO WE
SEE

RADICAL
RE
THINKING

JUST
MAKE
SOME
THING

RADICAL
RE
THINKING

INCLUDE
MORE
VOICES

NO MORE
TROUBLE

HOW
DO WE
SEE

YOU N
UR O
SPA

Liebe Gäste
am Freitag
haben wir
Ruhe tag.
We wish you
a nice Sunday.
We are having
A RESTDAY

REPOST W BY WE M
THURSDAY

Small posters and notices on a wooden board.

Small posters and notices on a wooden board.

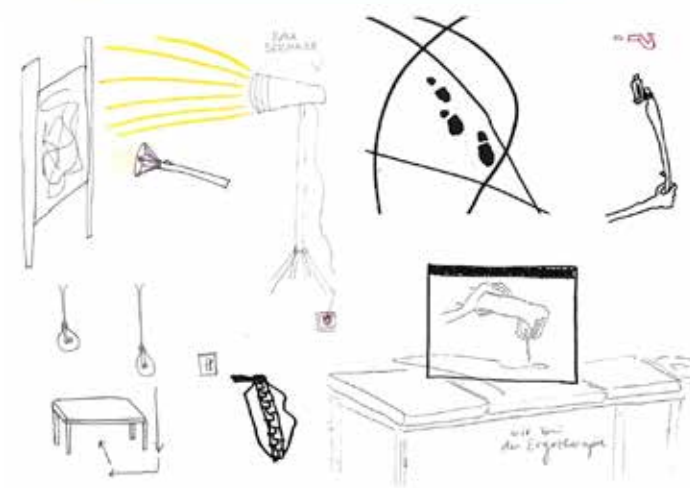
Small posters and notices on a wooden board.





Das Projekt, ein Booklet zum Thema "Zeichnen als Kommunikation" zu erstellen, entstand im Rahmen der documenta fifteen in einem der ook_Kollektive rund um reinaart vanhoe, ook_common ground. ook_reinaart vanhoe wurde von ruangrupa eingeladen. reinaart vanhoe lud ook_Neue Brüderkirche ein. Dort entstand das Kollektiv und Projekt ook_common ground. ook_common ground lud verschiedene Gruppen ein, ein Teil des Projektes und ein Teil des ook_visitorZentrum zu werden, u.a. ook_Zeichnen als Kommunikation, eine Seminargruppe von Rana Matloub an der Uni Erfurt, Fachgebiet Kunst: Philip Bunk, Marie Engel, Florian Kaps, Lilien Augustin, Paul Fuchs, Luise Heidenreich, Luisa Kahl, Salome Noa, Sofie Rybacki, Vanessa Schidda, Luise Teiche, Anneke Zinkam

Kollektives Zeichnen
 Wenn wir gemeinsam zeichnen, ist schon der Prozess des Zeichnens selbst Kommunikation mit den Mit-Zeichnenden. Wir gehen aufeinander ein. Das kann unterschiedlich aussehen: Ein Dialog - oder mehr intuitives gemeinsames Gestalten und Schwarmintelligenz.
 Wir haben vieles ausprobiert und Prinzipien entdeckt, die das kollektive Zeichnen anregen und zu strukturieren helfen: imitieren, folgen, führen und führen lassen, einlassen, ausprobieren, beobachten und reagieren, austauschen, Regeln und Rahmenbedingungen finden, Verbindung und Berührung zulassen, Vertrauen schenken und annehmen.



Mit Ein Ander

By Vera King (Dynamitas)

Als wir im Vorlauf der documenta die Gesprächsveranstaltungsreihe, die unsere Crowdfundingsaktion* flankiert, planten, dachten wir in große Dimensionen. Wir fantasierten drüber, dass der Würfel, mit dem wir Geld sammelten, in der Fußgängerzone stehen würde, die lokale Zeitung über die Aktion berichten würde und viele Menschen zu unseren Gesprächsveranstaltungen kommen würden. Unser Beitrag zum Schrein vom ook_ Projekt sollte eine Bewusstseinsveränderung der Kasseler Bevölkerung sein. Und zwar dahingehend, dass die Einwohner*innen von Kassel auf eine andere, vielleicht tiefere Art als vorher, sich dafür verantwortlich fühlen würden, gemeinsam dazu beizutragen, dass das Auftreten von Alltagsrassismus immer weniger alltäglich wird. Vielleicht auch, weil sie durch die Gespräche sich bewusstgeworden wären, dass eine strukturelle Ignoranz gegenüber einem Teil der Gemeinschaft der ganzen Gemeinschaft schadet.

In der Praxis kam es anders. Wir haben zu sieben Abenden eingeladen. Die bislang stattgefundenen Gesprächsrunden waren eher mit „klein aber fein“ zu charakterisieren. Sie hatten variierend von sieben bis ungefähr zwanzig Teilnehmenden, und die Zahl zwanzig war an jenem Abend darauf zurückzuführen, dass neunzehn von denen zur Offenen Welt Bühne gekommen waren, die parallel veranstaltet wurde.

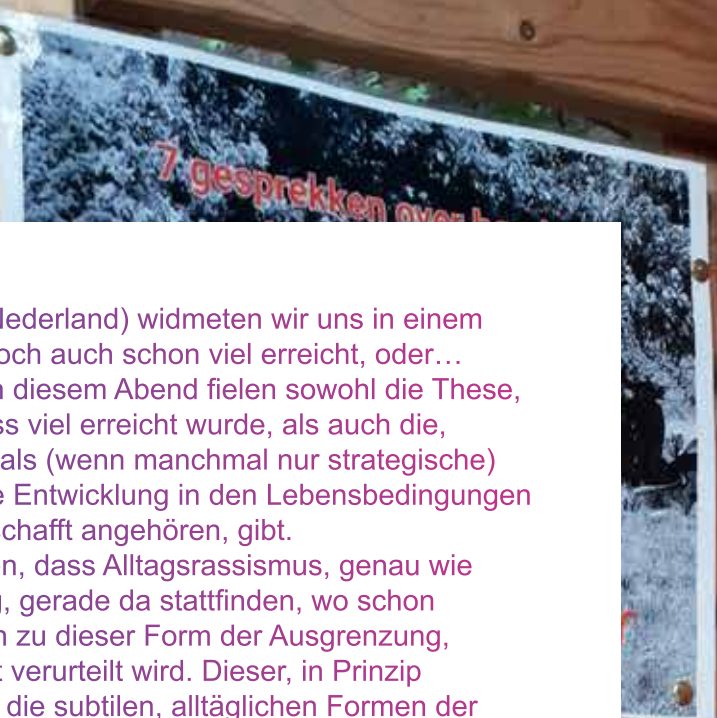
Zu Anfang der Veranstaltungsreihe wurde bewusst die Entscheidung getroffen, die lokale Presse nicht einzubeziehen. Frühere Berichterstattungen der lokalen Presse bezüglich der Konflikte und die Kritik an dem Namen einer Kasseler Apotheke* haben wir als polarisierend erlebt. Aus der Einschätzung heraus, dass eine solche Polarisierung für ein MitEinAnder, das Kreieren einer Bereitschaft, sich ein gegenseitig zu zuhören, nicht zuträglich sein würde. Witzig ist hierbei, dass nach unserer Einschätzung gerade dadurch, dass die Gesprächsrunden kleiner waren, es eine sehr hohe Zuhördichte gab. Die einzelnen Teilnehmer*innen haben sich vor Allem zugehört. Und da mindestens einmal das „so hatte ich das noch nicht gesehen“ gefallen ist, kann die Veranstaltungsreihe schon als erfolgreich bezeichnet werden: Gastgeben und umgekehrt auf Lehren und Lernen übertragen. So haben wir viel gelernt.

Das Thema Alltagsrassismus ist soooo komplex und hat sooo viele Facetten. Darüber zu sprechen ist irgendwie wie in der alten Sufi Geschichte, in der sich die blinden Männer* über den Elefanten unterhalten. Deswegen haben wir versuchen, in den sieben Gesprächen jeweils einem der mit Alltagsrassismus zusammenhängenden Aspekte zu beleuchten. In der ersten Veranstaltung mit dem Titel „What's in a name?“ sprachen wir über BEDEUTUNGEN von Alltagsrassismen. Unter der Moderation von Boris Mijatovic (Bündnis 90/Die Grünen, Streetbolzer, Dynamo Windrad) tasteten die Anwesenden sich vorsichtig an das Deuten von Begriffen heran, wobei es hier nicht darum ging eine Wahrheit zu claimen, sondern über die unterschiedliche Einschätzungen MitEinAnder im Austausch zu sein, und auch konträre Einschätzungen neben einander stehen zu lassen.



Passend hierzu beschäftigten wir uns in der zweiten Veranstaltung mit der Frage „Wie können wir miteinander reden, wenn wir sehr unterschiedliche Standpunkte haben?“ Eine Antwort lautete langsam. An diesem Abend haben wir tatsächlich in den drei Sprachen geredet, in denen die Veranstaltung angekündigt war, niederländisch, englisch und deutsch. Dies hatte einen entschleunigenden Effekt, was zur Folge hatte, dass für die Dauer des Gesprächs ein wirkliches MitEinAnder einsetzte. Erleichternd kam an diesen Abend dazu, dass die Anwesenden eher im ähnlichen Rhythmus geschwungen sind. In vielen Alltagsrassismus enthaltenden Situationen ist dies nicht gegeben und stellt sich oft die Frage nach der Definitionsmacht. Zu dieser schwierigen Frage nach der Definitionsmacht führten wir unter der Moderation von Viola Haupt-Kayaga (Dynamo Windrad) lange Gespräche. Langsam waren wir erfahren darin, zu entschleunigen, sich gut zu zuhören und keine schnellen Lösungen zu erwarten, die kleine Runde war sehr klein, die Gespräche umso intensiver und wir machten Abstecher zu Themen, wie wir von einer Kultur der Vermittlung der Individualisierung in der schulischen Bildung uns dahin bewegen können, dass Kindern lernen, sich als Teil eines gemeinsamen Ganzen zu verstehen. Es geht nicht darum, die Werte des Lumbungs als etwas moralisch Überlegenes zu betrachten, etwas was ‚mensch‘ leisten muss, und dann ‚political correct‘ ist, sondern, mehr darum, die praktikable Notwendigkeit zu sehen.

Als Fussballtruppe, die bei Dynamo Windrad angesiedelt ist, war natürlich die Frage der vierten Veranstaltung „Ist es ok, die Werke von Beuys zu schätzen, im Wissen, dass er eine Affinität zum National-Sozialismus hatte? Was sind die Fürs und Widers für „das Canceln?“ eine sehr wichtige. Der Boykott kann ein sehr starkes Statement sein. Doch, wie verhält sich das zu Dokumenten unserer Kultur, wie Kunst verstanden werden soll. Die Gesprächsbeiträge von Teilnehmer*innen, die an diesem Abend überwiegend da waren, um sich die offene Weltbühne anzuschauen, waren sehr divers. Sie bezogen sich auf Gauguin, JK Rowling, russische Künstler*innen, die sich nicht zum Krieg äußern und natürlich Pippi Langstrumpf. Die Tendenz war überwiegend, keine ganzen Kunstwerke nicht mehr zu zeigen, sondern sie durch einen Vermerk in einem historischen Kontext zu setzen. Doch wurde auch die Frage gestellt: Reicht das wirklich? Wann werden bestimmte Werte ungewollt(?) weitergegeben? Ein Kinderbuch hat als Dokument auch die Funktion Kindern Kultur zu vermitteln. Und ist die kleine Notiz neben das Bild von Gauguin wirklich aussagekräftiger als dieses große Bild?...



Unter der Moderation von Marleen Slob (Vrij Nederland) widmeten wir uns in einem weiteren Gesprächsabend der Frage „Es ist doch auch schon viel erreicht, oder... nicht? Wie nehmen wir Entwicklung wahr?“ An diesem Abend fielen sowohl die These, dass es gefährlich ist, davon auszugehen, dass viel erreicht wurde, als auch die, dass es notwendig ist, als Burnoutprophylaxe als (wenn manchmal nur strategische) Anerkennung ändern gegenüber, dass es eine Entwicklung in den Lebensbedingungen von Menschen, die nicht der Dominanzgesellschaft angehören, gibt.

Wichtig ist es uns an dieser Stelle zu erwähnen, dass Alltagsrassismus, genau wie andere beiläufige Formen von Diskriminierung, gerade da stattfinden, wo schon etwas erreicht wurde. Es gehört unzertrennlich zu dieser Form der Ausgrenzung, dass offensichtliche gruppenbezogene Gewalt verurteilt wird. Dieser, in Prinzip positive Faktor, trägt allerdings dazu bei, dass die subtilen, alltäglichen Formen der Ausgrenzung, schwieriger zu besprechen sind und dadurch aufrecht erhalten werden.

Wir sind schon gespannt auf dem Abend, wo Marie Haller (Stadtschulsprecherin) mit der Frage „Warum ist es so schwierig über Alltagsrassismus zu sprechen?“ uns einladen wird, nochmal über unsere Bewertung von Alltagsrassismus nach zu denken, und auf die Spur zu gehen, wie wir uns dieses Sprechen mehr zueigen machen können.

Die letzte Vorlage wird Dynamita Tanja Siebert geben. „Schön das wir mal drüber geredet haben, und jetzt?“ War es unser Ziel, keine Antworten zu geben, sondern viel Fragen zu stellen, haben wir hier eine Antwort. „Weitermachen! 100 Tage kann nur einen Anfang sein“. Es wäre schön, wenn die Arbeit „5 Cent pro Kopf“ einen Platz in Kassel kriegen würde, wo sie von vielen Menschen wahrgenommen werden kann, und ihre Funktion, „Anregen über die gemeinsame Verantwortung fürs MitEinAnder zu sprechen und nachzudenken“, wahrnehmen kann.



ook.

ook... (reinaait vanhoe, Neue Bruderkirche, Espora, me... sobat, Cololabor, graanschuut, Tarwewijk, Elaine W. Ho, Bartira, Wok The Rock, COLLECTive, k. format, Take A Way, Plan B, Dynamitas unlimited, ...)

Waarom is het ook... (reinaait vanhoe, Neue Bruderkirche, Espora, me... sobat, Cololabor, graanschuut, Tarwewijk, Elaine W. Ho, Bartira, Wok The Rock, COLLECTive, k. format, Take A Way, Plan B, Dynamitas unlimited, ...)



Community, football and art.

“There’s a need for spaces in which we can find respect and, at the same time, engage in physical activity that produces well-being. There’s a need for space that gives life sense. Football suddenly begins to give sense to life because it’s a system that unites us, (...) and it’s a topic that can be universal.”

- Humberto Maturana, biologist.

1. The problem started gradually, over time, like filling a jug with a dropper. It takes time, but the jug eventually fills. Kicked by the huge boot of neoliberalism, it took Chile 30 years to reach the rim, but when it overflowed, the whole country threw itself onto the streets in a gesture that was more of a punch of rage than an organized protest. The government reacted quickly, mobilizing troops and repressing the people in a conflict that only the arrive of the pandemic achieved to silence. The result: 556 days of curfew, 8000+ victims of state violence, 450+ victims of eye trauma (loss of one or two eye vision), and 30+ people deceased.



2. "Where there is power, there is resistance" I remembered while crossing downtown destroyed by the protest. The hardest part of the pandemic was already behind, and now was the moment to reactivate neighborhoods and re-organize the communities. To keep ourselves out of the government radar -conveniently obsessed with isolating and locking people at home- we chose a marginal district where the police did not bother coming in, so we could feel safe.

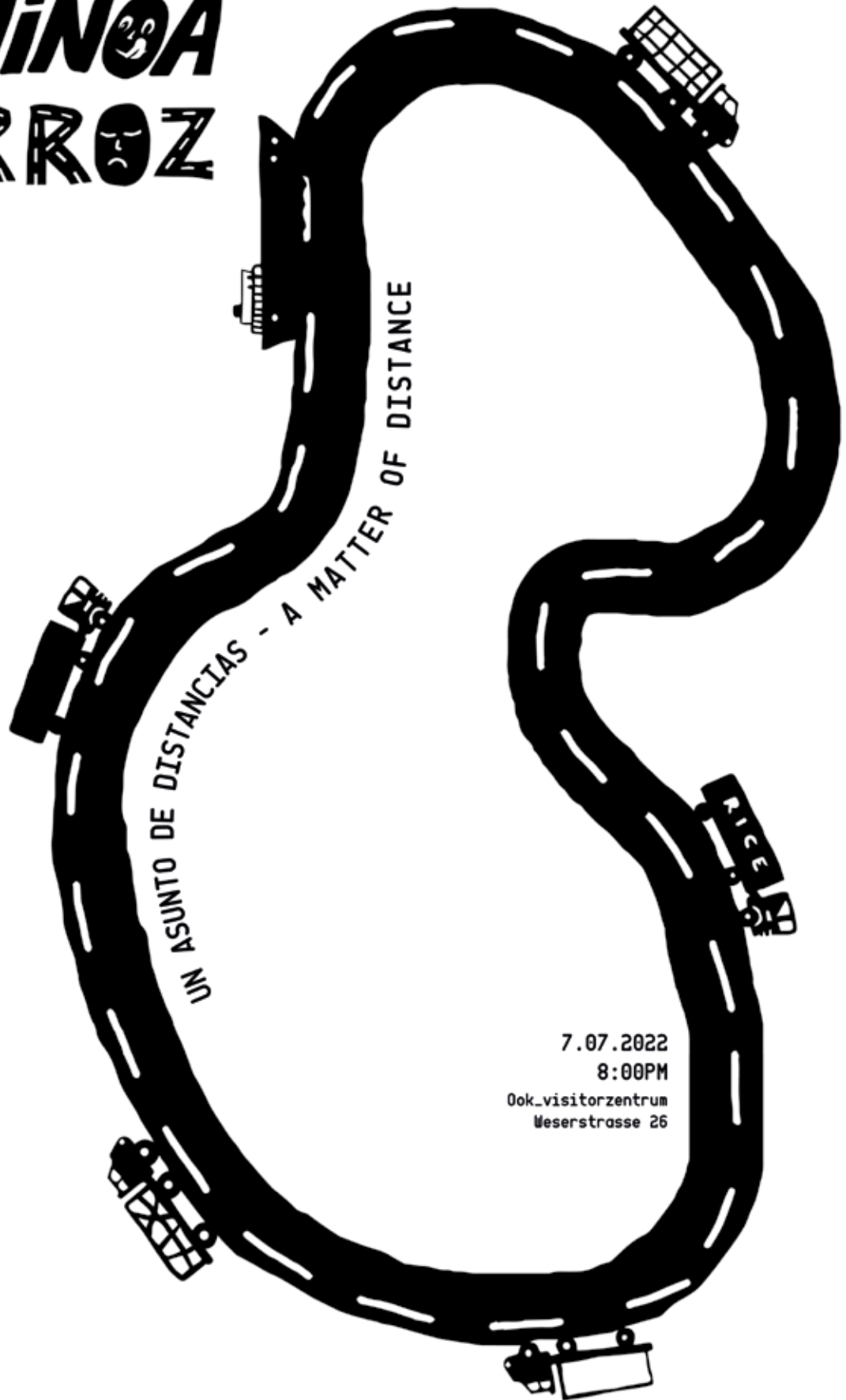
These are places besieged by drugs and violence and the only way to bring residents closer to art is by taking art to its streets. We chose football as a vehicle for everyone (female, male, non binary), to integrate while in parallel, we mounted exhibitions with illustrations, digital collage, dance, cinema, music and food. This is to say: The place of art must be with those marginalized, with the ones who need it the most.

3 We need to find spaces for the ones who have been historically marginalized, to integrate, express, create, destroy, play, feel, experiment, achieve, fail, speak, shout, observe, laugh...

text by Chopv S.
IG: /sh0pv.

photographies by
Renata Campodónico.

+ QUINOA
= ARROZ



LUMBU meets SUMAK Kawsay



ook_Espora

[ALMU, CAMILO, ANA, GONZALO, MAYRA, LAURA, ARTURO, SOL, ROSALIO, TAMARA, TAND, CHOPA, ESTEFANIA, EMIN, DALIA, CATALINA, SIMÓN, LENA, ANIC@S & FAMILIA ESPORA...]



ESFORA collective saw documenta fifteen as an opportunity to find out about the role of urban culture in the city of Kassel and to make contact with the many other collectives and artists present. Due to the different cultural backgrounds, it was challenging to get involved in collective work before the documenta, as spatial and methodological approaches were lacking. A lot has changed during documenta, as people have learnt different concepts and ideas of how to think and act as a collective.

Espora tries to deconstruct Latin American colonial history in different ways, as well as to motivate others to develop themselves (e.g. to lose the fear of the German language or of going to the authorities), in order to find new ways together and pass on the teachings of Sumak Kawsay. What documenta leaves behind for the local collectives should stay present in Kassel: we can get involved ourselves and engage with the local community and turn to the local authorities and institutions in order to think together and support each other.

The aim of Espora is to make voices audible that are not normally heard, such as those of Latin American migrants in the city of Kassel. As a Latin American diaspora, we have recognised the modern world's separation between spirituality and nature, and since – according to the teachings of Sumak Kawsay – there is nothing more sacred than the environment in which one lives and its nature, we have decided as a collective to create a local anchorage in Kassel: to keep the ook_VisitorZentrum alive, to have and maintain a space of charity and trust, to return to our roots and to each other.

We would like to continue working on ruangrupas documenta concept after the 100 days because there is a lot of homework to do: to create stages for further dialogue and encourage other migrants to do the same, as we did here in Kassel during the summer.

We want to meet in local places and practice our local activities. We also need to reconnect with our ancient knowledge so that we don't forget.

HARMONIELEHRE

RITUALES DE SANACIÓN

DIE LEHRE DES SUMAK KAWSAY ALS HEILUNGSRITUAL

Die Kosmvision der andinischen Urvölker, aus denen einige der Teilnehmer des Kollektivs stammen, ist geprägt von Ritualen. Die Rituale sind somit etwas wie eine Danksagung, durch eine Opfergabe namens Q'uja durchgeführt, und man praktiziert dadurch den Ayni, d. h. Pachamama und andere Wesen oder Elemente, etwas zurückgeben, was wir von ihnen erhalten haben. Von denen haben wir übermittelt bekommen, dass unsere Existenz abhängig von der Natur ist, weil die Pachamama, unsere Mutter Erde, uns Menschen gebären hat.

Die Rituale schaffen die Verbindung zwischen Vergangenheit und Zukunft und garantieren den Fortbestand des Lebens und des Lebensunterhalts in der Wechselbeziehung zwischen dem Menschen und die Kräften der Natur. Rituale sind Momente tiefer Reflexion, in denen wir versuchen, Harmonie und Gleichgewicht mit uns selbst und mit der Gemeinschaft, zu der wir gehören, wiederherzustellen: menschliche Wesen, nicht-menschliche Wesen, physisch anwesend und nicht anwesend.

Die Aufwertung und Ausübung dieser Rituale sind für das Kollektiv sehr wichtig, denn sie erinnern uns an die Kollektivität als die Zusammenarbeit, als den Weg zurück zu unseren kulturellen Wurzeln, die tief in uns allen verankert sind. Wir geben, wir danken, wir bitten sie, uns weiterhin zu geben, was wir brauchen, um weiter gut zusammenleben zu können, um weiter die Lehre des Sumak Kawsay ausüben zu können.

Der Mensch ist Natur. Unser Leben befindet sich innerhalb eines Kosmos und, die Art und Weise wie wir diese Welt als geordneten Ganzen wahrnehmen, ist nur unter bestimmten Prinzipien harmonisch: Durch Solidarität und Dialog entsteht Kenntnisaustausch und Gegenseitigkeit. Das ist das was die andine Kosmvision ausmacht.



DIALOG

SIKURI

GUTES ZUSAMMENLEBEN LERNEN DURCH DIE ANDINISCHE FORM DES MUZISIERENS

Denken und Handeln sind mit der Musik, Tanz und Gesang in den Anden auf innigste mit den Ritualen der Jahreszeiten, sowie mit den landwirtschaftlichen Zyklen der Regen- und Trockenzeit verbunden. Man bittet um günstiges Wetter, gutes Wachstum, das Gedeihen von Pflanzen und Tieren, sowie um das Fernhalten von Unglück und schlechtem Wetter, für eine erfolgreiche Ernte.

Alle Panflöten, die in einem Sikuri-Kreis gespielt werden, haben einen gegensätzlichen Paar, und diese werden jeweils so alternierend gespielt, dass durch das Wechselspiel zwischen alle Sikuris eine gemeinsame harmonische Melodie entstehen kann.

Sikuri ist somit eine Form des Musizierens, ein Dialog im Kreis: Musik, Ritual und Tanz sind sowohl ein Ausdruck der Lebensfreude als auch eine Opfertgabe zu Ehren der beiden



göttlichen Prinzipien der Mutter Erde Pachamama und Vater Erde Pachatata.

Die Sikus sind Panflöten aus Bambusholz hergestellt, die in den Festen zur männlichen Trockenzeit gespielt werden, und die Pinkillos, also die Kernspaltflöten, sind eher der Regenzeit zugeordnet als Symbol für die weibliche Fruchtbarkeit.

Zu dem Musikensemble gehört auch die Art der Festkleidung und ein choreographischer Tanzablauf. Diese Kombination und die Symbolik der Liedertexte sowie die körperliche Bewegung ergänzen sich zu einer einzigen Einheit. Diese versteht polare Gegensätze als sich gegenseitig ergänzende Teile des Einen umfassenden Ganzen: Das Eine existiert nicht ohne das Andere, das Helle nicht ohne das Dunkle, der Tag nicht ohne die Nacht, das Oben nicht ohne das Unten und das Beginnende nicht ohne das Folgende. Alles, was existiert, alles was hervorgebracht wird, ist mit allem verbunden und setzt sich im Mikrokosmos wie im Makrokosmos aus seinen gegenseitig jeweils sich ergänzenden, männlichen und weiblichen Eigenschaften zusammen.



KENNTNISAUSTAUSCH

MAPEO COLECTIVO

KOLLEKTIVE KARTIERUNG DER STADT KASSEL FÜR MIGRANT:INNEN

Die traditionelle hegemoniale Analyse, also die klassische Hierarchisierung und Lokalisierung von städtischen Nutzungen wie z. B. Einkaufszentren oder Beratungsstellen reichen nicht aus, um die komplexen städtischen Gefüge zu analysieren, die das wirkliche, echte, Gewebe einer Stadt bilden. Analysen wie diesen, sind in kleineren Städten wie Kassel schwer zu erstellen.

Dies erfordert Kommunikation und städtisches Verständnis, das nur in Kollektivität entstehen kann. Und doch leben weltweit schätzungsweise 258 Millionen Menschen nicht in dem Land, in dem sie geboren wurden. Sich in einer fremden Stadt zurechtzufinden, ist der erste Schritt zur Emanzipation und Integration von Migrant:innen in ihre neuen Heimat.

In Kassel z. B. entstand 2021 das Kollektiv ELAS, das sich aus Einwanderinnen aus Ländern wie Brasilien und Argentinien zusammensetzt, um post-hegemonische Karten von öffentlichen Räumen in Kassel zu schaffen, so dass man auf diese Weise den Zugang zu grundlegenden und wichtigen Informationen über Migrationsprozesse in der Stadt zur Verfügung stellen kann.

Mit Hilfe mehrerer kollektive Kartierungen, die im Rahmen des Stadtteilstadtfest Wesertor und das Meydan-Festival durchgeführt worden sind, hat das Kollektiv Espora nicht nur für ELAS Spenden mit gesammelt, sondern auch etwas dazu beigetragen, Informationsgrundlagen zu schaffen und die Unterstützungsnetze zu erweitern.

**WAS IST EIGENTLICH
INTEGRATION?**



**Wie KOMMT MAN
IN EINEM FREMDEN
LAND AN?**



SOLIDARITÄT

OLLA COMUNITARIA

DER GEMEINSCHAFTSTOPF, EIN SYMBOL DER KOOPERATIVITÄT

Für uns Lateinamerikaner:innen ist die Olla Comunitaria ein Symbol des Widerstands und des Kampfes gegen Ungleichheit. Zu Hause sind wir mit der olla comunitaria, also mit dem Gemeinschaftstopf, aufgewachsen. Die Olla, also ein Kochtopf (am besten riesig), steht als Symbol für das gemeinschaftliche Kochen, vor allem auf der Straße. Wir nehmen uns den öffentlichen Raum nicht um unser selbst willen in Beschlag, sondern weil wir mit dem Kochen auf der Straße ein Symbol der Zusammenarbeit und des Widerstands schaffen können.

Damals, zu Hause, waren unsere Mütter und Tanten, die sich auf diese Weise eine soziale Teilhabe in der Gesellschaft und in ihrem unmittelbaren territorialen Umfeld erarbeitet haben. Denn wenn Frauen auf der Straße kochen, den größten Topf nehmen, der ihnen zur Verfügung steht, Feuerholz sammeln und das Essen an alle verteilen, die es brauchen, entstehen weitere Räume der Zusammenarbeit, die sich aus den dringenden Bedürfnissen der am meisten ausgegrenzten Bevölkerung ergeben.

Der Gemeinschaftstopf ist also ein Akt der Solidarität. Sie ist aber auch ein Symbol für die lokale Aktion in der Nachbarschaft, was die soziale Teilhabe ermöglichen kann.

Sie ist aber auch ein Symbol des Gebärens. Die moralische Mutterschaft tragen wir in uns drinne, und wir gebären durch die Olla Comunitaria Kooperation in der Gesellschaft, die durch weitere Kooperation zur sozialen Mutterschaft wird. Aber die olla ist nicht alles, und sie ist nicht allein! Sie ist und wird immer die Entstehung einer gemeinsamen kooperativen Vernetzung sein.

Es geht also nicht einfach darum, den öffentlichen Raum zu bewohnen, sondern um eine gerechte Teilnahme an der Politik. Es geht vor allem darum, zu hinterfragen, warum die organisatorische Arbeit, die Fürsorge um die Nachbarn, die Pflege älterer Menschen, falsch ist, unterbewertet und als unpolitisch oder sogar als weibliche Arbeit gebrandmarkt wird. Warum wird das alles nicht als ein politischer Akt verstanden?



GEGENSEITIGKEIT

RED DE APOYO

EINE KOOPERATIVE VERNETZUN AUFBAUEN

Normalerweise haben Einwander:innen und Asylant:innen wenige oder gar keine Möglichkeiten, sich selbst in einer fremden Gesellschaft zu entfalten, denn wie können diese Menschen eine eigene Identität aufbauen, wenn sie am Rande der Gesellschaft leben? Dieses vereinte Dach, was als Symbol für Espora stehen kann, hatte während der documenta fifteen als zentrale Aufgabe die Aktivierung und Initiierung von Angeboten sowie die Kommunikation, Information und Vernetzung der unterschiedlichen Kollektivmitglieder. Während der documenta hatte jedes Mitglied die Möglichkeit einfach dazu zu gehören, ein Teil von etwas zu sein (ob bewusst oder unbewusst, ob jetzt Handeln oder einfach nur Nonkong machen).

So war Espora während der gesamten documenta eine Art Heim, in dem sich Menschen vieler Nationalitäten trafen, mit dem allgemeinen Ziel, eine Sprache zu teilen oder sie zumindest lernen zu wollen, sich gegenseitig zu unterstützen (z. B. Ratschlägen um das nächste Visum bei der Ausländerbehörde zu verlängern, mal eine Studienarbeit korrigieren, u. A...), die Aromen und Farben Lateinamerikas (neu) zu entdecken, sowie das typische Essen zu teilen. Allerdings ist das, was Espora als Kollektiv ausmacht, nicht die Anzahl der während der 100 Tage produzierten Kunstwerke oder Aktivitäten.

Was Espora ausmacht ist die Diversität der Begegnungen und Aktivitäten. Des öfter war auch die eigene Initiative spontan, einen Raum oder Örtlichkeit zu belegen, um z. B. Tarot-Karten zu lesen, oder eine **olla comunitaria** aufzurufen, um Spenden zu sammeln. Diese Freiheit wäre auch ohne den Rahmen der documenta fifteen nicht möglich gewesen, denn nur auf diese Weise war es möglich, sich offen und spontan an einem Ort zu treffen, ohne immer direkt die bürokratischen Wege einschlagen zu müssen oder vom Ordnungsamt weggeräumt zu werden.

Alles, was Espora als Kollektiv während der documenta erlebt hat, war also auch eine Lernerfahrung. Denn es waren die internationalen Kollektive, mit denen man in Kontakt trat, und die vielfältigen Gespräche über die aktuellen Themen, die den Espora-Kontext geformt haben. Dabei lernte man nicht nur über Kassel oder Deutschland, sondern auch über die eigene Herkunft kritisch nachzudenken.

Wenn alles wieder in Kassel zur Normalität kehrt und der Winter wieder einbricht, welche Räumlichkeiten sollen die kooperativen Vernetzungen unter Kollektiven unterstützen, und wie kann trotz allem eine öffentliche Plattform geschaffen werden, die es den Menschen ermöglicht, sich an diesen sozialen, kulturellen und künstlerischen Prozessen zu beteiligen? Im Bewusstsein dessen und auch der räumlichen Dynamik, die nach dem Ende der documenta in der Stadt Kassel immer besteht, hat sich Espora bereits vor dem Ende der documenta zur Aufgabe gemacht, jene Beziehungen, Kooperationen und Räume zu erhalten, die für das strukturelle Wachstum des Kollektivs während dieser Zeit wichtig waren. Denn es ist notwendig, Räume zu erhalten, in denen die verschiedenen Teilnehmer:innen die Möglichkeit haben, sich mit ihren politischen oder persönlichen Problemen Gehör zu verschaffen.

Es ist auch notwendig, das vom Kollektiv erlernte Wissen zur Verfügung zu stellen, sowie die Lehren des guten Zusammenlebens weiterzugeben. Nur indem vielfältige Räume und Orte geschaffen werden, die die Begegnung und den Austausch von unterschiedlichen Menschen fördern können, können marginalisierte Nutzergruppen und Minderheiten, ein politisches Bewusstsein und somit eine politische Autonomie erlangen. Nur so werden diese Gruppen in der Lage sein, ihr Schicksal selbst in die Hand zu nehmen und sich selbst zu entfalten.

Wie können die URBANE INTERVENTIONEN ESPORAS die KULTURELLE INTEGRATION VON MIGRANT:INNEN IN KASSEL FÖRDERN?

Freitag 16.12.22.
Kolumbianische Novena
18.00 - 20.30 h
special guests:
Äthiopien + ook_café

Samstag 17.12.22.
Spanischer
Weihnachtstag
18.00 - 20.30 h
special guest:
Eritrea

Sonntag 18.12.22.
Gottesdienst mit bolivianische Musik
11.00 - 12.30 h (Neue Brüderkirche)
special guest:
Sikuri Kassel

Montag 19.12.22.
Mexikanische Posada
17.30 - 20.00 h
special guests:
Iran,
Afganistan,
Inguschetien

Dienstag 20.12.22.
chilenischer Abend
17.30 - 20.00 h
special guests:
Jugendcafé (15.00 - 18.00 h)
Levante Gebiet

Donnerstag 22.12.22.
brasilianischer Abend
16.00 - 20.00 h
special guests:
feministisches Café
ELAS Kollektiv
Westafrika

◆ Espora lädt herzlichst zum lateinamerikanischen Weihnachtsfest ein:

Am 16. - 20. und 22. Dezember nehmen wir auch Teil an den Weihnachtstraditionen des Kollektivs mit. Zusammen teilen wir als Gastgeber jene typischen Gerichten und Klänge ihrer Herkunftsländern. Auch lernen wir andere Länder kennen, von denen man im Alltag wenig hört. Dieser Länder werden an jedem Abend unsere besonderen Gäste sein und mit uns einige ihrer Geschmäcker, Farben, Klänge und Traditionen in dieser Zeit des Jahres teilen. Also herzlich willkommen zu unserem kleinen Weihnachtsfest im ook_VisitorZentrum des STZWesertor und der Hoffnungskirchengemeinde! ◆

#beisammensein #weihnachten #weihnachtsfest
#lateinamerikanisch #äthiopisch #eritreisch #iranisch
#afganisch #inguschetien #levante

novenas,
posadas
gajos
y villancicos!

Das Kollektiv
Espora lädt
herzlichst ein:

Wo? Im
Stadtteilzentrum
Wesertor,
Weserstraße 26

mit der
Unterstützung
von:

NEU-NEW
14,95€

~~NO~~
Durchgang

12/2018

12/2018

12/2018

LOOK
12/2018

12/2018



우리 표류하자, 바람과 함께

Drift, with Wind

Dates 2022, June, 20th, 22nd, 25th
Location ook_visitorZentrum, Weserstraße 26 Kassel
Kite Flying 2022, June, 25th, Friedrichsplatz

June, 20th

1st session A-Group 2:00pm ~ 4:00pm

1st session B-Group 4:00am ~ 6:00pm (mit Jugendzentrum Wesertor)

June, 22nd

2nd session A-group 2:00pm ~ 4:00pm

2nd session B-group 4:00am ~ 6:00pm (mit Jugendzentrum Wesertor)

June, 25th

Kite Flying 1:00pm ~ 3:00pm (All Together!!)

"Gomsaegi (=dolphins) were flocking, and people in the old days were very scared, thinking that sharks were chasing after dolphins. We know now that they are kind, but when I meet them alone in the water, it is really scary. I was told to say "Bae Al Ro" if I saw dolphins outside or inside the water. One day, I went out to a very distant sea, and I went into a deep sea and it was very dark in front of my eyes. I came up with a substance, and three Gomsaegi came up to the water with me in the middle, and around me. But I didn't touch me with my tail, and I even came up with them, showing me their belly, so when I look at dolphins, I'm just calling "Bae Al Ro." When they really do, they show us their belly and pass safely."

* Bae Al Ro : It means "Under- Belly, Under- Belly" in Jeju

"Früher hatten die Menschen große Angst, weil sie dachten, dass die Haie hinter den Delfinen (Gomsaegi) her sind. Heute wissen wir, dass sie freundlich sind, aber wenn ich Delfinen allein im Wasser begegne, mache ich mir Sorgen. Mir wurde gesagt, ich sollte "Bae Al Ro" sagen, wenn ich Delfine außerhalb oder innerhalb des Wassers sehe. Eines Tages fuhr ich auf ein sehr weit entferntes Meer hinaus, und ich tauchte ein in die Tiefsee, und es war sehr dunkel vor meinen Augen. Ich kam mit einer Substanz hoch, und drei Gomsaegi umzingelten mich, aber sie haben mich nicht mit dem Schwanz berührt. Sie tauchten mit mir auf und zeigten mir ihren Bauch. Jedes Mal, wenn ich Delfine anschau, rufe ich nun einfach "Bae Al Ro". Wenn sie sich zeigen, zeigen sie uns ihren Bauch und schwimmen sicher vorbei."

* Bae Al Ro: Das bedeutet "Unter-Bauch, Unter-Bauch" auf Jeju.

"My rubber suit was torn by the buttocks. I thought, What did I hit? And then I did diving again. Something stuck behind me. I looked back and saw a turtle bit my ass, so I pulled a shell out of my net bag, and I heard that turtle is a third daughter of Ocean's Grandmother called like Yo Wang. When I meet a turtle while I am doing diving, I have to take out a shell to them, and I should not dive around there that day. There was a saying that if you keep this, you will be lucky for one day. Some days I pretend not to see the turtle and dive and come back and I regret it."

"Mein Gummianzug war am Gesäß zerrissen. Ich dachte, Was habe ich getroffen? Und dann bin ich wieder getaucht. Etwas blieb hinter mir hängen. Ich schaute zurück und sah, dass mich eine Schildkröte in den Hintern gebissen hatte, also zog ich eine Muschel aus meiner Netztasche, und ich hörte, dass die Schildkröte eine dritte Tochter der Großmutter des Ozeans ist, die Yo Wang heißt. Wenn ich beim Tauchen auf eine Schildkröte treffe, muss ich ihr eine Muschel geben und ich sollte an diesem Tag nicht in ihrer Nähe tauchen. Es gibt ein Sprichwort, das besagt, dass man einen Tag lang Glück hat, wenn man sich daran hält. An manchen Tagen tue ich so, als würde ich die Schildkröte nicht sehen, tauche und komme zurück und bereue es."

우리 표류하자, 바람과 함께

Drift, with Wind



ikkibawikRrr beschäftigt sich mit dem Meer, den Inseln und den tropischen Regionen. Wir haben tropische Spuren verfolgt auf verschiedenen Routen von Korea, über die Insel Jeju, über den pazifischen Ozean hinaus, zu den Inseln von Mikronesien, bis nach Indonesien.

Auf der Insel Jeju sammelten wir die Geschichten der Haenyeo (Seefrauen) und veranstalteten zusammen mit dem Jeju Dance Arts Center einen Workshop mit den Geschichten der Haenyeo in einer Grundschule.

Die Haenyeo säen, züchten und ernten Saatgut im Meer, ihre Aufgabe auf See ist die Landwirtschaft, nicht die Jagd. Die Haenyeo betrachten sich gegenseitig als Freunde und können im Meer überleben, weil sie miteinander verbunden sind. Das ist es, was sie als "Tauchen mit Gefährten" bezeichnen.

Sie lesen den Wind und spüren das Wasser. Sie sind nicht gierig nach irgendetwas, sondern bringen ihren Gefährten bei, wie sie sich an das Meer anpassen können.

Bei den Workshops werden wir die Geschichten der Haenyeo weitergeben und über unsere Ozeane sprechen. Der Himmel wird zum Meer werden und die Kreaturen werden wir dort zum Fliegen bringen. Die Wellen sind eins mit dem Wind. Wie der Wind weht, so wiegen die Wellen.

Lasst uns am Meer treffen. Wir wollen ihre Geschichten durch Meerestiere in Kassel erzählen. So werden wir uns treffen.

ikkibawikRrr
이끼바위쿠르르

ook

DOCUMENTA
FIFTEEN

such a good TEMPErature in Kassel

making tempe together
at ook_visitorZentrum,
Weserstraße 26
August 16, 2022
1pm CET

organized by:
ook_
lifepatch.id
#documentafifteen

POCO
PIC BY GGR

Concert & soundinstallation
Breathing Meditation
by Sonic Exchange

Ursel Schlicht (piano)
Catherine Sikora (tenor sax)
Andrew Drury (drums, percussion)

26 juli (premiere) 6pm-8:30pm
29 juli 6pm-7:30pm
31 juli (Improvisation aus der Stille) 6pm-18:30pm

Neue Brüderkirche
Kassel

ook_ GROUND DOCUMENTA FIFTEEN

Heike Wille
Dance

Sarah Bersmann
violin/electronics

Tamara Cortez
visual art

Ursel Schlicht
Piano

IMPROVISATION

CONCERT
WITH DANCE
AND GRAPHICS

18⁰⁰ hr. THURSDAY
15TH
SEPTEMBER

ook_visitor ZENTRUM

Open up the Archisite for Pray
Nagasaki Atomic Bomb Memorial Day
9. Aug. 2022

by livingroom for seed
spontaneous experimental ecosystem drifting

place: ook_visitorZentrum, Weserstraße26
special thanks: ook

<http://livingroomforseed.org>

Download the zines & books

VERKENNEN

ook_

Lumbung.space

Boeken

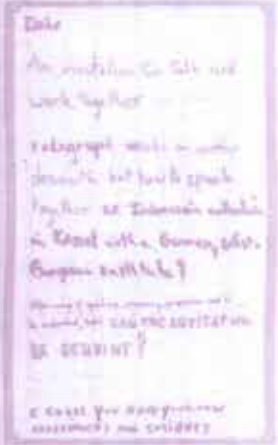
Categorieën

Auteurs

Uitgevers



ook_



1. First visitor

- neighbors groups in Kassel → Guest Host
- neighbors in Rotterdam → to continue
- international friends → passing the mic

2. Inhabited space

- to not clean out a space
- to be informal
- informal relations

3. Being alternative

- with whom
- what is alternative
- to stand also in a center
- challenge institutional behavior productivity

4. common ground

- collective of differences with
- to be able to speak from once
- + own language / initiative
- artist amongst others

GUEST ↔ HOST

meeting_invitatio[...]

Jatweng art
 Publication (Openbaar)
 Gudskul
 Fixer (Openbaar)

BOEKENPLANKEN

Uitgevers
 Auteurs
 Categorieën
 Boeken

VERKENNEN

**10. JUNI
11.**

OOK_VISITORIZENTRUM
WESERSTRASSE 26, KASSEL

FESTIVALITO!

**EINTRITT FREI
AUF SPENDEBASIS**

**LIVE MUSIK
INDONESISCHE KÜFA
WORKSHOPS
DRINKS
FAMILIE
KIDS
ART**

PROGRAMM: STEVE OGEDEGEBE - CUMBIA
CASSELERIA - RUI REIS - LAIR (DATIWANGI) -
DJ GRÖÖVY - COLORLABOR UND MEHR
MEHR INFO: @OOK_VISITORIZENTRUM

ook.
DOCUMENTA
FIFTEE

ook. Espora lädt ein:

**Sikuri Kassel - Konzert
Der Klang des Sumaq Kawsay**

So, 24.07.2022, 15:00

So, 28.08.2022, 15:00

So, 18.09.2022, 15:00

Eintritt frei

Ook_visitorZentrum,
Weserstraße 26, Kassel
(Stadtteilzentrum Wesertor, Saal oben)



Sikuri ist andine Musik in Form eines Dialoges im Kreis. Über diese gemeinschaftliche Form des Musizierens können die Prinzipien des Sumaq Kawsay (Gutes Zusammenleben) erlebt werden.



**Knarf Rellöm Arkestra
LIVE!**

**Kritik der
Leistungs-
Gesell-
schaft**

FR 17.6. 19⁰⁰

ook_visitorZentrum
WESERSTR. 26

SPEZIALGAST: ÖPNU

10. JUNIO

10 A. M. - 8 P.M

OOK_VISITORIZENTRUM
WESERSTRASSE 26, KASSEL

FESTIVALITO!

10:00 - 13:00 FAHRRADWERKSTATT
14:00 - 16:00 KLEIDERKAMMER
14:00 - PUPPET SHOW
17:00 - 20:00 TEPPICHKNÜPFEN
17:00 - KÜFA AUS INDONESIA
17:00 - SILKSCREEN WORKSHOP
(SIEBDRUCK)
17:30 - 20:00 CONSTRUCTION WORKSHOP
18:00 - STEVE OGEDEGEBE UND DIVINE
IMPACT SINGERS
19:00 - MEETING AT THE GARTEN AROUND
THE FIRE

ook.

DOCUMENTA
FIFTEE

MEHR INFO: @OOK_VISITORIZENTRUM

proud to host video's by the Refugee Art Project:

'Zeinab' by Zeinab Mir

'Neverending' by Tabz A

'Take it Easy' by MN

'Cleaning in Progress' by Miream Salameh



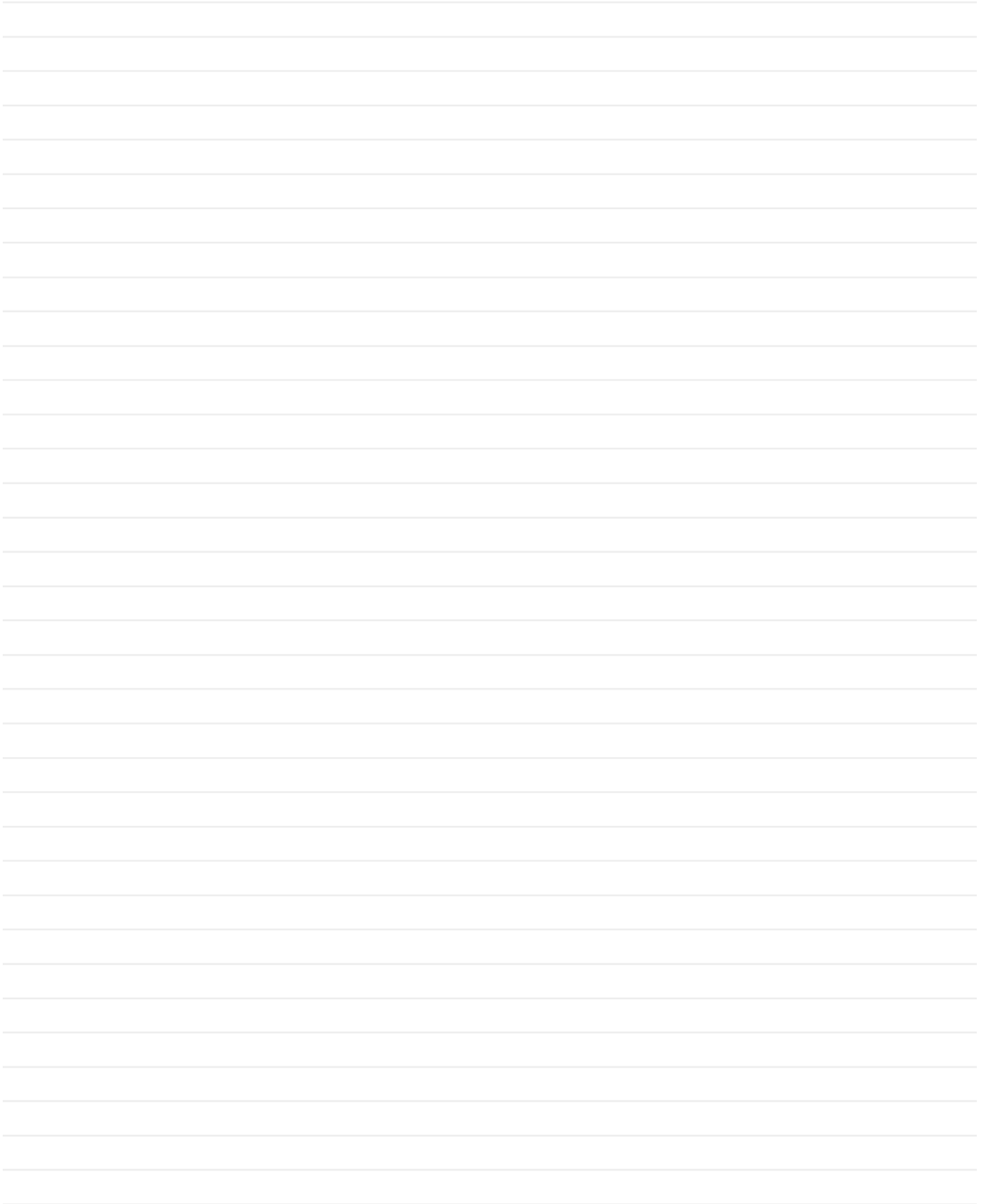
Refugee Art Project is a small, not-for-profit community art organisation dedicated to supporting people of an asylum seeker or refugee background through art workshops and collaborations.

The organisation began through facilitated art workshops in the Villawood Detention Centre in 2011 and is now based in the Thirning Villa studio in Ashfield, Sydney.

The organisation has engaged with people who came to Australia seeking protection from such countries as Afghanistan, Iran, Iraq, the Kurdish regions of the Middle East, Syria, Sri Lanka and Myanmar. In a spirit of collaboration, artworks are curated and shown in public exhibitions, online and in self-published zines.

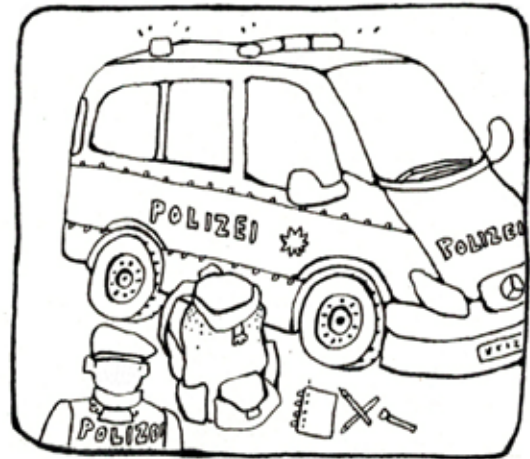
The intention is to facilitate the agency and self-expression of people of an asylum seeker or refugee background, to deepen public understanding about the refugee issue and the realities of Australia's detention regime.

[instagram.com/refugeeartproject/](https://www.instagram.com/refugeeartproject/)

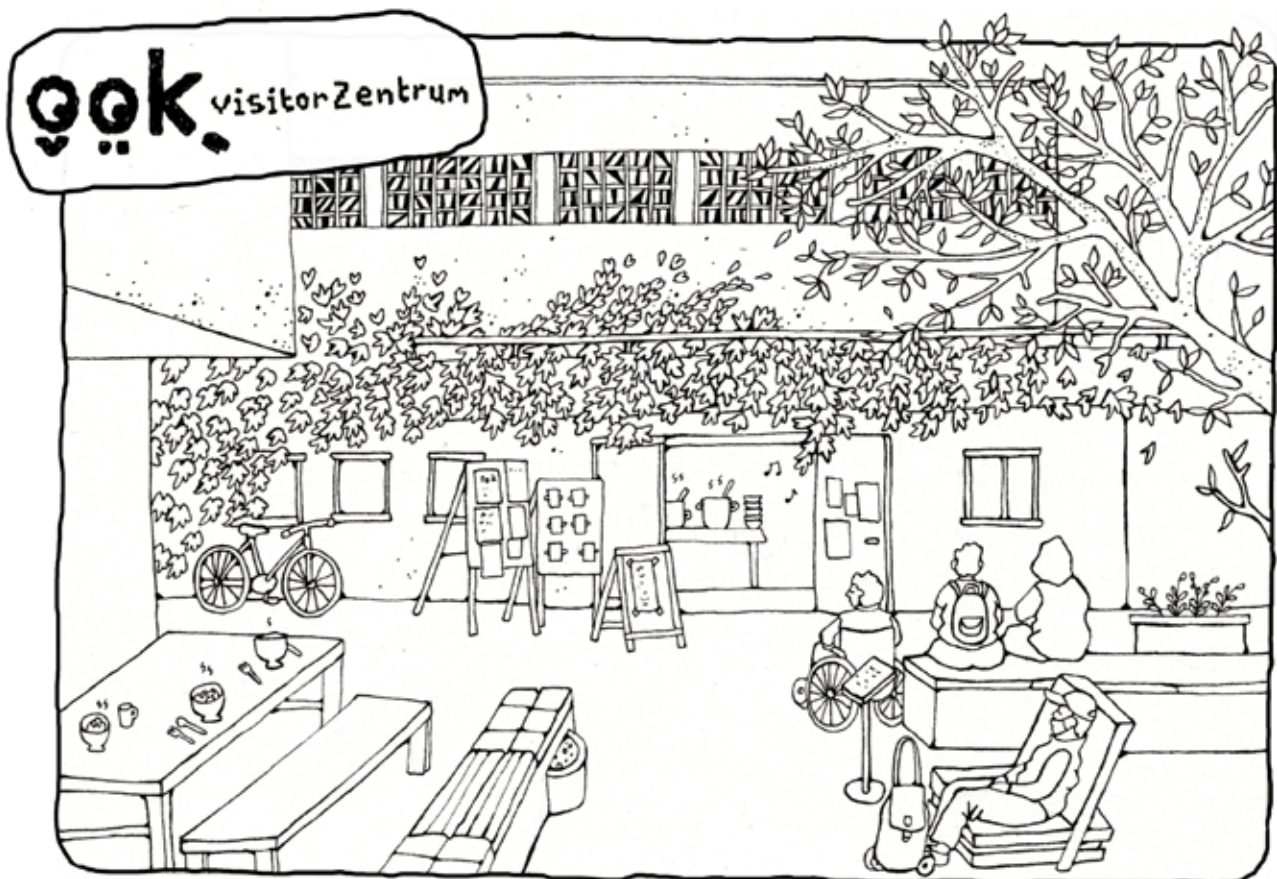




ANTI-WAR DEMONSTRATION OUTSIDE RURUHAUS AGAINST RHEINMETALL, A WEAPON MANUFACTURER IN KASSEL



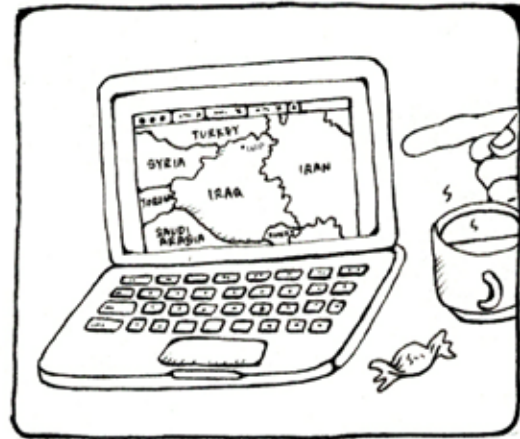
ON OUR WAY TO 'OOK ZENTRUM' TO PRINT ZEINAB'S COMIC ON THEIR RISOGRAPHIC MACHINE WE WERE STOPPED AND SEARCHED BY POLICE - SUSPECTED OF BREAKING INTO THE WEAPONS FACTORY



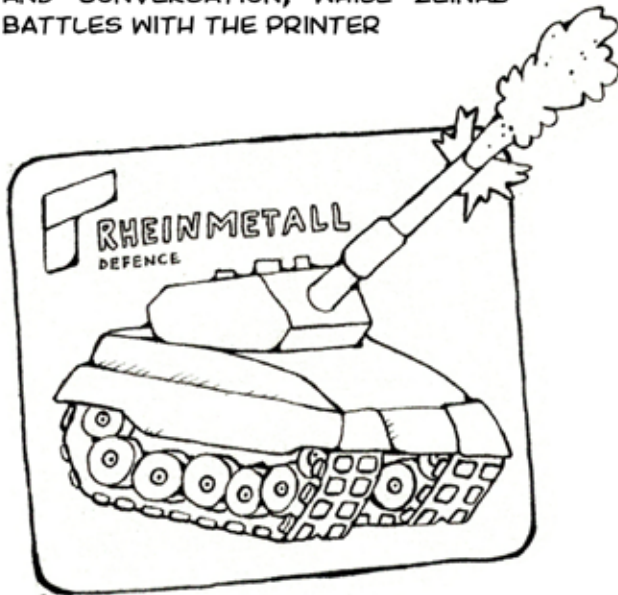
STARTLED AND SURPRISED WE REACHED THE YARD AT OOK, BUZZING WITH ACTIVITY... WHERE MEALS ARE SHARED, SCREENPRINTING, LOCAL COMMUNITY EVENTS AND CHURCH CHOIRS TAKE PLACE. HERE KASSEL RESIDENTS AND NEIGHBOURS GATHER AND COMMUNE ALONGSIDE THOSE ATTENDING DOCUMENTA, WHERE GUESTS AND HOSTS BECOME ONE ANOTHER.



WARM WELCOME FROM OOK NEIGHBOURS OFFERING CUPS OF COFFEE AND CONVERSATION, WHILE ZEINAB BATTLES WITH THE PRINTER



HOURS PASS BY AND STORIES OF LOSS, ANCIENT CULTURES AND FAR AWAY HOMELANDS FILL THE SPACE



GERMANY REMAINS THE WORLD'S FIFTH LARGEST EXPORTER OF WEAPONS, WITH SOME OF ITS BUYERS BEING THE US, UK, EGYPT BRAZIL, TURKEY, ISRAEL AND SAUDI ARABIA. ARMS COMPANIES PROFITEERING SHAMELESSLY FROM HUMAN SUFFERING, TERROR AND DESTRUCTION



PHOTOCOPYING AT OOK & SCREEN-PRINTING CART

IT MAKES ME WONDER ABOUT THE EFFECT OF SEEKING ASYLUM IN A COUNTRY THAT PRODUCES AND EXPORTS WEAPONS (LITERALLY AROUND THE CORNER FROM HERE) - WEAPONS USED TO DESTROY THE HOMES OF SO MANY

BIG THANK YOU TO EVERYONE WE MET AT OOK, FOR THE TIME SPENT TOGETHER - WE FELT VERY WELCOMED AND ENJOYED BEING WITH YOU.

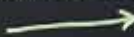
BY SUSIE EGG/REFUGEE ART PRJOECT







Performance



"Alles ist schon da"

"everything is already there"

by LangGaa Petz

week dates: ~~11/7~~ 11/7 - 17/7
 responsible: estefania + marielle (back up)
 ook_hosts:

Monday	1	2	3	4	5
12-15h	marianne**	Reinaart			
15-18h	ZEMENU	marielle	19h		
18-21h	ook_nongkrong		+ kassel neighbour meeting		
Tuesday					
10-12h	eltern**				
12-15h	elaine	Sobat			
15-18h	jugend**	Sobat	ZEMENU	Dalia	
18-21h	elaine				
Wednesday					
12-15h	Reinaart ^(K)	elaine	nathaly		
15-18h	Reinaart	elaine	marielle	Dalia	
18-21h	donata**	marielle	Hesham		
Thursday					
12-15h	Sergey ^(K)	Jawad	Fazel	Claudia	
15-18h		marielle			
18-21h	Hesham	marielle			
Friday					
12-15h	Nathaly				
15-18h	Stefan				
18-21h	Zemenu	Khalad	Stefan		
Saturday					
12-15h	mustafa**				
15-18h	mustafa**				
18-21h	mustafa**				



12/09 -
 18/09
 responsible
 ook_hosts

almu	Monday 12 sept	cafe-person	cafe/host	host	back up
					kristina
14-18h	ook_future meeting				timo
18-20h	ook_nongkrong				tyson
Tuesday 13 sept					
					gloria
					reinaart
11:30-15h	Sabine		Kristina		(sabine till 2pm)
15(16h)-18h	me_sobat		Gloria		marielle
18-20h	me_sobat		Almu		
Wednesday 14 sept					
11:30-15h	Kristina		marielle	Khalad	13:00 - 17:00 > Diakonie ticket
15-18h	Zemenu		Kristina		
18-20h	Zemenu Almu		marielle		
Thursday 15 sept					
11:30-15h	Claudia Barth		mona		
15-18h	Kristina		Almu		
18-20h	Kristina				
Friday 16 sept					
11:30-15h	Zemenu		Kristina		
15-18h	VON FEST/FERMENT FEST. KEIN HOSTING NOTWENDIG/NO HOSTING NEEDED				
18-20h	VON FEST/FERMENT FEST. KEIN HOSTING NOTWENDIG/NO HOSTING NEEDED				
Saturday 17 sept					
12-15h	Alan		Omar		
15-18h	Mustafa (16-18)				
18-20h	Mustafa		juejun		



Event

WORKSHOP 'NEIGHBOURING': HOW COFFEE CONNECTS BY OOK_

lumbung artist ook invites several members of the Take A Way collective from Rotterdam to share their coffee making rituals while talking about ways to build sustainable relationships across cultures in ones own neighborhood. All neighbors are welcome! Languages: English, Deutsch, Nederlands, Espanol, Amharic, and more.

photo: Martha Friedel

Take-A-Way

Take-A-Way is a neighbourhood initiative in the Tarwewijk, Rotterdam (NL) that aims to create an inclusive and supportive environment where people can share their talents and contribute in their own pace and on their own terms. Neighbours in the broadest sense of the word come together weekly at various locations to make coffee, share stories and design products.

The core principle of Take-A-Way is that everyone is allowed to make mistakes, always. There is a supportive community ready to lend a hand so that one is not left alone. Take-A-Way is not solely focused on producing end results, but is a longterm activity centered around three anchor points.

Firstly there is a commitment to building a communal platform where people from all walks of life help and support each other. Mutual aid is key: a voluntary exchange of resources and services for the benefit of the group is encouraged, but never assumed.

Secondly the gatherings emphasise on sharing stories and images. Getting together regularly and engaging in creative activities allows for new understandings and insights. In this way, friendships and a sense of belonging are fostered.

Finally, by selling their designs, the group also explores ways to generate and distribute wealth fairly. Not everyone has access to employment and income, making it impossible to meet basic needs. The Take-A-Way group tries to address this inequality and explores ways to deal with earnings differently.

@_take_a_way





thanks to:
Hassan (painter)
Frank (book curator)
Shane (maintenance
& repairs..)
and Manu :)



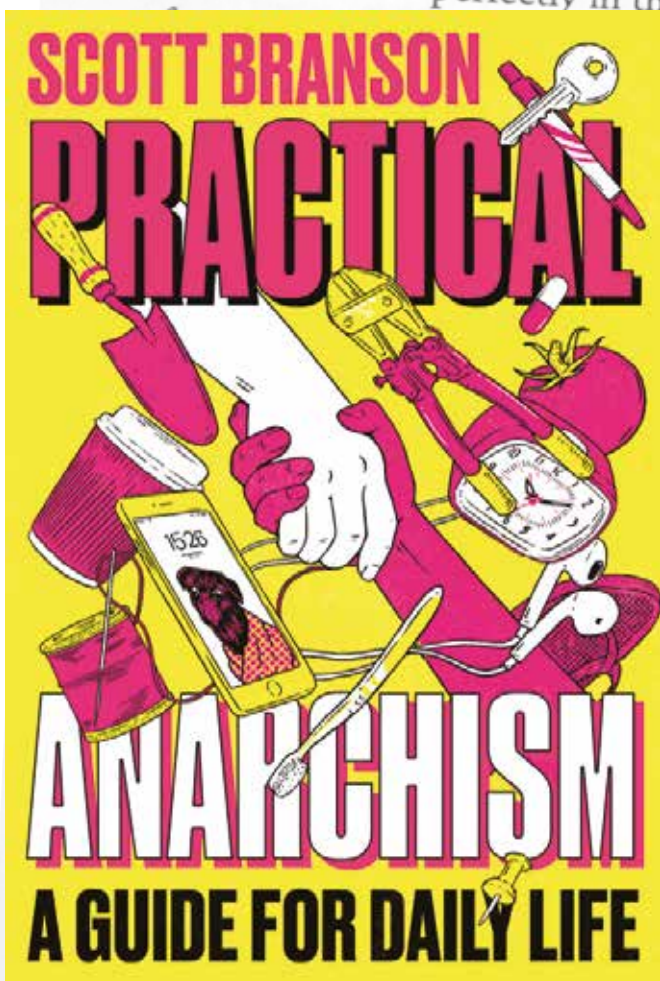
visitorZentrum | Weserstraße 26
sinnvolle und pro-active Begegnungen schaffen

Language / spräche:

Book of the month:

“Practical Anarchism” by Scott Branson

An early scene in Le Guin's *The Dispossessed* shows Shevek, the anarchist physicist and interplanetary traveler, as an infant pushing another child out of his sunny spot on the floor of the nursery. Shevek is literally fighting for his “place in the sun,” the phrase that accompanied Germany's aggressive colonial politics at the end of the nineteenth century. What Le Guin does so perfectly in this scene is to address head on the myth of nature and its tension with the process of care. The adult minding the children at she also picks him



king of anarchism. Branson draws on cutting-edge the messiness of activism to illuminate new ways society. The result is a practical guide to everyday revolutions—a real treasure”

d, author of *Anarchism: A Very Short Introduction*

ledge of Black and queer feminisms and decolonial it the state, *Practical Anarchism* is a powerful guide e collective manufacture of utopia now” phie Lewis, author of *Abolish the Family*

or liberation, optimistic and intensely motivating” inna, author of *The Government of No One*

t kaleidoscope, inviting us to shake up this world the endless array of beautiful possibilities” rukh Milstein, author of *Try Anarchism for Life*

ze it, but you are probably already practicing anarchism rom relationships to school, work, art, even the way you e, anarchism can help you find fulfillment, empathy and veryday.

uestions such as “should I steal?” to the big ones like cott Branson shows that anarchism isn't only something

as our place takes m

we do when we react to the news, protest or riot. With practical examples enriched by history and theory, this guide will empower you to break free from the consumerist trappings of our world.

Anarchism is for everyone. In reading this book, you can learn how to escape from patriarchal masculinity, norms of family, gender, sexuality, racialization, individual responsibility, and the destruction of our planet, and move toward sustainable living, mutual aid, and collective liberation.

Scott Branson is a queer and trans writer, teacher, artist, and anarchist. They translated Guy Hocquenghem's *Gay Liberation After May '68*, as well as Jacques Lesage De La Haye's *The Abolition of Prison*, and co-edited *Surviving the Future*. They also frequently co-host *The Final Straw Radio*.

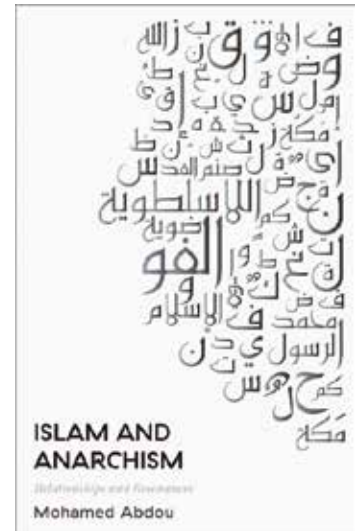
Living together



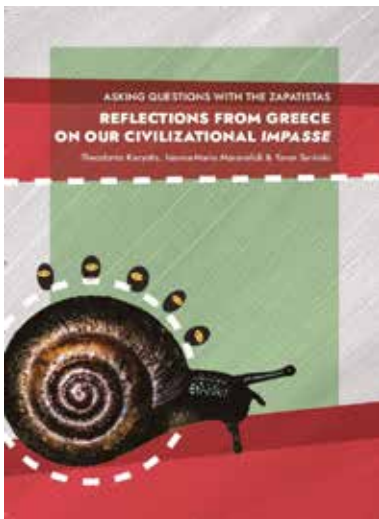
From Anarchist theory and pedagogy in the academy, to the practices of anarchists in the streets.



Written collaboratively as an experimental book sprint. The book relates to network media, tactical media.

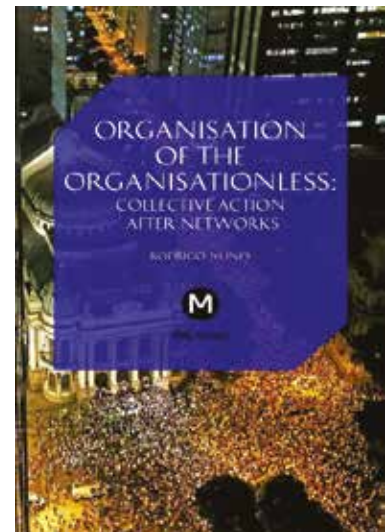


Disrupts two commonly held beliefs that Islam is necessarily authoritarian and capitalist; and that anarchism is necessarily anti-religious and anti-spiritual.

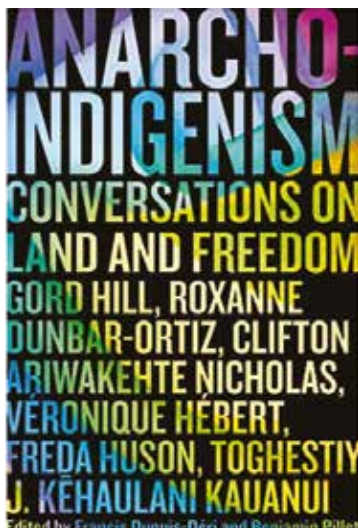


Through the Zapatistas visit to Europe, thinking together on grassroots movements and writing collectively.

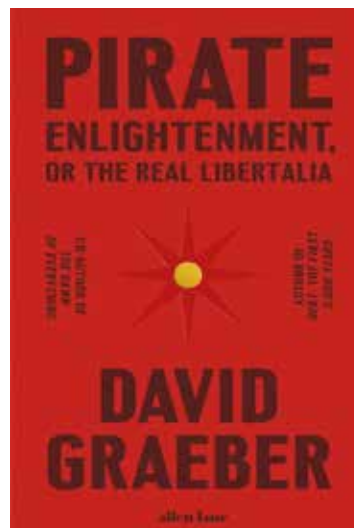
One of the focusses of *ook_* is refreshing an understanding of what it means to be #alternative with friends. Around reinaart's generation youth grew up feeling part of a counterculture, being against mainstream society. But what kind of alternative was it? Alternative to what, with whom, in which context? In general people took 'being alternative' for granted as if listening to certain music was enough. In this perspective, here a selection of books looking into other alternatives of living and organising together.



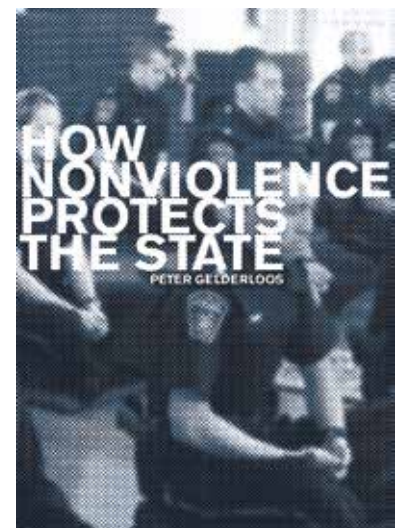
Rejecting the dichotomy of centralism and horizontalism that has deeply marked millennial politics.



Conversations about land and people and the use of language.



Posthumous work examining the societies of pirates as experiments in self-governance and democratic, progressive values.



Valuable insights in issues around pacifism and non-violence



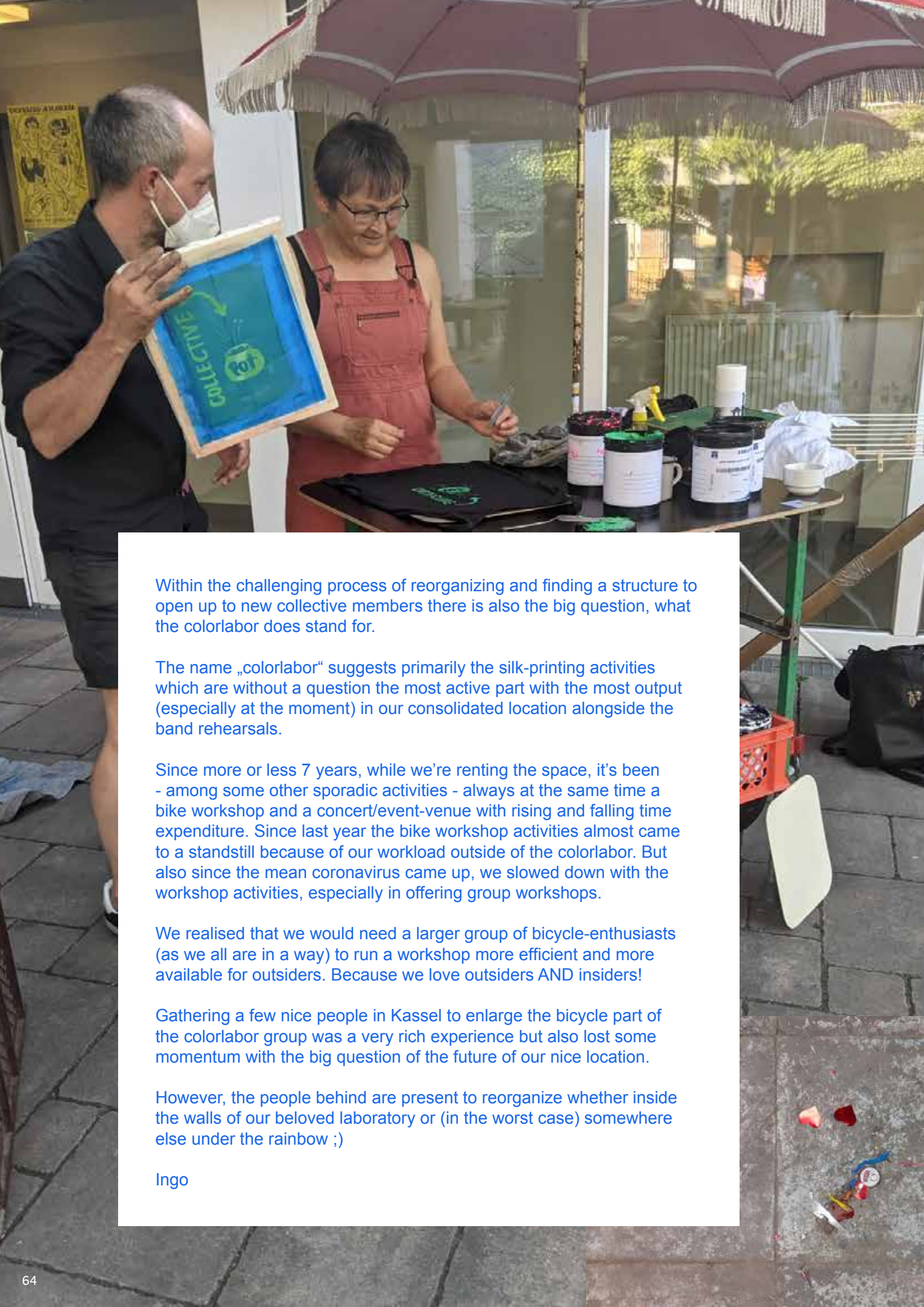
Elterntreff

Jeden Dienstag
von 9:00 – 10:30 Uhr
mit Frau Bachmann
& Frau Mohsen-Hamdan





schrein Plan B



Within the challenging process of reorganizing and finding a structure to open up to new collective members there is also the big question, what the colorlabor does stand for.

The name „colorlabor“ suggests primarily the silk-printing activities which are without a question the most active part with the most output (especially at the moment) in our consolidated location alongside the band rehearsals.

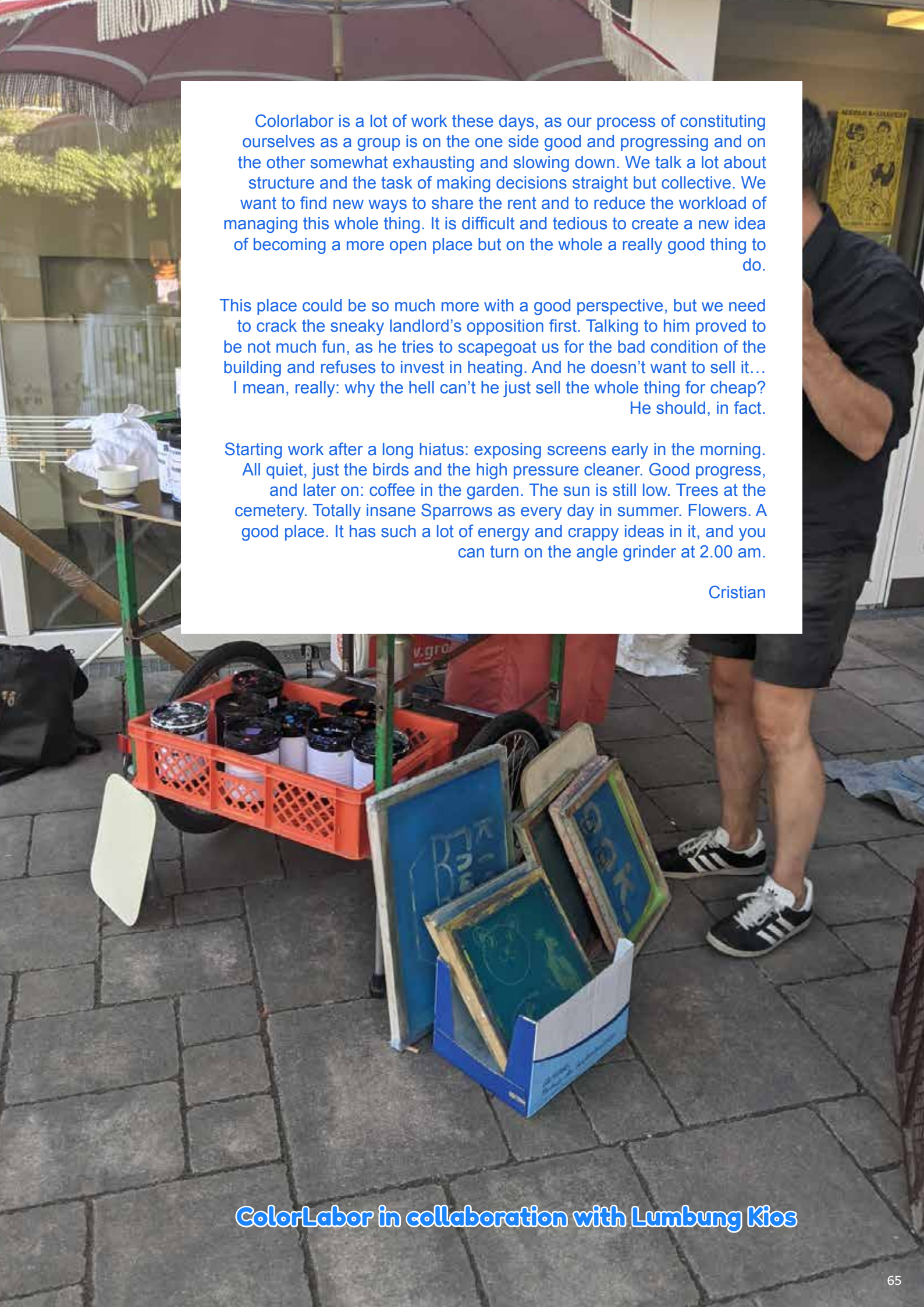
Since more or less 7 years, while we're renting the space, it's been - among some other sporadic activities - always at the same time a bike workshop and a concert/event-venue with rising and falling time expenditure. Since last year the bike workshop activities almost came to a standstill because of our workload outside of the colorlabor. But also since the mean coronavirus came up, we slowed down with the workshop activities, especially in offering group workshops.

We realised that we would need a larger group of bicycle-enthusiasts (as we all are in a way) to run a workshop more efficient and more available for outsiders. Because we love outsiders AND insiders!

Gathering a few nice people in Kassel to enlarge the bicycle part of the colorlabor group was a very rich experience but also lost some momentum with the big question of the future of our nice location.

However, the people behind are present to reorganize whether inside the walls of our beloved laboratory or (in the worst case) somewhere else under the rainbow ;)

Ingo



Colorlabor is a lot of work these days, as our process of constituting ourselves as a group is on the one side good and progressing and on the other somewhat exhausting and slowing down. We talk a lot about structure and the task of making decisions straight but collective. We want to find new ways to share the rent and to reduce the workload of managing this whole thing. It is difficult and tedious to create a new idea of becoming a more open place but on the whole a really good thing to do.

This place could be so much more with a good perspective, but we need to crack the sneaky landlord's opposition first. Talking to him proved to be not much fun, as he tries to scapegoat us for the bad condition of the building and refuses to invest in heating. And he doesn't want to sell it... I mean, really: why the hell can't he just sell the whole thing for cheap? He should, in fact.

Starting work after a long hiatus: exposing screens early in the morning. All quiet, just the birds and the high pressure cleaner. Good progress, and later on: coffee in the garden. The sun is still low. Trees at the cemetery. Totally insane Sparrows as every day in summer. Flowers. A good place. It has such a lot of energy and crappy ideas in it, and you can turn on the angle grinder at 2.00 am.

Cristian

AUERBLICK-ZINEFEST

COMICS, ZINES, ILLUSTRATIONEN & MEHR!



15.-17.07.2022, 14-18 UHR

OOK_VISITORCENTER, STADTTEILZENTRUM WESERTOR, WESERSTR. 26, 34125 KASSEL.
ORGANISIERT VON DER ILLUKLASSE KASSEL

ILLUSTRATION: GEORGINA MOWWE



KIRSCHEN

ABOUT
ZINES

draw yourself

write something here - "Hello" is an option

my name is

write your name here

your business card says...

the top 3 global causes that matter to me are...

1 _____

2 _____

3 _____

you know what to do here...

and here

draw yourself

write something here - "Hello" is an option

my name is

write your name here

your business card says...

the top 3 global causes that matter to me are...

1 _____

2 _____

3 _____

you know what to do here...

and here



write something here - "Hello" is an option

my name is

write your name here

your business card says...

the top 3 global causes that matter to me are...

1 _____

2 _____

3 _____

you know what to do here...

the top 3 stereotypes that annoy the s@!+ out of me that i want to change are...

1 _____

2 _____

3 _____

and here

the top 3 global causes that matter to me are...

1 _____

2 _____

3 _____

you know what to do here...

the top 3 stereotypes that annoy the s@!+ out of me that i want to change are...

1 _____

2 _____

3 _____

and here

one of Abdul Dube's contributions

COOKING SOMETHING UP



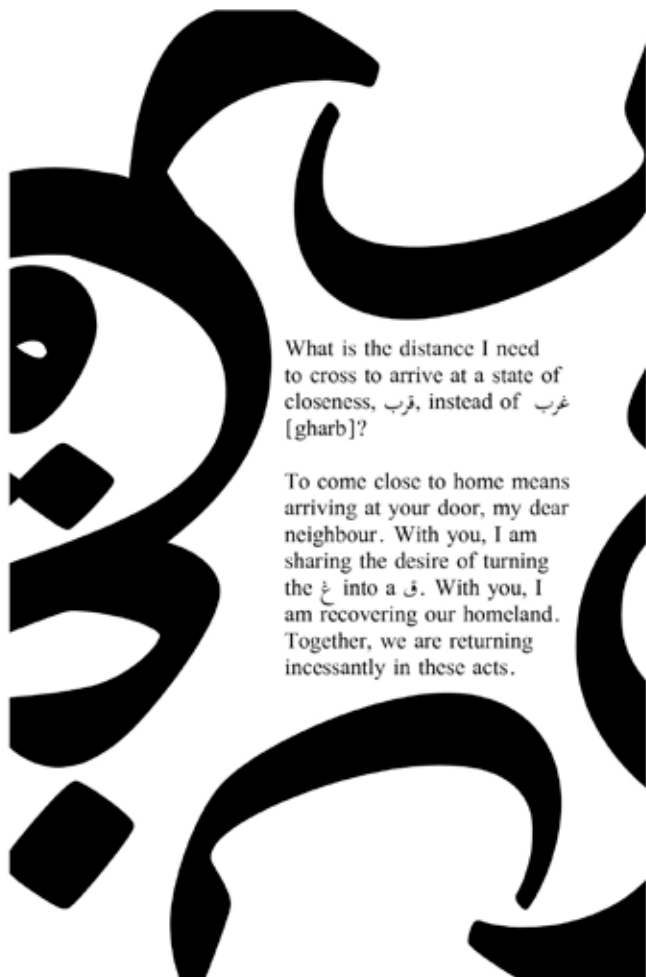
- What is today's topic?
- Revolution.

Introduction

Cooking something up:

1. to prepare (food) for eating especially quickly
2. to invent (something, such as an idea, excuse, etc.) to deal with a particular situation

A cookbook suggests, gives gentle guidelines, and inspires. Fragmentary in nature it does not rely on systems, the instructions it gives are not intended to be normative, they entice rather than enforce. A cookbook can be read in a non-linear fashion, pages can be skipped, the reader is invited to find their own way around the book and decide which parts to integrate and which to ignore. Cookbooks mostly find their purpose in the private sphere of the kitchen, a space where the reproductive labour so often assigned to women takes place. Reproductive labour as such - cooking, cleaning, caring - is mostly taken for granted, it is not remunerated with the wages that characterize the activities understood as labour. Apart from the lack of recognition, persons engaged in reproductive labour are denied the income necessary for self-sustenance in a money-based economy, resulting in a situation of dependence and precarity. We envision the cookbook as a tool to



What is the distance I need to cross to arrive at a state of closeness, قرب, instead of غرب [gharb]?

To come close to home means arriving at your door, my dear neighbour. With you, I am sharing the desire of turning the غ into a ق. With you, I am recovering our homeland. Together, we are returning incessantly in these acts.

FULL MOON SOUP

On the 20th of September we had dinner at Julia's home in the Quid Mathenese neighbourhood. We cooked and ate pumpkin sweet potato soup and home-made sourdough bread and drank tea from St John's wort flowers that Carla picked. That Full Moon night we had our first dinner, so we barely knew each other. The warming taste of cinnamon and turmeric kept us comfortable inside, while on the outside autumn was about to announce itself. Initially, we had agreed on preparing presentations, but soon we found out that letting the conversation meander, laughing, and knitting also elusive links between our experiences and concerns, was a more rich and meaningful approach to studying, eating and digesting together.



SALAMANTRA

Ariel Orah (Soydivision)

Interactive and performative sound installation

N°2 : Kassel 25_06_2022

51.3127° N, 9.4797° E

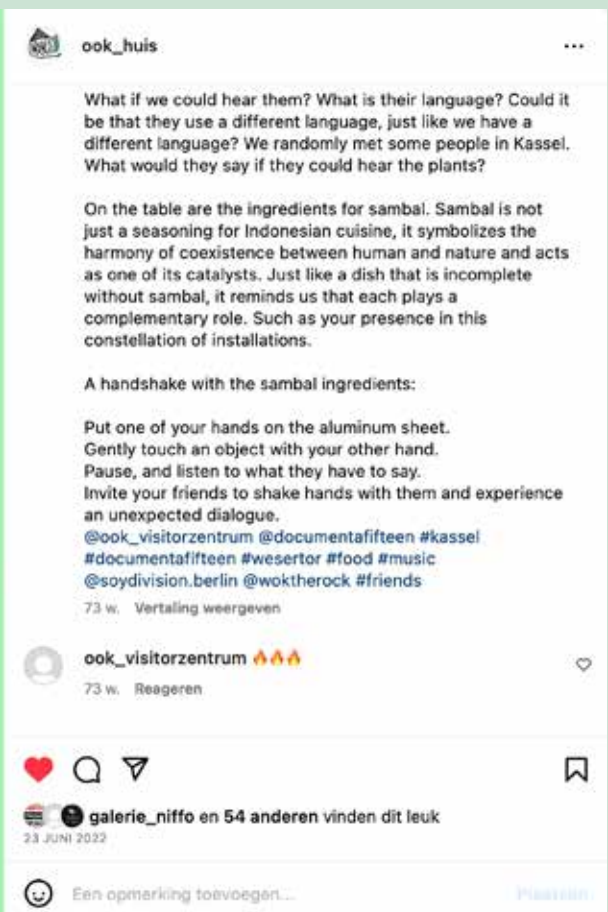
Was wäre, wenn wir sie hören könnten?
Was ist ihre Sprache?

Könnte es sein, dass sie eine andere Sprache benutzen, so wie wir eine andere Sprache haben? Wir haben zufällig einige Leute in Kassel getroffen. Was würden sie sagen, wenn sie die Pflanzen hören könnten?

Auf dem Tisch stehen die Zutaten für Sambal. Sambal ist nicht nur ein Gewürz für die Indonesische Küche, es symbolisiert die Harmonie des Zusammenlebens zwischen Mensch und Natur und wirkt als einer ihrer Katalysatoren. Wie ein Gericht, das ohne Sambal unvollständig ist, erinnert es uns daran, dass jeder eine ergänzende Rolle spielt. So wie Ihre Anwesenheit in dieser Konstellation von Installationen.

Ein Händedruck mit den Sambal-Zutaten:

Legen Sie eine Ihrer Hände auf das Aluminiumblech. Berühren Sie mit der anderen Hand sanft einen Gegenstand. Halten Sie inne und hören Sie zu, was sie zu sagen haben. Laden Sie Ihre Freunde ein, ihnen die Hand zu geben, und erleben Sie einen unerwarteten Dialog.





Maki
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is also
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- 600 g
- 5 table
- 1 teasp

Soak the
split them
to the surfa
until most h

Step 1: S
Soak the soy
split them by s
to the surface
until most hulls

Step 2: Coo
Put the beans in a
cook for 30 min. D
pot on medium heat
cool down to below



How to make tempeh

Making tempeh is very easy. Here we explain how to make
the traditional tempeh as it is consumed in the country.
is also the most popular tempeh in other countries.

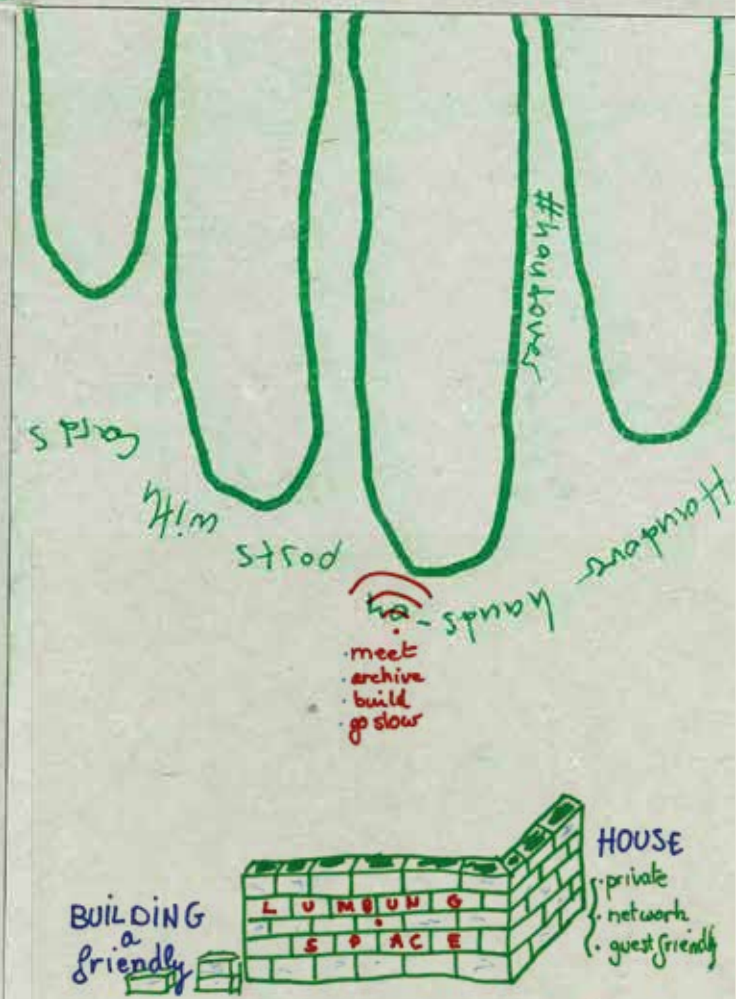
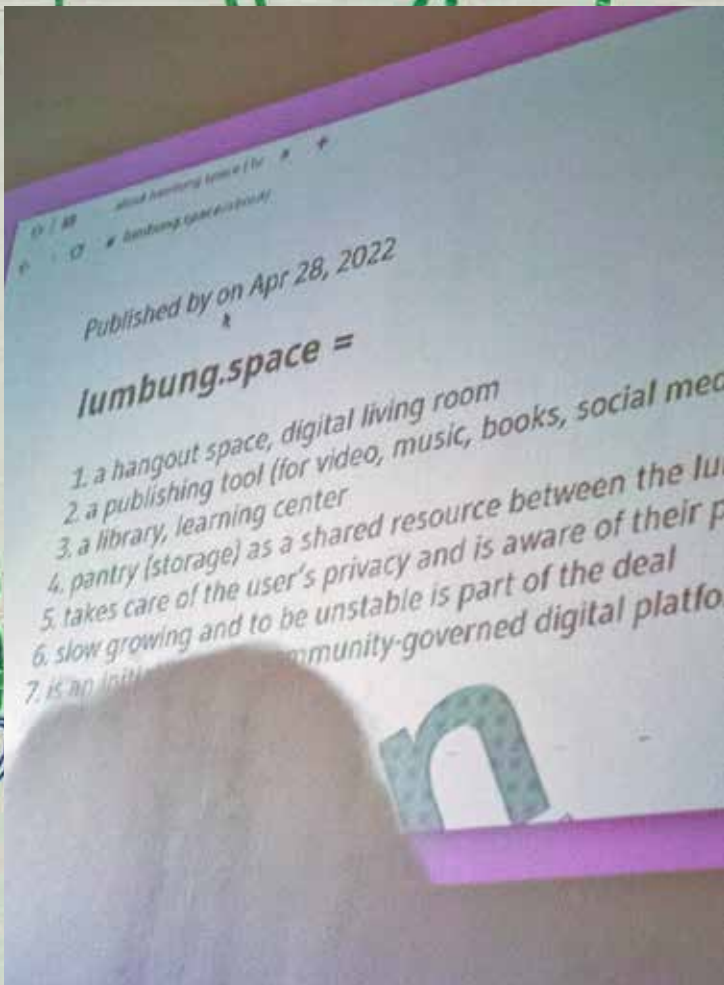
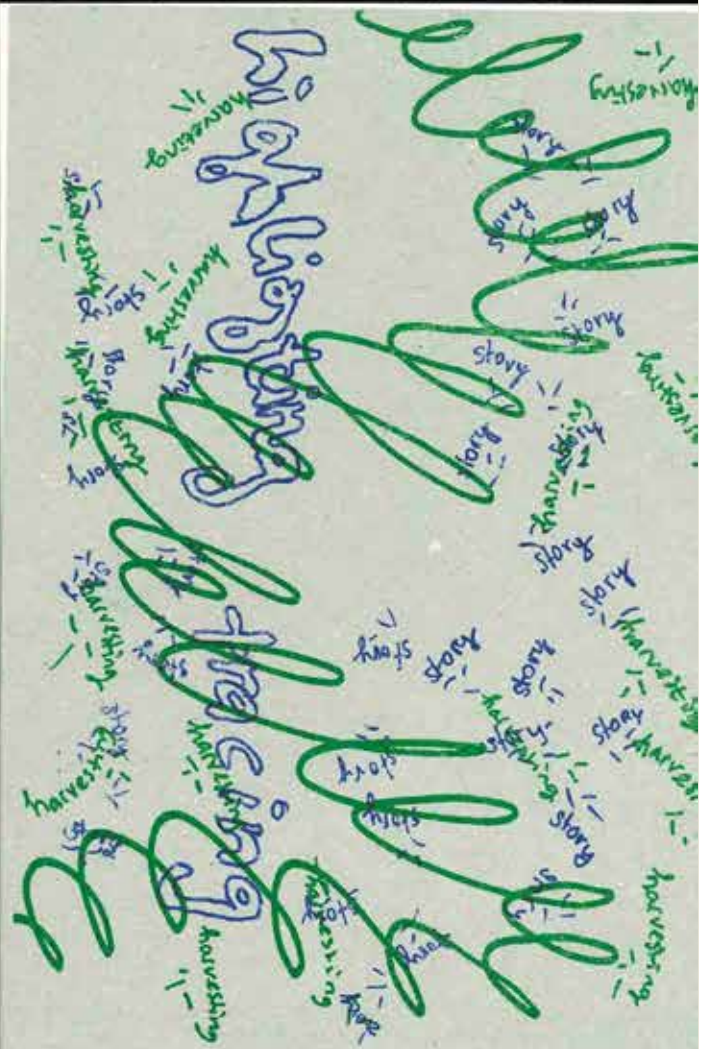
following ingredients:

- 600 g whole dry soybeans
- 5 tablespoons vinegar
- 1 teaspoon (about 3 to 5 grams) fr

Soak the soybeans in 2 liter wa
split them by squeezing them
to the surface, then pour
until most hulls are re

Step 1: So
Soak the so
split them
to the
unt

lumbung.space | harvested by varia.zone



lumbung.space | harvested by varia.zone

sobat goes digital, online sobat, and ook_online hosting:

pool resources and never give up

It all started with the sobat goes digital.

We were a group of sobat-sobat (Indonesian for friends/companions): Art mediators working for the education department of documenta fifteen. We were mostly trained to provide so-called Walks & Stories, which were exhibition walks through venues for visitor groups that booked and bought this additional offer. As sobat goes digital, we conceptualised and implemented online mediation formats. We arranged video calls where we collectively digitally harvested, discussed important themes from the exhibition, showed live footage and videos and provided contextual information.

We followed a basic structure and we worked with three to five roles: a host, sitting in a quiet room and taking care of the moderation; eventually a co-host to co-moderate and interact with the host; a cameraperson, equipped with a good mobile phone, a gimbal and a headset; eventually a co-cameraperson to clear the way, answer questions and support during the very crowded days and a tech host taking care of a smooth user experience (e.g. spotlighting images, letting people in, moderate the chat, welcome the latecomers and share audio/video resources). This setting enabled us to offer different experiences for our online visitors and participants than for visitors on site. We could film small details from unusual perspectives, show films and videos directly via screen sharing and interview some of the artists live from the exhibition spaces. For example, as we focused on the practice of nongkrong (to chill out together), we once invited some friends from Gudskul to have a live discussion with us from their space in the museum Fridericianum.

We, sobat goes digital, came together based on our previous experiences and our desire to make documenta more accessible by exploring digital mediation channels. We saw live online formats as an option to reach out to different audiences, especially to those who, for various reasons (e.g. Covid restrictions, visa issues, travel costs), were unable to visit in person. Although many European art and cultural institutions had invested many resources in online mediation formats during the pandemic, the learnings of this emergency phase did not seem so important for documenta fifteen. Digital tours had been planned from the start, but before we stood up for them, no one in the leadership positions had taken the responsibility to make them happen. The exhibition could open and regularly host visitors on site so who needed to spend time and energy on online formats?! Nonetheless, they let us put so much effort into trial and error. Could it really be, that the institution was not interested in backing us although we were ready to start?

Most of the time we devoted to the project was spent in long negotiations. We had to contact and link various departments, understand and comply with their expectations. A big wish of ours was also to offer the formats for free with the option of a donation (e.g. buying a solidarity Ticket to allow someone else to enter for free) which turned out to be a major hurdle because of various institutional limitations.





After more than a month of discussions, the finance department of documenta gGmbH declared that because digital Walks & Stories had already been included in the budget, they could not be offered for free. Each participant should pay 10€. The group decided to give in to these conditions only for some of the planned formats and parallelly found a way to offer online hosting free of charge via the `ook_visitorZentrum` and the `ook_me_sobat` collective. Moreover, after another straining back and forth, Viviane Tabach and Consuelo Arévalo managed to offer just one type of format, their program "Seeding Collectivity in Latin America", as "Soli Digital Walks". These became a counterpart to the "Soli Walks", the analogue Walks & Stories that were already offered free of charge.

In total, we planned over sixty digital meetings with around nine different formats. These focused, for example, on the practice and values of `lumbung`, online `nongkrong`, collectivity and zooming into one specific position or overarching theme of documenta fifteen. Our individual approaches merged in a collective way of hosting a live event for guests who otherwise could not be together at the same time in the same place. We offered formats in German, English, Portuguese, Spanish, Italian, Indonesian, Arabic and Farsi.

Yet this was only possible due to a battle on resources, agreements and responsibilities that took several months of endurance, bricolage and thinking outside the box. We, `sobat-sobat` - "low key service workers" as one artist called us - did not have the freedom to offer an educational program for free as many of the artists were doing. The structures of the education department were too tightly embedded in the commercial and institutional logic of this mega exhibition to allow for such decentralised initiatives inside the institutional structure of documenta gGmbH. Still, in the end, we managed to make interests and aspirations converge with the available resources. For example, the `ook_online` hosting gang grew out of an intersection of the `sobat goes digital` group and the `ook_me_sobat` collective as some of us were active in both groups. This way, it became possible to offer online hosting formats free of charge as 'artistic' events for the public program of documenta fifteen.

The `sobat-sobat` with an employment contract were still being paid by the education department to support the `ook_visitorZentrum`, which implicitly included the online hosting. In fact, this solution was also a work-around to be able to offer mediation formats for free. As the institutional pressure increased, it became a balancing act to use the resources provided by the

education department (equipment and parts of our paid working time) for a project that wasn't supported by the institution but so very dear to us, the artists and the audience. We ended up working in our free time to develop new content and approaches. Finally, we could use some money from the pot of the `ook_me_sobat` collective to pay for some of our working hours (especially for the freelancers).

To be coherent, we tried to detach the online hosting from the technical infrastructure of the education department as much as possible. For example, we used the digital `nongkrong` area and the video call client at `lumbung.space`. In the process, we got to know more about its infrastructure and about the strategies adopted by the `lumbung` community: How they found ways to share the resources of documenta gGmbH, while maintaining a critical distance to its hegemonic power and consolidating an independent community. It has been a great and inspiring experience to follow the open-source ethos of `lumbung.space`, exploring its whole cosmos and implementing something new, welcomed and supported by its community. Thank you very much to the `lumbung.space` team! At the same time, we soon struggled with the technical limits of the platform. Until then, there had been no need for it to

provide tools for events like our online hosting (e.g. a stable software for video calls). We found a way to adjust to the given situation, but this required again additional time and energy and could be further developed in the future.

For the `ook_online` hosting, we built on our experience during the online Walks & Stories and we had the chance to experiment even more than in the regular formats. Especially

the fact that they were free of charge enabled a certain spontaneity: We could offer short-notice additions to the program and share the platform with more `sobat-sobat`. We experimented with different digital and analogue rooms. For example, we left one laptop with a headset unattended for anybody currently hanging out in the café at `ook_visitorZentrum` to join the conversation. We are extremely thankful for the opportunity that the `ook_visitorZentrum` gave us to experiment with live online formats. We treasure this experience and we hope to keep sharing and improving together our online hosting knowledge with the `lumbung` community and beyond.

The online `sobat` group was composed of Baharak Omidfard, Barbara Wiebking, Chiara Giardi, Consuelo Arévalo, Gudrun Ingratubun, Katharina Kern, Norgard Kröger, Paola Pietronave, Sarah Steiner, Saskia Kaffenberger, Vanessa Wiechmann and Viviane Tabach.



Latest episodes


https://sounds.lumbung.space/channels/portablewho/

ook

ook_portablewho
portablewho@sounds.lumbung.space

Play Subscribe

No description available



Wir haben vieles gesehen und Eindrücke bekommen, vielen Dank!

Vielen Dank!

treffen mit Reza :)

Ja, klappert!

hab einige Eindrücke bekommen. Sehr sympatisch für auswärts die nicht vor Ort Besuch können

Es war sehr interessant, dass wir gestern live bei der documenta sein konnten! Es entsteht viel Atmosphäre.

Vielen Dank für den Rundgang!

freu mich auf die digi

wo und wie ist die Idee von lumbung realisiert?



ook_audio tour by zemenu № 2 [RAW uncut]



ook_audio tour by zemenu № 1 [RAW uncut]



22-07-22 ook_percussion excerpt from Percussion Workshop mit Rui Reis



ook_audio tour by sobat № 3 [RAW uncut]

OOK

3 SEPT. 2022
JAM 4 SORE WIB
JAM 11 PAGI CET

OOK_ME_SOBAT
MENGUNDANG...

JALAN2
ONLINE
KE D15

DAFTAR DI:
OOK_ONLINE-HOSTING@POSTEO.DE

documenta sein konnten! Es entsteht viel Atmosphäre.

LET'S LUMBUNG TOGETHER!

Es war spannend gestern, die Stimmung der documenta mitzubekommen. Vielen Dank für die Mühe!

bin gespannt auf den digitalen Rundgang!

Vielen Dank!!!

Beim Spruch auf der Tischdecke bin ich stehen geblieben "overworked and underpaid"

ist documenta Effen beliebt in Deutschland?

vielen Dank für die Führung, es war sehr spannend, die live Stimmung zu erfahren!

Ich bin gespannt auf den digitalen Rundgang!

Vielen Dank!!!

Beim Spruch auf der Tischdecke bin ich stehen geblieben "overworked and underpaid"

ist documenta Effen beliebt in Deutschland?

vielen Dank für die Führung, es war sehr spannend, die live Stimmung zu erfahren!



11:49 88% **ook_me_sobat** 9 Mitglieder

Momentaufnahme von Dienstag, 26.07.2022:

... all over the place... and trying not to fall apart!

Vielen Dank!!!

Momentaufnahme von Dienstag, 26.07.2022:

... all over the place... and maybe falling apart?

Voten wir?
Ich bin für die version mit "??" Weil das mehr nach verwirrt und durcheinander sein aussieht. Lockerer auch irgendwie.

v G

Sind viele Künstler bzw. Kunstkollektive tatsächlich zur Installation nach Kassel gekommen?

Danke für die ganze Mühe! Bin heute wieder sehr gespannt



Bad Politics + Good Ice Cream

พบกับ ไอติมรสพิเศษ



09.08 17:00 CET

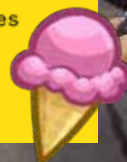
แวะมาชิมกันได้ในงาน

DOCUMENTA
FIFTEEN

lumbung artist ook hosts a wicked exchange of bad politics with good ice cream—or is it good politics with bad ice cream? Together with friends from Southeast Asia and Latin America, they mourn over mutual sociopolitical struggle while tasting bespoke weird ice creams representing flavors from their home regions. Flavors may include wasabi-chili, Chilean protest completa, Thai anchovy with three finger tiramisù, soya sauce honey, Hong Kong tear gas with toasted sesame, and more.

INVITED GUESTS

- Namkheun Collective
- Thalay.eu
- 黑書眾 Black Book Assembly
- 阅览室 Reading Room
- 半路咖啡 Halfway Cafe
- Carolin Angulo Hammes
- Naomi Segal
- Clara Jo
- Satsuki Imai





"Das dauert bei uns, wir sind eine Institution."

**"We are building it
while practicing it"** - ruangrupa

*"it's more like a
dance than a clash"*

As COLLECTive REFLECTive

we have been researching the organisational structures and working practices of ruangrupa developing documenta fifteen since the beginning of 2021. Our intention was to explore, document and practice documenta fifteen's very own dynamic and practices. Through an artistic and exploratory research process we have gathered knowledge over time and in interaction with documenta fifteen's places, spaces and its ecosystem of people. Throughout the 100 days we gathered a lot of material. The first materialization is the master thesis "Concrete and Water, documenta fifteen as an Atmospheric Phenomenon" and we are happy to share some first impressions here.

Hannah, Jana, Friederike, Coco & Luca Marie

sobat, d15 venues – observing, sometimes overhearing conversations. For that we had an all we took photographs and

Concrete and Water

documenta fifteen as an Atmospheric Phenomenon

preview!

involved in the everyday of d15 venues in contact with both parts of the department organizing the Guards and its internal processes as well as the d15 audience visiting the venues. For another, as part of our work as COLLECTive we were associated with the d15 venue ook_visitorZentrum. Ook_ is a conglomerate of diverse collectives brought together by reinaart vanhoe who provided his invitation to d15 as a platform to create together. Ook_visitorZentrum is a communal space inhabiting the Stadtteilzentrum and church of Neue Brüderkirche experimenting with how to activate a space with everyday

be together, how we co-exist, how we cohabitate" (Eric, Curatorial, July 25 2022). Lumbung values such as being generous, in solidarity, loyal, trustful, humorous, playful and transparent make up the tonality of interactions with each other. Thinking about community building as an atmospheric *worlding* therefore places less emphasis on social affinity or fixed identities, but rather on the continuity of the small, nuanced, sensual, sometimes even ephemeral. The aspect of time, in the sense of allowing processuality, is crucial in ruangrupa's concept of community and essential for a growth of relations to bonds into friendships. Being intentional about these atmospheric practices points to their active quality, by intentionally engaging in them subjects form *worldings*, they world.

Saturday, May 21 2022

the future is now

With about 15 people we're sitting in the overgrown garden of Neue Brüderkirche around a campfire. The evening is bright and curious, breathing dreams, plans, ambition, possibility. Karl introduces everyone, we present our initiatives and how we are connected to the ook_ collective. Aditya's partner Carla cooked Indonesian food, Javier gives an overview over the plans for the visitorZentrum and its resources, Anouk presents the first Glossy magazine and possible future editions, Solveig simultaneously translates from English to German. Karl reminds everyone to not do anything just for the 100 days, all that is done should have a purpose beyond. We don't have much budget, but money for everything that is needed. There is no pressure despite the abundance of plans and projects. There are no deadlines. It's fun. It's fun to hear about all the plans, it's fun to get to know new people, it's fun to so easily be welcomed as a part of something. Being part of something, feeling part of something – I can enjoy it as an end in itself as well as acknowledge a bigger purpose. Several languages mix into one conversation: German, English, Dutch, Spanish, Indonesian, somehow everyone can follow each other. Is it possible to feel understanding? Right now, I do.

the d15 audience and the immediate way that outlasts the 100 days of the organizational meetings pre- and during the week in July and helping and participating in meetings and being in Berlin but also more broadly lumbung

for the everyday implications August 04 2022 retrospective
see that the institution is not ready for it. ... There is a blunt message and background information that has been before they do it? That they don't know how to show art because they love, its happenings, issues and
it's a mistrust in the ability of ruangrupa and the invited artists.

34

tion and the German cultural world ... so the production needs to still be nothing, fear that it will not be a good documenta and not which is hard, I understand that. But everything was guided towards 100 days and everything what ruangrupa did was to be successful time in a sustainable way. ... The institution also did not listen, ing."

r to change even if there was maybe a wish to change"

y biggest critique actually, the not listening, the not gratituing and those artists are giving here to be able to make a change, to e biggest thing, just denying the gift that we are giving or not

ing else: Sometimes you want it but it's so big and so embedded to do that immediately, I mean not being ready to take this roach. I think it is also normal and it's not necessarily that there levels of inability, like in a practical way or in a visionary way."

ecause of fear."

Tuesday, July 19 2022

letting go and keeping close

While meeting an incredible amount of people everyday, this documenta makes me practice saying hello and goodbye. It seems almost an art form that has to be studied and learned. Making new contacts and letting them go again, at a mostly surprising point in time, on into the world. Welcoming, embracing, mind, body and soul, engaging, opening up, sharing time, sharing space, laughing, receiving, feeling, connecting. Then again saying goodbye, hearing that someone has already left, bumping into someone for another, perhaps the last time. You never know. It is unexpected and intense and beautiful. And it is work, emotionally. *Bye, I see you when I see you!* smiles Anouk at ook_visitorZentrum. Saying goodbye with sincerity but the lightness of always assuming a reunion.

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In this booklet: the airport food smells, the sunlight warm colour palette, the sound of dried leaves crunching under my feet, the cold waters of the river, imagining the sliminess in its bottom, a sense of cleanliness and an almost oppressing quiet pushes me to the brink of causing havoc. Skin colours, skin smells and voice sounds build mnemonic devices in my body.

Human technology in operation.



A gomboc-like diary

summer 2022

1

went out with the sound recorder in my hand. Narrating to the microphone the stream of consciousness that came out of my head. That space had become a speculative scenario, a hypothetical framework, a resource to my imagination.

< I acknowledged the inevitable unsustainability of human existence which somehow triggers the desire to cooperate, to share, to help. It might be too late but it might not.>

< Recorded a series of thoughts which were mostly questions.

<Is it going to work?>

< Is it working already?>

< Has it never?>



Bedroom, Quver allee 13



Morning, rain, cold and grey. The beetles are wide awake, building, digging, weaving networks of knowledge into wood. Are they protecting their loved ones? Did that route come to them in their dreams? Or are their bodies solely governed by instincts and biochemical balances of oleic substances and their smells? Perhaps their inscriptions demand to be written so they can live it. Like a road that is created as we walk through the valley of the shadow of death. Or perhaps it's more like mitochondrial genesis which guarantees longevity and health through its constant cells renovation. It's just a regulation of mitochondrial DNA (mtDNA) transcription and translation, which is a complex coordinated process that involves at least two systems of transcription factors. Bodily high-tech at play.



bio

Bartira's work responds to the Information Age. She investigates ways in which technology-facilitated projects and experiences can challenge the understanding of contemporary art formats. It feeds from late capitalism implications such as technology omnipresence, environmental collapse, global standardisation and immigration to overview and protect healthy narratives as well as reclaim our political imagination from west domination and colonial residue.

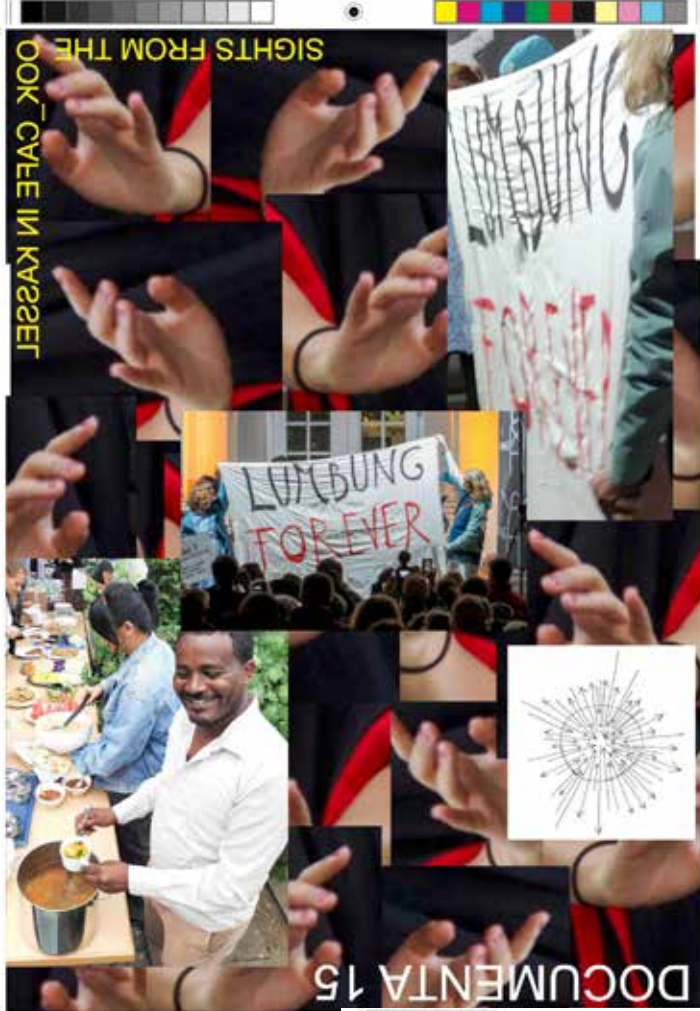
Currently, the artist is incorporating voice/ singing, is producing experimental writing with the help of data science AI and composing soundtracks for the political imaginary of bark beetles and the ways in which it interweaves with ours.

Bartira exists between the south of Italy and Bahia.

**intel
intel
intel
intel
intel**



intern TIM's lumbung booklet:





We are angry, we are sad, we are tired, we are united: Letter from lumbung community



Dear Christian Geselle, Angela Dorn, Susanne Völker, Claudia Roth, the Supervisory Board and the Shareholders of documenta,

We are angry, we are sad, we are tired, we are united.

We have tried our best to stay above the chaos, hostility, racism and censorship that have engulfed this edition of documenta. We have tried our best to stay focused and committed to our work and the promises and hopes of the lumbung. We have been resilient and in solidarity with our communities, friends, supporters, hosts and guests.

Today's press release published here refers to a broader preliminary assessment. We have seen this preliminary report of the scientific advisory panel.

This report represents a new line crossed, and we categorically refuse it: This line marks a racist drift in a pernicious structure of censorship. We denounce the vicious attempt at censoring the presentation of the Tokyo Reels. The scientific advisory panel, appointed by the Supervisory Board of Documenta gGmbH in August 2022, has developed their preliminary findings.¹ In addition to myriad and problematic accusations, the report argues that "[...] the serious problems of documenta fifteen consist not only in the presentation of isolated works with anti-Semitic imagery and statements, but also in a curatorial and organisational structural environment that has allowed an anti-Zionist, anti-Semitic and anti-Israeli mood to prevail."²

Because we stand by our rejection of censorship, we vigorously opposed the creation of this scientific advisory panel. We do not accept the allegations of their preliminary report, which unashamedly reproduce poorly researched claims from the media; likewise, the report lacks scientific proof, academic references, rigorous argumentation and integrity.

For months we have continuously faced smearing attacks, humiliations, vandalism, and threats in major media outlets, as well as in the streets and in our spaces. What is even scarier is the normalized dismissal of these actions. We have detailed these experiences in our previous statements and this has been completely ignored by the Supervisory Board of Documenta gGmbH.³

In this hostile environment, actors with a coordinated agenda have been determined to find any indication of pre-assumed "guilt," twisting any critical detail into a simplistic anti-Semitic reading and repeating the same accusation again and again until it became accepted as fact. It is obvious to us that the same mechanism of passing the ball from cyberbullies and racist bloggers to mainstream media outlets to racist attackers on the ground to politicians and even to academics is being reproduced in each situation. It has clearly informed the

mechanics of the “scientific” advisory panel.

We know what it means to be discriminated against due to color, ethnicity, religion, gender, sexuality, origin, caste, and/or disability. We understand the ways that our different anti-colonial struggles intersect. And that these struggles are faced in everyday life in society at large. We are committed to art’s role in resisting these broader societal injustices. And in the context of documenta fifteen and the specificities of the German context we see that the targeting of Palestinian artists is the point at which our anti-colonial struggles meet, and have become a focal point for attack. Anti-Muslim, anti-Palestinian racism, anti-queer, transphobia, anti-Roma, ableism, casteism, anti-black, xenophobia and other forms of racism are racism that the German society must deal with in addition to anti-Semitism.

We are outraged, we are exhausted, but our struggle will continue.

The preliminary report refers to the International Holocaust Remembrance Alliance definition of anti-Semitism.⁴ By using this deeply problematic definition, which allows for the conflation of criticism of the State of Israel and criticism of Zionism with anti-Semitism, the scientific advisory panel creates a framework that sets up an inevitable condemnation of the lumbung, its structure, Palestinian artists and their works, and ultimately documenta fifteen as a whole. What kind of academic integrity purposely ignores history and facts in service of racist and hegemonic agendas?

The preliminary report equates critique of the current violent actions of the Israeli State with hatred. Consider the following inflammatory statement: “The anti-Israeli propaganda and its staged affirmation by the artists are likely to incite hatred against Israel and Jews.”⁵ It indicates that the writers of this report reduce artistic practice to propaganda—an exceedingly complex term the scientific panel fails to define. Their simplistic notion of “propaganda” enables a specious argument that critique of the State of Israel is an incitement of hatred of an entire people—this is a very serious accusation that shocks and hurts us.

We reject it categorically. We refuse the intentional political maneuver that aims at separating struggles and dividing them from each other—dividing us from each other. We stand together, unconditionally and without hesitation, with our Jewish comrades and communities that have been the most outspoken. They know, like we know, that we are all in this together. We know that no struggle can succeed alone, that when the hostility has been high—and the aggression too hard to bear—it is Jewish voices in Germany that have entered to embody and amplify the Palestinian voice. They know, like we know, that safety is something that we build together, that safety is something that cannot be granted by the state.

The state is concerned with security, but security is not safety: safety can only be created in community with others.

The question is not the right of Israel to exist; the question is how it exists. Resistance to the State of Israel is resistance to settler colonialism, which uses apartheid, ethnic cleansing, and occupation, as forms of oppression. The report states that, “A comparatively large number of works deal with the Arab-Israeli conflict. Almost all of these works express a one-sided critical or even decidedly anti-Israeli attitude.”⁶ documenta fifteen is an exhibition which contains work by many artists who belong to wider grassroots movements that have struggled and are still struggling with colonial regimes. The Palestinian anti-colonial struggle emerges in many lumbung artists’ works because of the historical solidarities between these transnational anti-colonial struggles. The report tries to discredit this transnational solidarity by calling it a one-sided view of a (binary) conflict—reducing a historical and global complexity to caricature.

Despite its name’s evocation of “science,” the panel uses no clear methodology or set of definitions to make its assessment. Side-stepping the rigorous task of defining its terms, the panel repeatedly strings together “anti-Zionist, anti-Semitic and anti-Israeli”—effectively wiping out their vast differences in a metonymic blur. The scientific advisory panel’s conclusions about documenta fifteen’s supposed racism are predicated on this reckless conflation of terms. We refuse the simplistic, oppressive, pseudo-scientific approach of the Supervisory Board and the preliminary report’s lack of rigour. We understand this as a way of projecting onto and transposing German guilt and history into the Palestinian and other anti-colonial struggles. We recognise that in place of a meticulous methodology, the arguments use a lazy and vicious manipulation pitting those who critique oppression against each other, imposing false rifts between communities along the lines of identity. This is an obscuring tactic, instrumentalising one community against another. We refuse and condemn the selective use and weaponization of “science,” history and the other’s suffering.

We are determined, we are together, we are not giving up.

We do not give permission to be defined, inspected, re-colonised by yet another institution.

We refuse—and we act upon our refusal—in the same manners of the lumbung: we do it together, affirmatively and poetically. We assert that lumbung continues after documenta fifteen ends; our solidarity continues while your superiority, arrogance and power games end. From now on, everywhere and for many years ahead, we will be practicing our withdrawal from documenta, and building on the lumbung.

We refuse the Supervisory Board and shareholders’

aggressive, unvetted and intentionally humiliating form of criticism and judgment. We refuse Eurocentric—and in this case specifically Germancentric—superiority, as a form of disciplining, managing and taming. We come here as equals. We come here in power, and we come here to put ourselves in the public domain, with nothing to hide or be ashamed of. We come here as nothing less than equals, who can humbly learn from each other, who can help each other, who care about each other, because we know that our interdependency is the only path toward a more just planetary future.

We have been working with many grassroots groups in Kassel. We have shared our struggles and fears. We have taken criticism where criticism was expressed, and we have delivered criticism where criticism was required; this made us all stronger and more resilient. This is how art creates meaning, how it moves, how it should and does work. Opening our vulnerabilities and struggles to the audiences and publics in Germany has been an act of trust in audiences that are engaged like us, vulnerable like us, struggling within their locality like us, asking for solidarity like us, and willing to be in solidarity, just like us. We have witnessed audiences engage and critique, spending time with the work and ideas presented at documenta fifteen. We have been asked difficult questions and enjoyed so many inspiring conversations.

The openness and the inclusivity of the lumbung is how we imagine our world to be. It is not a mere practice for documenta fifteen; it is a model we have been practicing before we gathered here and which we will continue to practice as a way to be in solidarity, a way to be inclusive, a way for thinking, sharing, documenting, a way to fight, a way for resilience.

1

Announced on August 1. See <https://www.documenta.de/en/press#press/3039-shareholders-of-documenta-introduce-scientific-advisory-panel>

2

Original text: "...die gravierenden Probleme der documenta fifteen nicht nur in der Präsentation vereinzelter Werke mit antisemitischer Bildsprache und antisemitischen Aussagen bestehen, sondern auch in einem kuratorischen und organisationsstrukturellen Umfeld, das eine antizionistische, antisemitische und israelfeindliche Stimmung zugelassen hat."

3

Please read the previous statement by the lumbung community here <https://www.e-flux.com/notes/481665/censorship-must-be-refused-letter-from-lumbung-community>

4

For a critique of this contentious definition see this open letter published in The Guardian <https://www.theguardian.com/news/2020/nov/29/palestinian-rights-and-the-ihra-definition-of-antisemitism>

5

Original text: "Die antiisraelische Propaganda und deren inszenierte Affirmation durch die Künstler:innen sind geeignet, Hass gegen Israel und Jüdinnen und Juden zu schüren."

6

Original text: "Vergleichsweise viele Werke beschäftigen sich mit dem arabisch-israelischen Konflikt. Nahezu in allen diesen Werken wird eine einseitig kritische bis hin zu dezidiert israelfeindliche Haltung zum Ausdruck gebracht."

(*)
* NOT CONSUMER
SPACE

* NO/yes MONEY
NEEDED

* NO, PRESSURE
NO, RESULTS

* OPEN SPACE

* SHARED
RESPONSIBILITY

Freedom of trying out things is key
Access to the space ~~is~~ key



image: Udeido, ruang tamu, pkn 2023

UDEIDO

Dear Udeido Collective,
and in specific Ignasius Dicky Aifaman Takndare, Yanto Gombo, Andreas Corsini Miguel Takimai, Betty Ady

It is an honour and pleasure to be able to invite you to partake at the program of ook_. The ook_ program this year is taking place both in Kassel documenta fifteen and in Rotterdam, the Netherlands. Our neighbour program focusses on how to be a guest and host in the world we live in and how it is displayed both local and interglobal.

On behalf of ook_ and the documenta program I would like to invite you to contribute in our program in the period of 11th till 15th of September. We would like to get more knowledgeable on the ways you work and your experiences and share that with the neighbors here in Kassel and Rotterdam. Both sharing and making new connections is dear to us and we think you can add to this in a meaningful way.

A presentation and workshop about your collective and context would be great.

The theme of the exhibition in Kassel is 'Lumbung' and it would be an honour to have some insights from your side on understandings and perspectives of this word. We will provide space, tools and network and offer you our living room to connect, hangout and make constructive relations.

We hope to welcome you soon to be our guest and host.
sincerely,
ook_reinaart vanhoe,

Invite by Wok the Rock

about Udeido Collective

Udeido is a contemporary visual art collective that explores socio-cultural and political issues in West Papua. It was founded in 2018 by several young Papuan artists and has become the first art collective from the region to work in the area of contemporary visual arts. Their work plays in the area of conceptual reconstruction as the methodology to promote the discourses of decolonization and human rights effort. The name comes from the word Ude, a kind of leaf in Papua that is used to bandage wounds and stop bleeding.

Udeido has held several important exhibitions related to Papuan issues, such as Mairi (2019) and Tonawi Mana (2020). In 2021 they were collaborating with Asia Justice and Rights to held the exhibition of "Sa Pu Kisah" which focuses on the issue of Women's Rights in Papua. In the same year they participated in the Jogja Biennale XVI, then in early 2022 they became part of the Present Continuous exhibition at MACAN Museum Jakarta. They are recently contributed in catalogue writings of Familiar Others exhibition at National Gallery of Singapore.

Udeido Collective includes Nelson Natkime, Andreas Takimai, Dicky Takndare, Betty Adii, Costantinus Raharusun, and Michael Yan Devis, and Yanto Gombo.

YOU WAS NEVER REALLY ROOTIN' FOR ME ANYWAY

Was it really us versus 'the system'?

Subject:Re: Fwd: UPDATE..... Second Glossy! UPDATE Zweite Glossy!

Date:Mon, 24 Oct 2022 10:08:37 +0200 (CEST)

From:marc van elburg [REDACTED]

To:何穎雅 elaine W HO wing-ah
[REDACTED]

hi elaine

since the last time we talked I've been thinking back and forth about how to get started, and also about what subject matters passing through documenta that i could work with.

What came up was this line/quote in the fine *Sign our Contract* that reinaart made while i was there.

here are some of the thoughts it triggered.

I'll just put them here as I have them written down and you can see if there is something in there for you that you can work with.

"However, it should be noted that on the one hand you reject a system, and at the same time you want to be included in this system."

- From an e-mail by d15 administration to reinaart vanhoe, 25 April 2022

The deliberate **PARA**phrasing of this remark suggests that it is relevant, that it is something that was noticed- because somehow it stood out- because apparently it was unusual in relation to the programme- which is strange in a way- considering that the main selling point of the programme is that the artists that are invited are not part of the hegemonic system- which could suggest that it was thought that these were artists that were outsiders that desire to be insiders- and that it was not so much the included-excluded dyad that triggered the response but the not-desiring-to-be-included while being included:

That the contradiction itself is not a problem for the system, but the hostility, the ungratefulness towards a system that is so 'open' that it even tolerates a contradiction.

Which seems to point to a reality where the alternative of exclusion is not a real alternative, because the system is so open and all-encompassing that there exists no outside position.

And on another but closely related note:

That what is sometimes meant with DIY is outside the system or off-grid living. Like the DIY referred to in the *Whole Earth Catalog* and grow-your-own-food, generate-your-own-electricity self-sustainability movements, etc. That is, DIY as autonomy and independence.

Or sometimes it refers to the DIY in the statement of the included/state-funded 'Swiss Army Knife' artist collective. *The* model community for any liberal cultural program- whose members self-organize, do their own plumbing and invest in their neighbourhood while refraining from complaints about the precarity of their situation because their ideology of autonomy and independence dictates that complaints are a sign of dependency and that dependency equals weakness.

I feel that none of these examples **irritate** the system in the way the ungrateful included does.

That the ungrateful included was paraphrased because it presents an inconsistency that cannot be dealt with within occidental administration.

That the administrative system, that relies on receipts for spending as a measure of accountability, is at the same time a controlling system- a system that can handle paradoxes or internal contradictions, provided these come with receipts.

But that -at the same time-, what appears on the surface to be an administratively correct way of connecting money to labour in the occidental Arts, rests -upon closer inspection- on all kinds of poorly defined concepts. For example, in the Netherlands the price of a painting is calculated by adding F(factor) to the size of the canvas, whereby F is a variable considering the age + fame of the artist.

And that what is called 'creating cultural value' is also considered a factor in the Dutch funding system. And that this 'F of F' is so fuzzy that one may ask why it should not also apply to non-human agents in an event or collective- i am thinking for example about 'the vibe' as an entity that is an assemblage of all the included, excluded, and invisible agents generating the cultural and monetary value of the event.

The occult script that haunts this tekst, however, pictures a world where the only legitimate existence for artist collectives operating within the European cultural field, is as an extension of a paranoid cultural bureaucracy where:

FIRST, you choose the programme from the limited options given by the form (**the machine**),
and **THEN** (and only **THEN**) can you execute within the limits of its self-referential loop (**the washing**).

ok
thats what I have,
now that I wrote it down it already looks like quite a bit of material,
I don't know where you are on this, if its close to anything you were
working with
or if the way I present this is already too much and too closed
but feel free to pick out whatever you can use, or mess it up, or ignore
this text altogether.
also i am still pondering about how not to present it as a paper—
whether to work with illustrations or some other structure

Subject: Re: Re: Fwd: UPDATE..... Second Glossy! UPDATE Zweite Glossy! 🌟🌟🌟
Date: Tue, 19 Dec 2023 22:02:50 +0800
From: 何穎雅 elaine W HO wing-ah <ho@iwishicoulddescribeittoyoubetter.net>
To: marc van elburg ~~marc@riseup.net~~

hallo dear marc!

this is soooo long overdue. i am very sorry.

about your text, reading it again felt fresh in an uncanny sort of way. i am impressed and touched, because you were able to cull in the short amount of time something broadly relevant for yourself and also to the rest of us, outside of the documenta context. i think somehow the scale of d15 was so overwhelming for me, could not find a manner to translate it back to my own setting, and it faded quickly once i left europe. but as you have pointed out below, it is not simply an instance, and very much translatable to the contradictions and dichotomies of 'the system' and all the movements of small agents trying to break away from, resist, or transform such systemics.

I will try to write a response before the new year, and if we can squeeze anything else visual out during the first week of January would be great, but no pressure.

hope this does not find you in a bad surprise moment... i have been mostly offline the last months—moving flats, constant organising/re-organising, selling books in Kuala Lumpur last weekend, now in Penang for a short holiday...

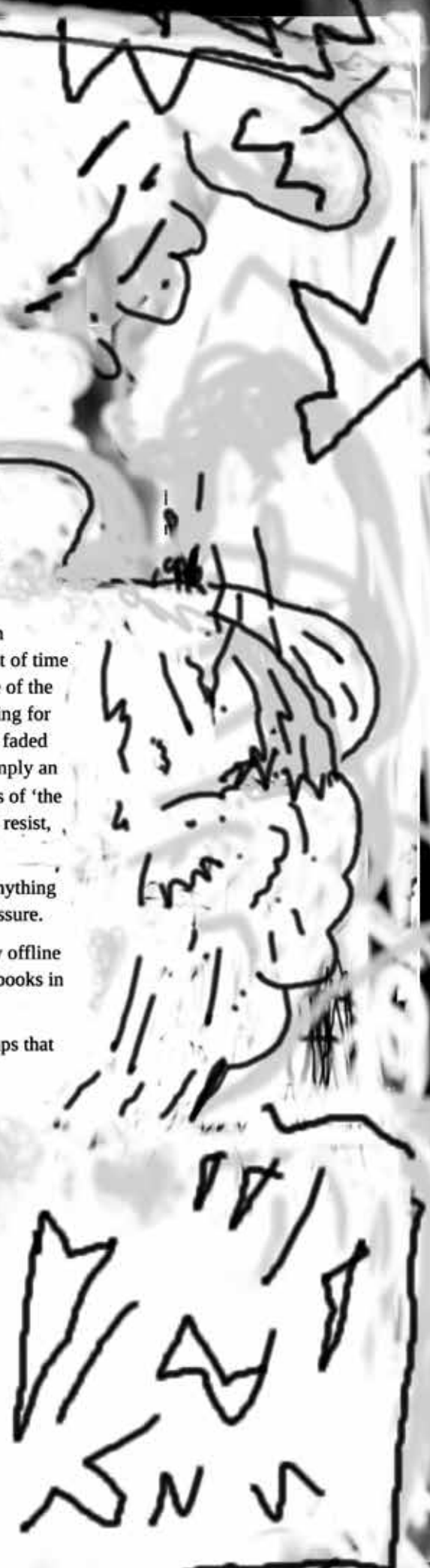
life revolutionises me more than i can say the other way around, but perhaps that is a good start—ever starting...

big hugs,

e

[UTF-8]

sometimes the fires cannot be fought,
in which case, you can also e-mail me at ho@riseup.net.
何穎雅 now in penang.



I listened to Lil Nas X's "INDUSTRY BABY" on repeat for sporadic stretches of time during the pandemic because somehow it stood out—an anthem against the system but platinum pop

it was also during the pandemic that he had written a letter to a two years' younger version of himself. Right before the song was released, he posted it on social media to the public. And instantly, what we can only assume was a private statement of self-encouragement ("I need you to stop feeling sorry for yourself") became an arousal for self-love in common, similar to the anthem of brass which made INDUSTRY BABY a hit. The song hits multiple fronts, including the ridiculousness of the legal system (in reference to a lawsuit from Nike for a limited edition pair of shoes Lix was involved with producing), the music industry, and haters of LGBTQ+ communities. The me versus them pounding heart at work here is its own self-referential loop, however, because it is premised upon a 'couple racks' winner winning ever more.

Nonetheless, Lix identifies as the underdog (and everyone does, at some point). So as part of the oppressed, the marginalised, the under-privileged, and/or the excluded, walking along the road with Lix is about saying a 'hangry' but sexy 'fuck you' to the hegemony, if we could all believe in ourselves more, perhaps we'd be able to break free from the (prison) system, too. That is what the video conveys, anyhow. The trick of choreography is a shawshank redemption in just under four minutes.

Unlike Tim Robbins' arms raised in grateful liberation out of prison sewer pipes into a delirious downpour, however, Lil Nas X is what his critics may call ungrateful excluded. His stature as a public figure equally straddles both the excluded and the exclusive—the kind of from-nowhere success that glitters the Gen Z cultural sphere.

Returning to the context of d15, we could dare to make similar parallels after seeing Ruangrupa go 'platinum' on the art industry power chart (see *ArtReview's* "Power 100"; eyes may roll), but this example of the negotiation for bureaucratic inclusion is, as management writes, a matter of hermeneutics. If the goal of this particular exchange is to sign the contract, then we must acknowledge that we are making a deal. I would agree with the need for further consideration of the terms at use when we consider participation at all: should we consider art-making a "labour"? What is the relation between the hermeneutics of legal jargon, art valuation and our own self-worth (numbered and otherwise)?

The cynicism here exceeds my own comfort levels, and that is perhaps also the reason INDUSTRY BABY felt resonant when "being trapped" in my flat in 2021 while still trying to make the deal that I knew was only legitimising my own exploitation. Over the course of that year and thereafter, something turned in me like it did many of us, and I laboured myself into the current state of not really knowing

how to meaningfully continue anymore—hence the current state of self-declared retirement. This result has also been part of the feedback loop of being deferent to 'the industry's' invitations, so now that temperatures (vibes) cool again, I try to nestle back to what may be considered 'doing' and 'making' as opposed to 'production', the thing of joy that persists despite the fuck you to industry. So let this be my letter to you as well as my past and future selves. Where, as Lix also concludes, we are our own industry.



*Cancelen kann jeder
Dialog
muss'te wollen!*



**what's in a name?
unterschiedliche
BeDEUTUNGEN von
alltagsrassismus**

freiheit comes with ^{making connections, taking} responsibilities ^{giving} time

nutzungskonzept! = clear

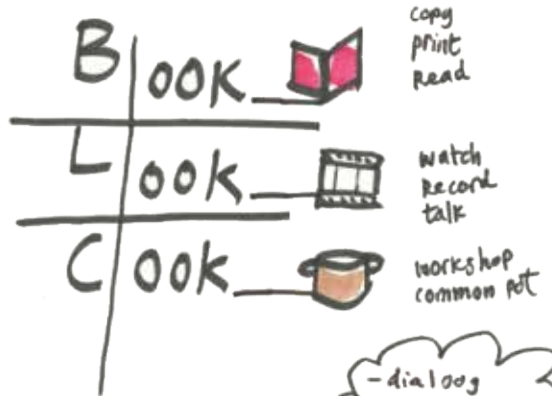
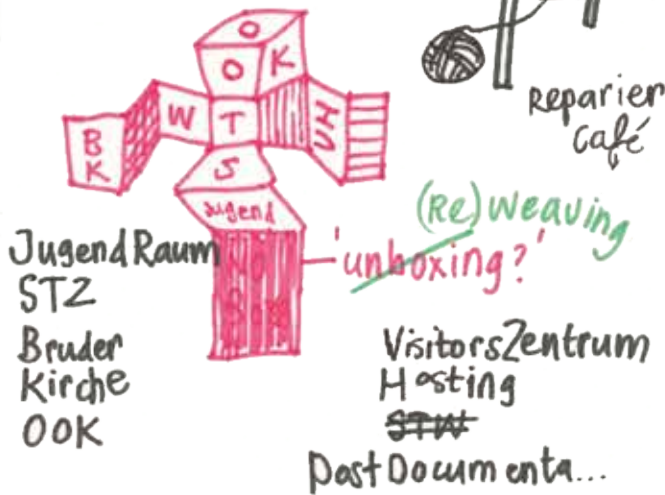
aber... ~~Das~~ machen wir das?
zusammen!

NB + termin
+ communication channel

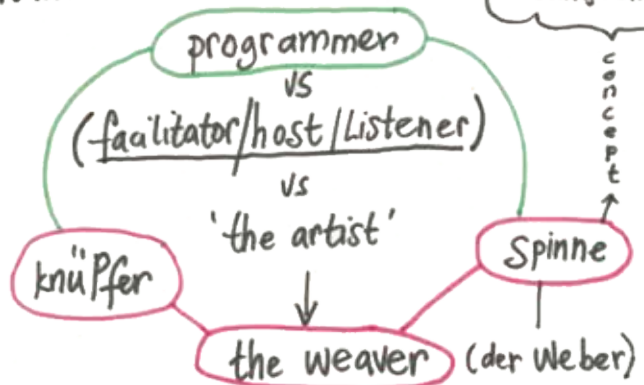
Tuesday
~~Friday~~ ook.café
meeting
Wednesday



Who is cleaning up!



- dialog
- workshops
- tactieken
- schrijven



6. archive email communication:

27oct: (reinaart)

Thank you Tomi/Norgard/Sol and Nadine,

I was doubting if I wait for the meeting or reply as preparation to the meeting.

I hope my reply adds to the sharing and thinking out loud for the ook_(kaffee)

all in respect to each others and in openness to be able to think beyond our roles.

- First: we as ook_visitorZentrum joint forces during the summer

As many of us around the Yard (STZ-NB), we care for the space and see it as something

precious. We as former ook_visitorZentrum do and did add to the space. For the

elements we put into the space, we need to support/continue that. It matters to us and

we think it brings something additional and we genuinely think the Yard can profit from our offer to stay active.

- second: There is no obligation for STZ or NB to involve us in their processes but, if i understand well,

there is will and shared interest in doing so.

That is what we are trying to do in a slow process.

It would be nice to share info on possibilities of jobs but we cannot claim this. If

possible it would be good to pay those who are in the meeting without a job. (It would

be good to check if needs to be covered from our budget at the moment or if there are other options)

ook_ position is a wish to dance together and we have to find each other with time.

I agree with the wish to take it seriously and update each other as transparent as

possible. I missed that sometimes yes but there is no

obligation to do so. That we are dancing together needs to be understood.

- third: For this dance together, as far as i understood we have now 2 instruments and others are running as well of course.

For the ook_ aspect from our side I see this hapening in:

>friday cafe: is a tool to hear, use, chit chat and continu to be present and see what it means and how ook_kaffee works and acts

Make use of the library, the printing, the coffee, the talks, the space, the people,

....

>Weaver positions: We like to propose and install some weaver positions (temporary frei raum program/researchers)

for the coming months till around june or october next year. We are still finding out how to do that.

Stefan and reinaart already shared the intention to support that financialy and

hopefully STZ sees the importancy and possibility to join this experiment for frei raum and guest/host position as a residency/research program.

The weaver role and function can be discussed more in depth in little group?

How to do this and how to be transparent in this is yes an issue for all of us. At this moment it is small talks with different people

as a certain together talk, but that can be improved. Mariëlle and me have some clear

ideas about starting up the weaver idea and how to continu it till october, which we can share in the big and or small meeting in debt.

It would be cool and nice to share other vacancies or strategies in and around the yard from the other groups as well

and we can wish for that but it is not an obligation.

> outside book share, ...



- ook_kaffee: still to know

what is Kaffee: it would be good to know if the kaffee is really about open access and if there is a strategy in opening hours and days so the outside public know they can come and feel welcome. Personally i think stable opening hours and days are key. For our commitment in time and weaver idea it is good to know what it means. (how can it attract for example also students from the uni to come and work in the ook_kaffee as well)

- how STZ and NB sees our being present as a support to the space and adding to their limitations of time and support.

We assume to know what we can add and we expressed that kindly several times. We thought about that as well carefully

but it would be good to hear from STZ and NB what that means for them.

We used here art as tool to break open or gave time to certain precarious places/processes which deserve more attention and energy. These kind of places are always under threat of being able to survive, just have enough time to run but not to be properly developed with time and budget, with a diverse team. There is no time to properly breath and no time to understand breathing for those the helping infrastructures are supposed to support. Let alone to bridge and share roles of each others.

So we are happy to hear what aspects, of us being still here (and persisting) , are important/supportive building blocks for you

- inventory: One aspect i do want to include in this text is that we stil need to make a little list and agreement of the tools that are being used. (How long, how can they be used, what is the responsibility etc. Of course we keep it as simple as possible. Perhaps the weaver position can take maintain the tools, ...)

And will start from next week to expand the library. Kmmn Practice will add their library as well (a collective that was active inside the ruruhaus and are communication students of the kunsthochschule in Kassel, who did connect with colorlabor and the silkscreen tools amongst others.

- SIGnAl: sorry i still need to add everyone to the group, I have been bad in performing that job. This friday at the ook_kaffee i can do that 🙏

Wish you all well and see some of you soon.

best reinaart

25oct:(thomas)

Liebe Simone, liebe Nadine, lieber Stefan, liebe/r reinaart und Marielle und liebe Mitarbeiter*innen vom Jugendzentrum Schlachthof, wir haben mehrmals hin und her überlegt, wie wir unsere Anliegen äußern und anbringen können. Nun also diese Mail an euch, hoffentlich haben wir damit alle richtigen Ansprechpartner*innen erwischt, falls nicht, leitet sie bitte entsprechend weiter. Da in den verschiedenen Runden nun öfter das Thema „Stellen/Jobs“ zur Sprache kam und sich beim letzten Treffen am Mittwoch, 19.10., außerdem einer Diskussion über grundsätzliche strukturelle Fragen entwickelte, wollten wir euch gerne um ein weiteres, gesondertes Meeting nur zu diesem Thema bitten. Vielleicht ist es so möglich die Themen etwas besser zu trennen. Wir könnten uns alle eine solche Tätigkeit vorstellen, sind aber vor allem an der grundsätzlichen Entwicklung des Ortes interessiert und würden uns gerne zur Klärung dieser Fragen mit euch zusammensetzen.

Wir würden euch um Terminvorschläge bitten. Vielleicht könnt ihr euch zuerst abstimmen und uns dann einfach Bescheid geben?

Wir freuen uns euch am Freitag zu sehen!

Liebe Grüße

Norgard, Sol und Thomas





collaboration Fahrrad-werkstatt (Shane) & Jugendraum

what is a Weaver?

A weaver is a person who is present in a social (precarious*) space without having a specific agenda or target. This person is easily approachable, socialises, observes, listens and is discreetly acting as a host. Hosting means that the weaver takes care of the space and makes it hospitable (making coffee & tea, keeping it tidy etc.) They engage with visitors of the space and informally find out about the needs and wishes of its patrons without being intrusive. They make connections between different local partners and facilitate/guide activities that may be initiated by people.

*A precarious place is a place that deserves more than just focus on help (social aid), but allows for several non-curated, ad-hoc activities, preferably initiated by the visitors themselves.

> Weavers are careful not to always have the same patterns retring, but weaves different threads through each other. Heterogeneity in the fabric: to allow for various patterns to interact is crucial.

weavers qualities & challenges:

- * observe, to listen, to hang out
- * be guest and host at the same time
- * link lost or invisible dots
- * have time to connect
- * develop the ability to let things emerge, to not push the program!
- * work with what is given or present
- * embrace not knowing and failing
- * invest in relationships and allow for understanding
- * get neighbours with resources involved (to create a supporting network)
- * important: resilience and trust in the space and its people!



Place: Weber Weserstrasse 26

> ideally: an unconditional hang out (without consuming)

the StZ site is an important place for people to get support and to have a place to hang out and pass time. It is a place to be careful with. People need space to spend time, get assistance, warmth and concrete help.

> "Helping" is a tricky thing.

Weber role:

- be at at the venue two half days a week
- warm up, take care of the flow on the friday cafe afternoons
- regarding the culture in the KulturGarten project: observe and give feedback
- support ideas that come up, and see if they can be realised
- establish their own relationship with Brüderkirche, StZ and Jugendraum
- explore their own qualities and shortcomings as weaver
- mapping the neighbourhood for valuable connections / resources

idea: staying connected to other weavers in the online network for support – inspiration – friendship
(this online weaver café needs to be build slowly)

working together makes the work easier for all of us.

reinaart
Doorst: ook_Café_Weaver
Aan: Mariëlle Verdijk

Inkomend - Google 23 januari 2023 om 10:34

Querido reinaart!

Glad to hear you both are coming in the next few weeks!!! All the ook_ers here are happy to hear that you are coming. Do you have anything specific planned during your stay here? Or do you want to do something special? Well I would like to update you on what has been happening the last weeks here at the café.

The little festival we did for Christmas went very well, even though we were sick, people still put a lot of effort and supported the cause. Also, what I liked the most, is that it motivated other people, like Zemenu, to talk about their own country. So we had presentations on Tunisia and Afghanistan in the past weeks. This Friday we will be again in a small roun of knitting damaged pullovers and things like that. I really like the fact that it is the people themselves who have taken the initiative to do things, to cook, to knit, to be creative, to help me with this or that. Now from January the Wintercafé has officially started, which is supported by money from the municipality and the diakonie. It's a good idea, in the sense that they finally understand that working together makes the work easier for all of us.

the position of the weaver has been a disturbance factor within the community centre.

Although I insist, communication with the different bodies is still difficult, because there is no open and direct dialogue, but many things or decisions are made behind the backs of others. I feel that the position of the weaver has been a disturbance factor within the community centre. This is not meant in a negative way, but more in the way the weaver disturbs how decisions are made in the house. So the idea of the Wintercafé is good because it allows us all to finally sit at the same table and have a dialogue, although there is already a clear direction of how and with whom the café should work.

It is through this new "experiment" that I have been able to notice how our concept of a welcoming culture differs in what they mean by "welcoming". In fact, there is no such thing as a German welcoming culture. This also applies to what happens in the café on a daily basis: it turns out that visitors do not feel at home there. Why is that? Because they are not treated as equals by the house management. Even if you lower the price of coffee (from 50 cents to 30 cents), people tell me they won't want to come in for a coffee. Even if there are people who are always active and connected with the people, there will always be others who treat people in a cold, uninterested and cutting way.





The truth is that it does make me sad, because we are talking all the time about creating a space by and for people, and the only thing that was talked all the time was about objects: the kitchen has to be clean, the lamp doesn't go there, those tins are on the floor, the coffee has to be charged. But who cares about the people? We never talk about what our visitors really need: A listening ear, a coffee that warms, a pleasant greeting that makes you forget your troubles at home. An open space where everyone feels treated equally.

I also feel that the **weaver** must be that factor that shakes the water so that waves come up. This is something that is indisputably necessary. More so when you consider the lack of "welcoming". In any case, what should not happen is that because it is a nuisance factor, it should be silenced. And that, dear reinaart, is what I feel is happening now. The house management simply doesn't give importance to our perception about the potential of that place. They don't want to hear that there is another way to treat and understand people. Because it doesn't exist for them, they don't see it.



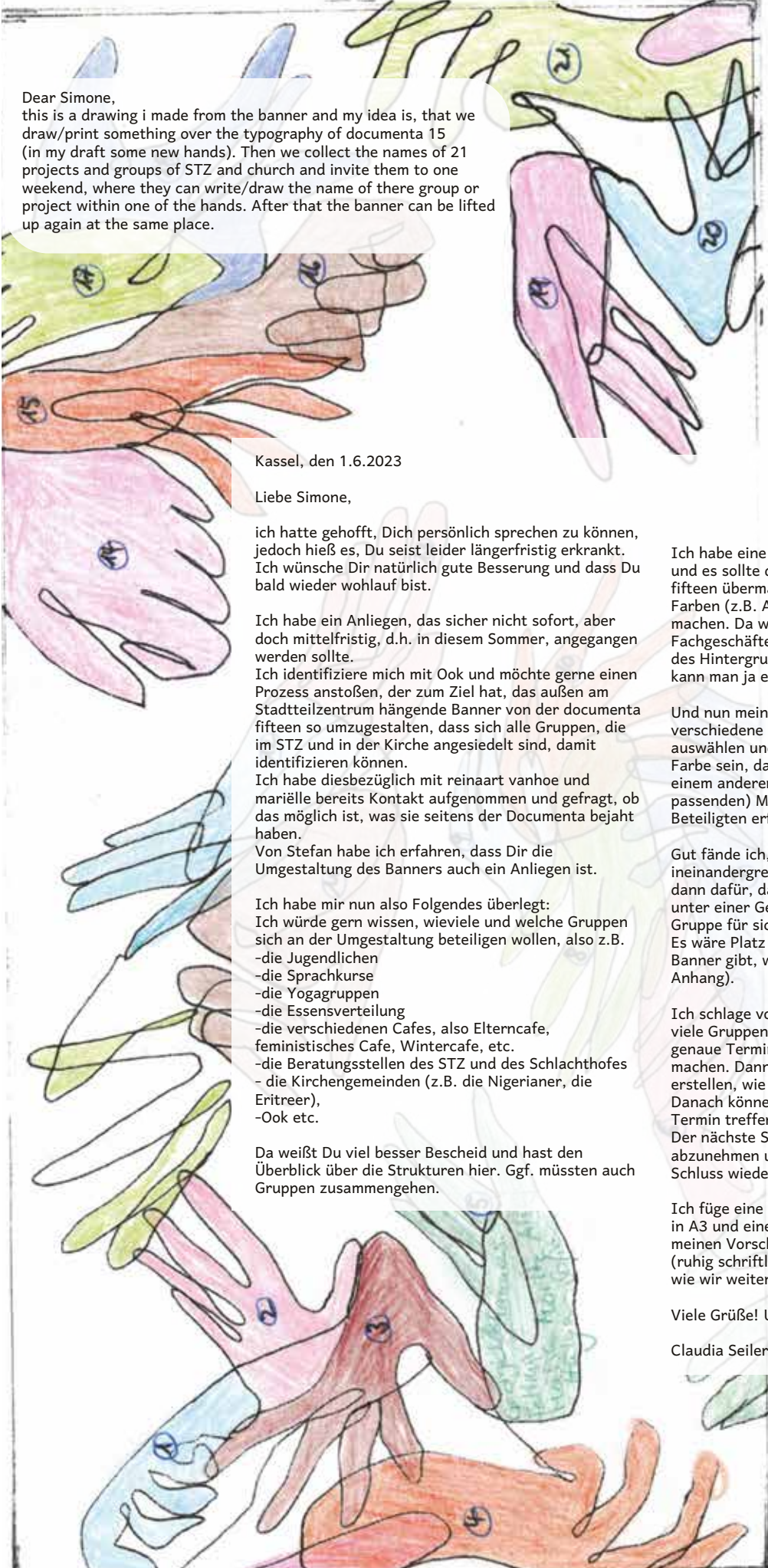
there is another way to treat and understand people, but they don't want to hear it

On the other hand and to finish this long update, Stefi has taken over some of the organisational tasks for the wintercafé, which has also taken a weight off my shoulders, because now I don't have to do everything at the same time. If there is also a reason why a lot of people like Zemenu or Mustafa have helped me, it is because I was always busy doing organisational stuff or flyers to post or talk to each other. So really being there and doing things with people and sharing was sometimes very difficult for me because of lack of time. The first months this job was full time, even on weekends I was getting calls from Stefan to organise here this or that. I think It could be a good strategy if we are able to generate a more spatial understanding of the community centre creating a map of the house reflecting the activities

that occur within the existing spaces, so that the place becomes something palpable, imaginable and accessible to everyone, so in this way we can bring together the different stakeholders and make it accessible to everyone without the need to understand the language well. I think this place is so diverse and unique in its form, it needs a map. But well, we'll see how it will be possible to develop this idea.

Tell me, I would like to know your point of view about what I have told you, about the dynamics that have developed after the documenta and obviously about how and in what way we can continue to develop this space to make it truly a house of all and for all.

Kindly, Sol



Dear Simone,
this is a drawing i made from the banner and my idea is, that we draw/print something over the typography of documenta 15 (in my draft some new hands). Then we collect the names of 21 projects and groups of STZ and church and invite them to one weekend, where they can write/draw the name of there group or project within one of the hands. After that the banner can be lifted up again at the same place.

Kassel, den 1.6.2023

Liebe Simone,

ich hatte gehofft, Dich persönlich sprechen zu können, jedoch hieß es, Du seist leider längerfristig erkrankt. Ich wünsche Dir natürlich gute Besserung und dass Du bald wieder wohlauf bist.

Ich habe ein Anliegen, das sicher nicht sofort, aber doch mittelfristig, d.h. in diesem Sommer, angegangen werden sollte.

Ich identifiziere mich mit Ook und möchte gerne einen Prozess anstoßen, der zum Ziel hat, das außen am Stadtteilzentrum hängende Banner von der documenta fifteen so umzugestalten, dass sich alle Gruppen, die im STZ und in der Kirche angesiedelt sind, damit identifizieren können.

Ich habe diesbezüglich mit reinaart vanhoe und mariëlle bereits Kontakt aufgenommen und gefragt, ob das möglich ist, was sie seitens der Documenta bejaht haben.

Von Stefan habe ich erfahren, dass Dir die Umgestaltung des Banners auch ein Anliegen ist.

Ich habe mir nun also Folgendes überlegt:
Ich würde gern wissen, wieviele und welche Gruppen sich an der Umgestaltung beteiligen wollen, also z.B.

- die Jugendlichen
- die Sprachkurse
- die Yogagruppen
- die Essensverteilung
- die verschiedenen Cafes, also Elterncafe, feministisches Cafe, Wintercafe, etc.
- die Beratungsstellen des STZ und des Schlachthofes
- die Kirchengemeinden (z.B. die Nigerianer, die Eritreer),
- Ook etc.

Da weißt Du viel besser Bescheid und hast den Überblick über die Strukturen hier. Ggf. müssten auch Gruppen zusammengehen.

Ich habe eine Umrisszeichnung der Hände angefertigt und es sollte das alte Logo/Schriftzug der documenta fifteen übermalt/übersprayed werden. Über die Art der Farben (z.B. Acryl) muss man sich ja noch Gedanken machen. Da werde ich noch genauere Erkundigungen in Fachgeschäften einholen. Sehr prägnant ist der Rotton des Hintergrunds, der ein echter „Hingucker“ ist. Den kann man ja erhalten.

Und nun mein Vorschlag: Wie wäre es, wenn verschiedene Gruppen von STZ je eine Hand auswählen und gestalten: Das kann mit einer anderen Farbe sein, das kann in Form einer Übermalung mit einem anderen (in die Silhouette der Hand hinein passenden) Motiv sein, das kann mit den Namen der Beteiligten erfolgen oder mit noch anderen Ideen.

Gut fände ich, wenn die äußere Form der ineinandergreifenden Hände erhalten bliebe. Das steht dann dafür, dass es viele tätige Hände hier gibt, die unter einer Gesamtgestaltung stehen, dann aber jede Gruppe für sich auch eine eigene Identität hat. Es wäre Platz für 21 Gruppen, da es 21 Hände auf dem Banner gibt, wenn man unten auch Hände ergänzt (vgl. Anhang).

Ich schlage vor, so vorzugehen, dass alle/ möglichst viele Gruppen einen Entwurf einreichen. Über die genaue Terminierung müssten wir uns noch Gedanken machen. Dann würde man ein Gesamtbild am PC erstellen, wie das Banner am Ende aussehen soll. Danach können sich alle Interessierte noch zu einem Termin treffen und das Gesamtbild „beschließen“. Der nächste Schritt wäre dann, das Banner abzunehmen und umzugestalten, um es ganz am Schluss wieder an der Fassade anzubringen.

Ich füge eine Kopie der Umrisszeichnung des Banners in A3 und eine bunte Beispiel bei und bitte Dich, über meinen Vorschlag zeitnah nachzudenken und mit mir (ruhig schriftlich) im Juni noch Kontakt aufzunehmen, wie wir weiter vorgehen können.

Viele Grüße! Und nochmals gute Besserung.

Claudia Seiler



P
mit Parkgebühren
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Paumanhin Po

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