

DOCUMENTA.DE

documenta fifteen

This publication has been realized in
the framework of documenta fifteen,
June 18 - September 25, 2022

DOCUMENTA
FIFTEEN

KASSEL
18.6-25.9
2022

DOCUMENTA.DE



notes ook_reinart

Shall we start?

OPEN THE DOOR

121 logins in the zoom session
→ 155 → 185 → 186
different languages available

Welcome in this booklet,

You will find notes from meetings with the artistic team of documenta fifteen and different lumbung/artist meetings. You will find as well notes in preparing for ook_visitorZentrum, a work initiated by the maker of this booklet, reinaart vanhoe. This booklet shares in an active way some critique on Western oriented Global Art production methods and hopefully shares good energy. (Kassel 2022)

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NO CENTER

NOT A COMPETITIVE PLACE
in Kassel

NOT TO INVENT SOMETHING NEW
to push forward what is already present

NO DESIGN SOLUTIONS gain knowledge
conversation

Dear

An invitation to talk and
work together can be kind

ruangrupa works on another
documenta but how to speak
together as Indonesian collective
in Kassel with a German, West-
European institute?

Other ways of speaking, organising, perspectives need to
be understood, tested. **CAN THE INVITATION
BE GENUINE?**

Let's test it with some of you?
Do you want to test it?

**I GUESS YOU HAVE YOUR OWN
EXPERIENCES AND INSIGHTS**

Dearest Kasseler,

ruangrupa, a group of
people from Indonesia has
been invited to make an
event here in Kassel on
invitation of ggmbh docu-
menta (an art exhibition
which takes place every 5
years in the city).

For ruangrupa organis-
ing such an event is first
and foremost about saying
hello, as simple as it takes.
Learning to get an under-
standing of each and one
other.

The perspective from
where ruangrupa works
and organise themselves
is of course a totally other
way of looking to speaking
to each other, organising
ourselves.

There is much West-Eu-
ropean institutes need to
learn from and some of us
want that learning to be

hear and now, the sooner
the better.

As one of the invited per-
sons I would be more than
happy to share with you
your experiences and those
of ruangrupa (as I have
been friends with ruan-
grupra for 20years).

The challenge is to share
and contribute from each
other's position. We under-
stand how we feel comfort-
able to share knowledge
together. Hopefully we can
build some things together.
If you like this invitation
then it would be nice to
meet up. I prepared some
tools and budget and we
can see how to apply it. In
this booklet I share some
words and some ideas as
a starter to find and meet
you.

Best and thanks for your
attention, reinaart.

Liebe Kasseler,
ruangrupa, eine Gruppe aus
Indonesien, ist auf Einladung der
ggbmh documenta (eine Kunstausstellung, die alle 5 Jahre in
der Stadt stattfindet) eingeladen
worden, eine Veranstaltung hier in
Kassel zu machen.

Für ruangrupa geht es bei der
Organisation einer solchen Veranstaltung in erster Linie darum,
'Hallo zu sagen', so einfach wie
es geht. Ein gegenseitiges Kennenlernen und Verständnis füreinander.

Die Perspektive, aus der ruangrupa arbeitet und sich organisiert, ist natürlich eine ganz andere art, miteinander zu sprechen, sich zu organisieren.

Es gibt viel, wovon West Europäische Institute lernen müssen, und einige von uns wollen, dass dieses lernen gehört wird, und zwar jetzt, je früher, desto besser.
Als eine der eingeladenen per-

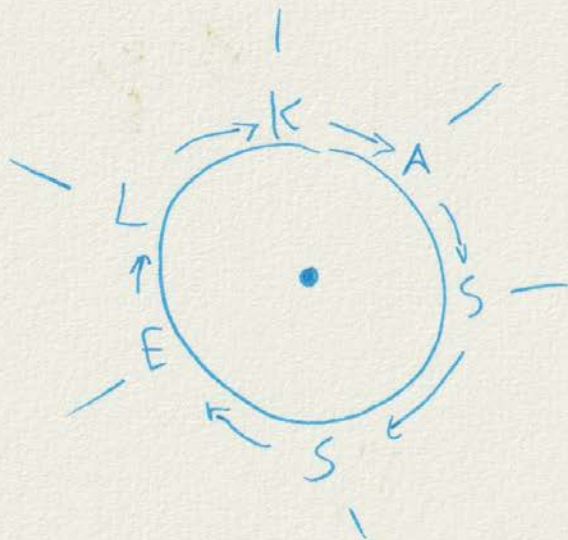
sonen ware ich mehr als glücklich, mit Ihnen Ihre Erfahrungen und die von ruangrupa zu teilen (da ich seit 20 Jahren mit ruangrupa befreundet bin).

Die Herausforderung besteht darin, aus der position des jeweils anderen zu teilen und beizutragen. Wir verstehen, wie wir uns wohlfühlen, um gemeinsam wissen zu teilen. Hoffentlich können wir einige Dinge gemeinsam aufbauen.

Wenn Sie diese einladung mögen, dann ware es schön, sich zu treffen. Ich habe ein paar Werkzeuge und ein Budget vorbereitet, und wir können sehen, wie wir sie anwenden können. In dieser Broschüre teile ich ein paar worte und ideen als stathilfe, um Sie zu finden und zu treffen.

Alles Gute und danke für Ihre
aufmerksamkeit, reinaart.



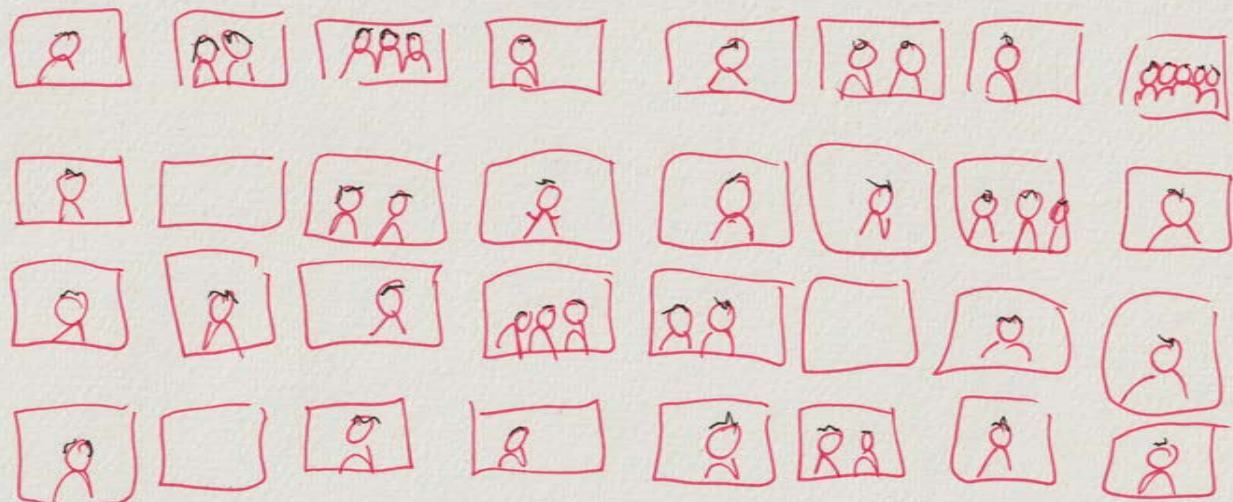


HOW TO PASS THE MIC
WHERE TO PLACE THE MIC
HOW TO SHARE AND PERFORM
THE ARCHIVE
HOW TO OWN THE MIC
HOW TO SPEAK GENTLY

- MINI PUBLICS -
related
connected
informal

- METHODS -
of Public Engagement
with the potential to
~~take~~ use beyond
today's malign and predatory
- Public Sphere -

disjunctural public space

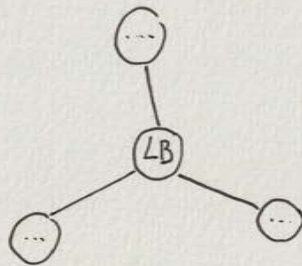


BEING TOGETHER

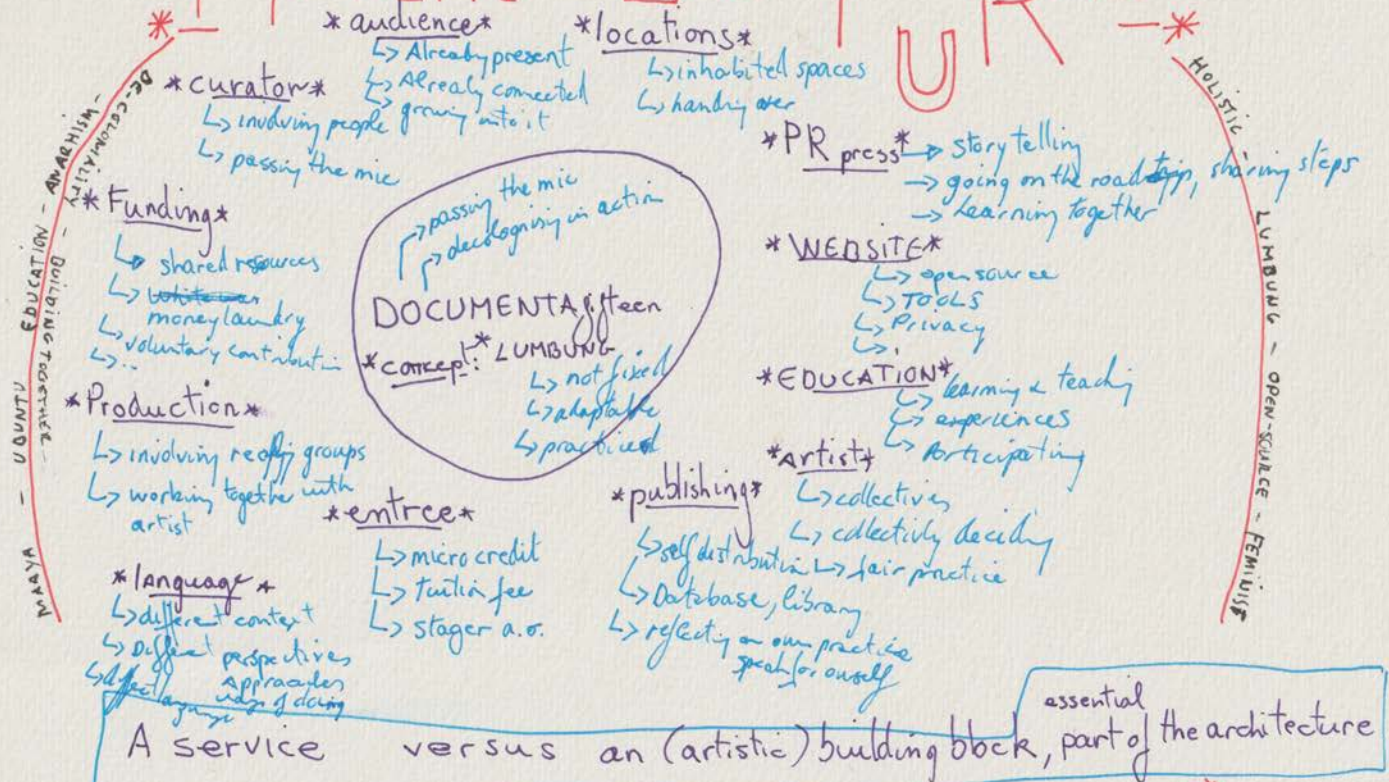
DIFFERENT CURRENCIES

DECENTRALIZE CULTURAL LIFE

ERASING INDIVIDUAL ^{single organisations}
COSTS



ARCHITECTURE

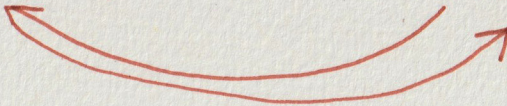


* — OBJECTIVATING — RELATING

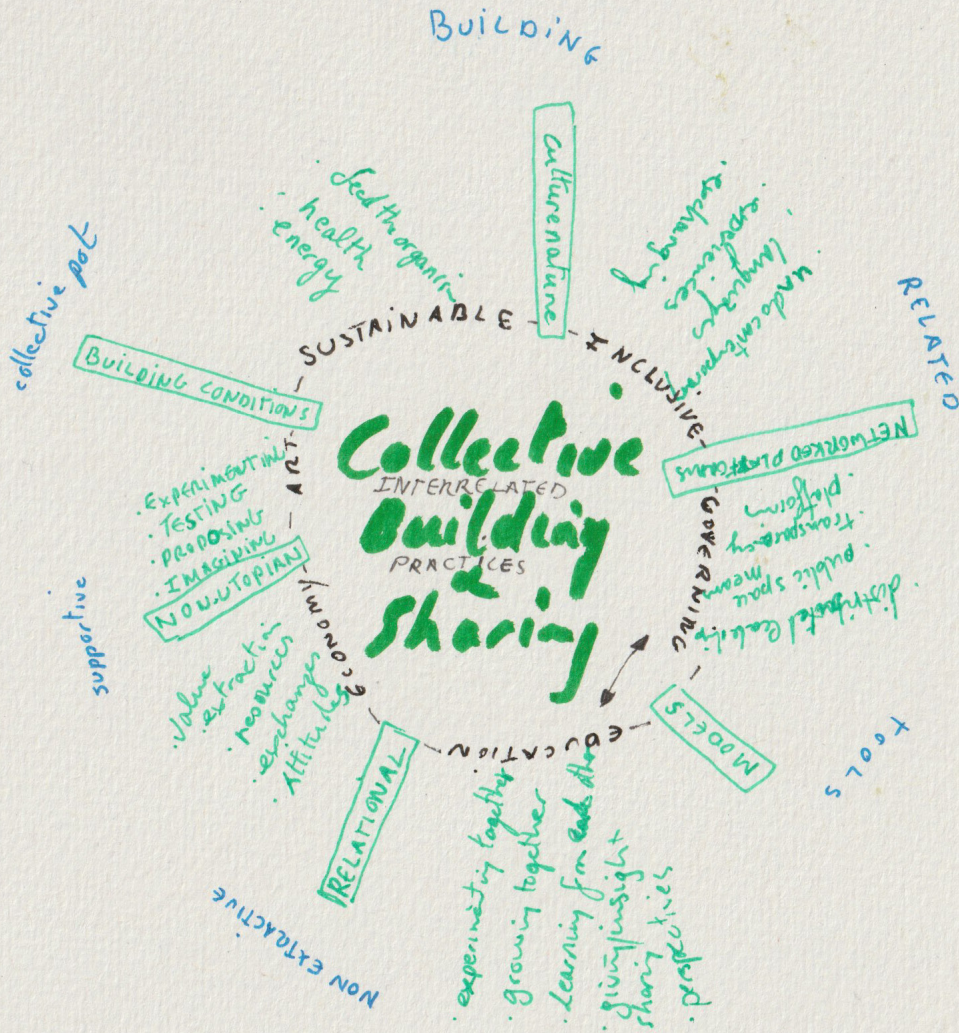
NOT **EXPERIENCES** **SERVICE**

Sirui'menre' tessirui'no'
ALWAYS SUPPORT EACH
OTHER TO GO UP
NEVER TAKE EACH OTHER
DOWN

Gathering people
based on Maya values

the individual  community

OFF-BIKUNALE - TRAMPOLINE HOUSE - ZK/U -
FOUNDATION FESTIVAL SUR LE NIGER - GUDSKUL - INLAND - JAKUWANGI APT FACTORY -
KHALIL SKAKINI - CULTURAL CENTER -
MAY AOTE WAS ACCION
PANCakes TO STRAWBERRY
SHOARMA
TOMATO COFFEE SPICY
EGG RICE L
SWEETS ? FRUIT N
FISHCAKE SOUP
WATER MELON ? CHOCOLAT L
TORTILLA ? - ? - S
HOMUS PIZZA
STROORWATER
SAMBAL

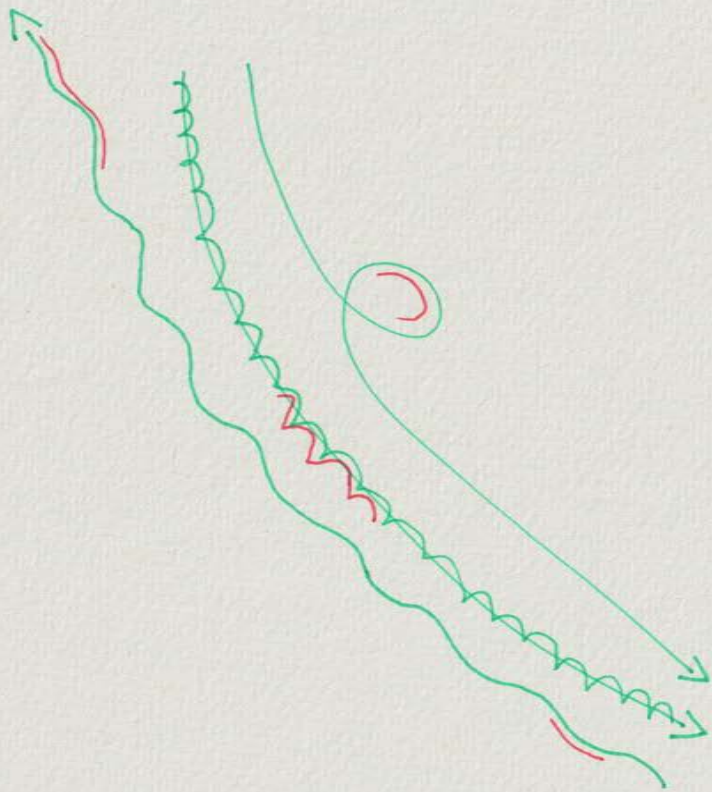


Demonstration of state of gladness,
Demonstration of state of gladness,

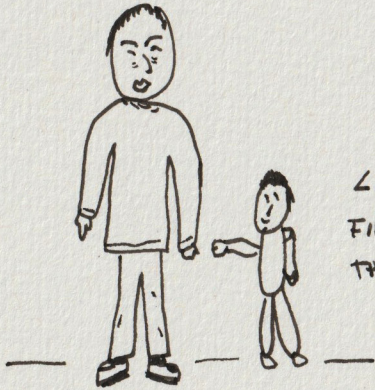
Demonstration of state of gladness,
Demonstration of state of gladness,

Dear,

The global south is also in the global north.



In partnership with for example city government:
Local leaders must be encouraged emotionally
and mentally to form the agreement and to
support



LIKE PARENTS BRINGING THEIR CHILDREN TO KINDERGARTEN.
FIRST BRING ALL KIDS TOGETHER AND BUILD A GOOD ENVIRONMENT
THEN THEY CAN FIND THEIR OWN WAY TO PLAY TOGETHER.

JOURNEY
TO
UNDERSTAND
THE TOOLS WE
NEED

HOW TO KARAOKE - TOGETHER

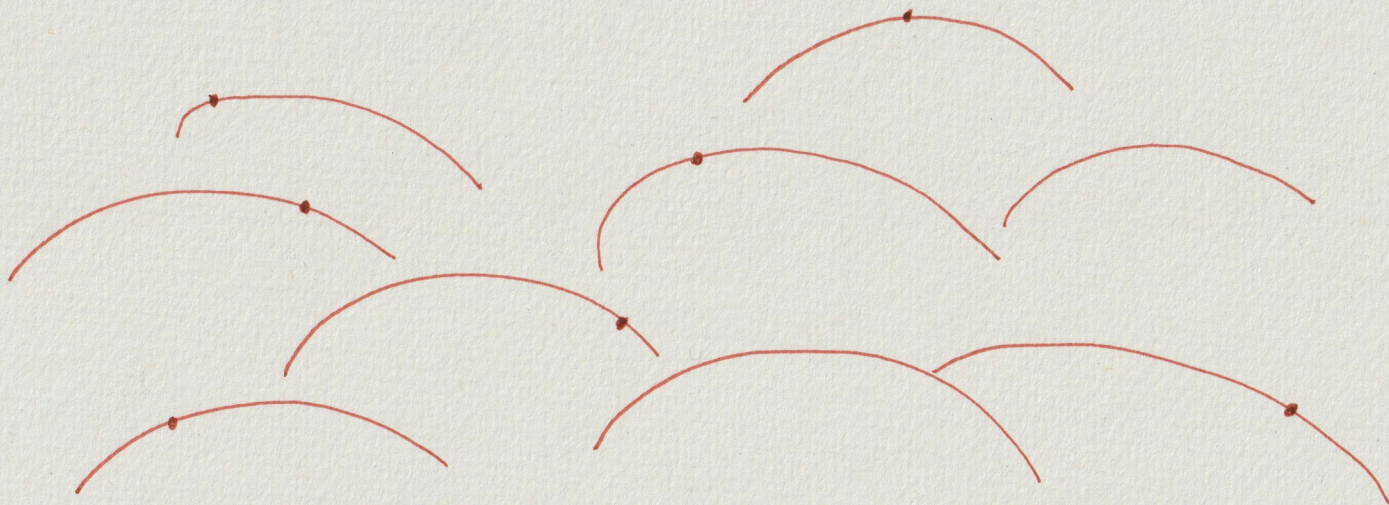
Just Just meet with and without our urgencies
some

some are introvert

Dealing with practical / professional language

- As you understand LUMBUNG is not a theme
- experimenting practically

- Beyond geographies, languages, levels of connectivity
- Include more people than just some key members
- Work with students in art, curating, education, critics for documenting and harvesting as providing as well learning space and experiencing mindset
- Networking tools and infrastructure
- Use documents as strong Brand for political change asylum seekers can travel despite the ban through 'Exceptionalism'
- Lumbung is more about solidarity than about resources.
- Seeing lumbung as resources within land based logic
- Having potential, not having financial resources means
- Alternative independent media, website
- 2022 = thinking and working towards 2023
- Including other forms of text, like music, storytelling
- Satellites of rumuHawu
- Importance of non-temporal communication
- the art discourse could end up looking stupid discourse needs allowing not into the arts



HOW TO SHAPE THE JOURNEY NOT LINEAR

Importance of NON-temporal communication

- x PRESS .TXT
- x FUNDING .TXT
- x BIO .TXT
- x PROJECT .TXT
- xTXT

- meeting slow

- vocabulary • activating vocabulary
 • talking to each other
 • Framework languages

- Trying to bring in practice
 instead of representation

- with humor (with pain, with support, with joy)

- Slow but steady

LISTEN

≡TRAVELLING

WHILE
PASSING

BY
MANY
STORMY THINGS

Malilu' sipakainge

REMIN

EACH

OTHER

WHEN

Loosing

MIND



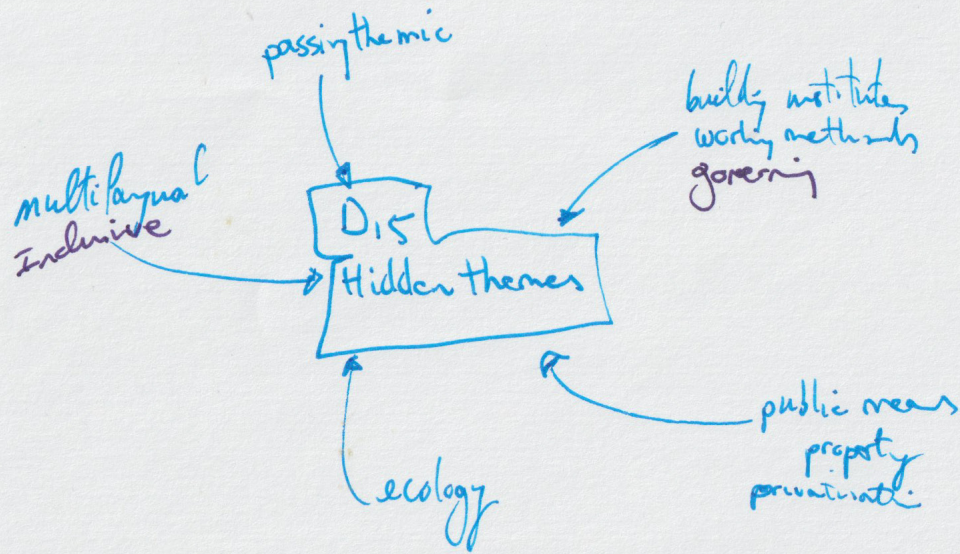
EDUCATION
is already inside

MAKES IT POSSIBLE

PLANNING EDUCATION

Education not a service
PROGRAM

PERFORMED BY artist
Lumbung
volunteers



- sustainability → ownership ^{sportarena} freigeist
- Inclusive → demodernisation
- Governing → working methods
- Education →
- ~~Economy~~ → organisational structure

- 
- meet
 - archive
 - build
 - go slow

BUILDING
a
friendly



HOUSE

- private
- network
- guest friendly

- Allowing for no other —
authority. Maintaining
forcefully. Being
reasonable and kind.
- some use other languages —
and energy

WHOSE MODERNITY

WHOSE ECONOMICAL MODEL

WHOSE NEW YEAR

WHOSE (CONTEMPORARY) ART

WHOSE UNIVERSAL LAWS

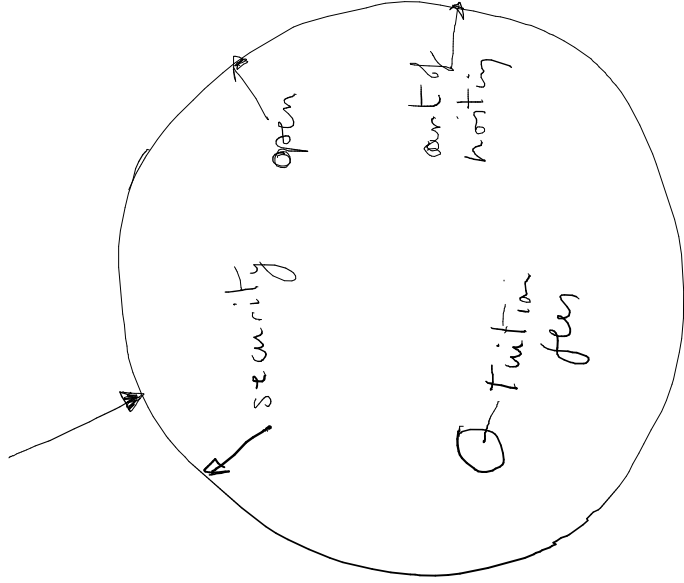
WHOSE SUPPORTIVE
STRUCTURES

WHOSE ...
MEDICAL INSIGHT
LEADERSHIP
(personal) GROWTH model

Documenta is a vulnerable institution
how to go somewhere else together if
it wants

vulnerable for which kind of forces / realities
many groups are vulnerable to structures
documenta wants or is playing with
• partnering

ENTER D15



classical ticket service

- * lot of money and security needed to solve the problem of entrance (and also working budget)
- * business service
- * protective, restrictive solution based
- * buy
- * can be from business market or for alternative scene
- * secure structure

contribution

* money can be spend to support economic framework D15

* contributing to the collective pot architecture of D15

* supportive, guestfriendly

* contribute, donate

* participating from our country

* based on trust

[We gather here with
already our being hurt
and being hurt again
and in the future
(stand up against capitalism)]



LUMBUNG TAKES/GETS A
PIECE OF THE CAKE THAT
NEVER
IS NOT UNDERSTOOD AS
A SHARED CAKE
S. THE LUMBUNG WILL
BE CONTESTED (HARDLY)

#majelisakbardayfour

These are public posts tagged with #majelisakbardayfour. You can interact with them if you have an account anywhere in the fediverse.

Julia Sarisetiati

@sarijulia@social.lumbung.space

[@dina_syafiatudina](#) "...by then we need to soon think of the decentralization of the school, and doing it as a network. More dispersed and also hybrid; in between online and offline. To maybe let something happen, harvested, and then relayed through [#lumbungdotspace](#) ?"...

[#syafiatudina](#)

[#artscollaboratory](#)

[#majelisakbardayfour](#)

Sep 17, 2021, 09:30 · 🌐 · Web · 🗨️ · ★ · 0

Julia Sarisetiati

@sarijulia@social.lumbung.space

[@dina_syafiatudina](#) "...but thinking maybe if it won't happen, and covid will still be there by next year, so how to decentralize the process of the school as far as we don't want to risk anyone in danger for being in the same room or same space in large number?"...

[#syafiatudina](#)

[#artscollaboratory](#)

[#majelisakbardayfour](#)

Sep 17, 2021, 09:17 · 🌐 · Web · 🗨️ · ★ · 0

Julia Sarisetiati

@sarijulia@social.lumbung.space

[#Fairuz](#) is one of the greatest Arab singers, and she's very well known and very well appreciated. That's why people are named after her. And she has once said, even though she's Lebanese but she sang a lot for Palestine.

en.wikipedia.org/wiki/Fairuz

[#questionoffunding](#)

[#majelisakbardayfour](#)

[#lumbungmusic](#)



Fairuz - Wikipedia
en.wikipedia.org

Sep 11, 2021, 15:25 · 🌐 · Web · 🗨️ · 1 · ★ · 1

Julia Sarisetiati

@sarijulia@social.lumbung.space

Traditionally in documents the education department "educates" people about the arts, or just explaining the artworks. So it has a specific role traditionally.

[#arteducation](#)

[#majelisakbardayfour](#)

Julia Sarisetiati

@sarijulia@social.lumbung.space

Fayrouz from the Question of Funding shared a story last Thursday, that six Palestinian prisoners managed to escape from an Israeli prison. They actually found a tunnel, which was some kind of pipe!

And that is why a song by a Lebanese singer [#Fairuz](#), (whom she also is named), was trending because it speaks about freedom:

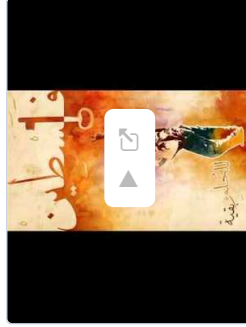
youtube.com/watch?v=QINP7uKJQ5c

فبروز - ملطنا على الخسو (يا حريه)
"Hide your freedom in your pockets and run away"

[#questionoffunding](#)

[#majelisakbardayfour](#)

[#lumbungmusic](#)



فبروز - ملطنا على الخسو (يا حريه)
YouTube

Julia Sarisetiati

@sarijulia@social.lumbung.space

[@dina_syafiatudina](#) from [#artscollaboratory](#) (during the breakout room of the education working group on [#majelisakbardayfour](#)) ... "I remember that there is this possibility of next year, that we will still need to face the covid situation. Of course in my wishful thinking; that it will be over by next year, and we can do the education process that we want to, in the ideal situation"...

[#syafiatudina](#)

[#artscollaboratory](#)

Sep 17, 2021, 09:14 · 🌐 · Web · 🗨️ · ★ · 0

Julia Sarisetiati

@sarijulia@social.lumbung.space

And so then we came up with this idea to bring people together: who are busy in teaching arts and in the arts education universities or schools, and creating a platform to exchange these kind of ideas in terms of the new role of education, and how we can learn from each local to rethink education.

[#arteducation](#)

[#majelisakbardayfour](#)

[#harvestingmajelisakbardayfour](#)

[#susannehesse](#)

[#katharinahilgert](#)

Sep 10, 2021, 17:14 · 🌐 · Tusky · 🗨️ · 0 · ★ · 0

Julia Sarisetiati

@sarijulia@social.lumbung.space

But now, since we are facing this concept of [#lumbung](#) like this, it is dissolving things into each other. So art is not different from life, and education is not different from the arts, and producing the arts is also education, so we are facing a new situation.

[#arteducation](#)

[#majelisakbardayfour](#)

with our own methodology, with groups of people to find ways and share them in some ways.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 11:23 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

@putrahd@social.lumbung.space

Ade Darmawan:

I feel envy with music that is more open for the newness of the label, more flexible on the notion of music. While in art there's the institution that defines what is art.

Also, the idea of exhibition which does not change much. When it comes to the question of how to make exhibition public? there'll be many ideas.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 11:00 · 🌐 · Web · 📱 · ★ · 0

Abhinir: I think what we are really doing is showcasing our activism works through activities that are not included in biennale. It would look at it back, we could redefine art.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 11:14 · 🌐 · Web · 📱 · ★ · 0

Ines: I have a similar question and it interesting idea that we work with others, not only what it means to us. Also, how we are going to translate it through documents?

Yong Sun: Trampoline House is seen as a social place, as big art works. Where's the art in trampoline house? It is in the process itself.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 11:08 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

@putrahd@social.lumbung.space

Kabila: How people can discuss can find different ways of producing knowledge. In the library, we have knowledge but all come from outside. How can we find knowledge from our practices?

Also, it is not only to translate but also to transcreate.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 10:57 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

@putrahd@social.lumbung.space

In the end, it is not about dividing, but finding a conversation. How they deal with the ecosystem and locality. What they can bring back that is meaningful for the locals.

We try to learn and see this as different species that work differently.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 10:46 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

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Where's the art:

It's started with a question of everyone's reasons of joining the working group.

Ade Darmawan: There has always been questions on this. We can take the position of not to take care of it, whether it is art or not, like JAF, for example.

Yet, we still cannot avoid finding out. In our practices, it much blurred as well, with art and activism.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 10:42 · 🌐 · Web · 📱 · ★ · 0

This question comes from not only journalists but also cultural workers like in Indonesia. "Where's its materiality?"

Also to realize how much we are colonized by western notion of art like paintings, for instance.

We happened when oil canvas comes to Indonesia because people already drew batik.

This category is relevant to talk, also on the issue of institutionalization, the politics of culture.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 10:43 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

@putrahd@social.lumbung.space

"Where is the art" group: It will be about the discussion on that question, to listen to diverse angles from different perspectives on this project.

It was started with a joke asking where is the art by journalists and others. How to provide different narratives from the ecosystem of the projects, from the localities.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Sep 09, 2021, 10:24 · 🌐 · Web · 📱 · ★ · 0

Putra Hidayatullah

@putrahd@social.lumbung.space

Publication: Four streams of publications planned including frameworks, publication ideas, presentations.

[#majelisakbar](#)
[#majelisakbardayfour](#)
[#harvestedbyputra](#)

Putra Hidayatullah

@putrahd@social.lumbung.space

Break Time

Shaunak from Office Party shares music, more resistant music from India with a lot

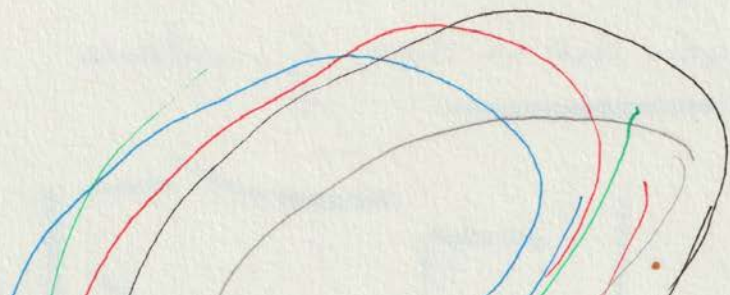
Putra Hidayatullah

@putrahd@social.lumbung.space

Education working group: Will be talking about tour and guide and mediation and also camp for scholars to address art education. Also about rurukids.

spaces for writing. Connect to artist (graphs) one and another. Connect to board (graphs) for now. we have shared

KASSEL AS A
METAPHOR ☺



We are not ready

For several reasons

- Choose a lesser ^{different} art
- second
- time
- institutions working methods
- the art, its assumptions & position

BUT

- Audience/contributors
- What is it to be against/alternative/punk
- ^{supporting} languages
- Supporting infrastructures
- Learning from
- Hanging out, being available
- re-understanding (whose) contemporary
- uncertainty

to continue

of our human relations

ook_visitorZentrum

ook_ is a group of friends from Kassel, Rotterdam and somewhere else in the world. We are both visitors and participants. In analogy of ruruhuis, arnhem 2016 it, amongst sharing energy, tries to challenge the productional mindset of contemporary art-institutions by creating meaningful and pro-active encounters from the different needs, perspectives and strengths people share or recognise. In this we wish to strengthen an understanding of common sense and being represented. The ook_visitorZentrum radio will transmit snippets of get togethers, some times focussing on specific subjets and sometimes a collection of sounds from our interactions.

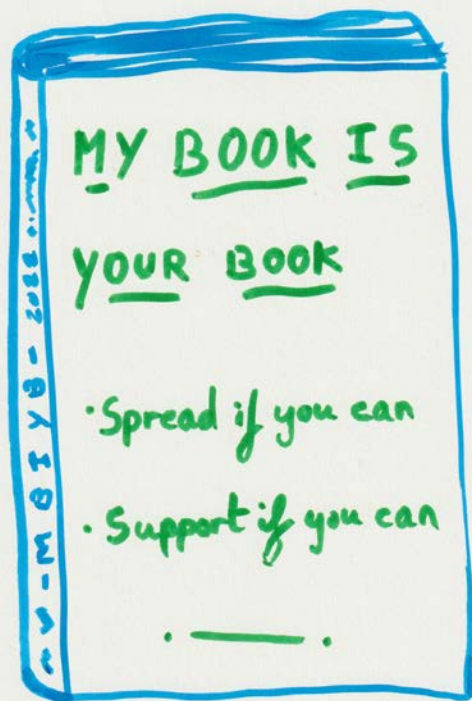
At this moment it exist of ook_ [reinaart vanhoe, Neue Brüderkirche, Espora, BPOC Festival Kassel, me_sobat, Colorlabor, graanschuur Tarwewijk, Elaine W. Ho, Bartira, Wok The Rock, COLLECTive, k. format, Take-A-Way, Plan B, *Dynamitas unlimited*, ...]

- # Language, speech,
- # creating space, to host, to be a guest
- # being alternative
- # to go slow
- # d as a tool
- # institutional realities, working methods
- # common ground
- # garderning
- # roles and positioning of artists, collective intelligence





Majelis



Miethausersyndikat
/ / / / /



Zusammen leben

Dear all,

We have been related for some while now, and the intention is that it will last longer than this summer. The occasion for these relations started with the work ruangrupa is trying to unfold in Kassel. That work is related to yet another documenta, this one carrying the number 15. Through this opportunity institutional energies are at play as well for the good and the bad. I have a need to go back to our first steps or to return to the grounds of the invitation to think of a shrine. A wish to recapture the topics that forms us as a whole and the strengths there are already present in each other's positioning. I assume, as groups, you are in your own realities and that is good to see.

I have to be honest that I'm a bit lost. All elements of value are present. My feeling of not knowing is not needed and is not about our relations on the contrary I would say. It's good to see how Colorlabor connects back to the friends and the energy of running a space. For me this relates to #being alternative. How are we alternative and with whom do we share this position

and our connections. There is a need to re-understand being alternative in an understanding of different vocabularies. I'd like to say we are not 'an alternative against' but with and for each other. The 'for each other' needs to be understood better. To call it a togetherness of different languages is more important than to be alternative or in opposition I feel to say. With Espora it's good to feel the warmth and the joy of finding and trusting a specific #language and to reconnect to roots of understanding amongst others through #gardening. It is also giving insight in the issue of being allowed to be a host as well as a guest in formal and informal relations, as people to people on this earth, in this place, in Kassel amongst other places. We are guest on this planet, not guests by exception in Kassel! This is a reality very dear to BPOC Festival Kassel. Because of them I think we slowed down the process, to accept that there is no need to be ready for documenta itself. It's better to be somewhere on the road than to be at our best and neglect the way how we work and initiate. #To go slow or caracoles as Espora says is needed to

have a better understanding on how to speak together. This sentence is easy to speak out for many of my friends and the context I grew up in. But there is a (uninformed/ inexperienced) lack of an understanding how to feel welcomed and be allowed to speak, to understand ways of being hurt. Many of my friends are hurt actually or share anger towards oppression of course but I/we lack to activate or include wider and narrowed perspectives. Working with collectives or with communities is in this relation an important topic. It's not just a word or method, it's to me a life long learning. How to understand that, in stating we work collectively, often the strength and context of the one we work with is neglected or not recognized. This is my interest in observing gGmbH documenta working with ruangrupa. How is the productional regime overrunning an architectural thinking of ruangrupa and not allowing it to breath properly? How to be a host and to be open within someone else's conditions? The attempt is of course for both, though to understand 'being a sincere host' is still in need for improvement. It's one of the many posi-

tions Neue Bruderkirche relates itself with as well. How to deal with institutional reality and on the other hand how to improve being a host on everyday level? It's nice to see it being nurtured from their relation to institutions and from being guest-friendly as a space. It is great to observe #Creating space and how to do that unconditional within the background/context we carry with us for allowing #speech. Engaging with different vocabularies, present in the neighbourhoods of Kassel, is of course an aspect of creating space.

Another important aspect is to understand documenta as a #tool to build and connect relations. A tool used to enrich the activities and relations that have and are being build. In relation to the field of art and culture #roles and positions of people in collaborations and doing things together is an interesting topic. This is something Norgard is practicing as a scenographer for some time now and also within day-to-day relations. She observes and works with # (West European based) Institutional realities through the format of 'Sobat' or in classical terms the tour-guides of

documenta. There is as well k.format, a group young Kasseler enthusiasts studying in different parts of Germany and abroad. With k. format it taps into ruangrupa's practice of listening to what a younger generation is occupied with. Through for example the student-biennial Jakarta 32C, ruangrupa shares insights to be able to learn what our artistic/cultural/personal positions can do in society. Through the talks with k. format it re-addresses the starting point of this 'shrine invitation'. To address and connect #the first visitors, the #neighbours of GgmBH documenta is the basic principle. An already present visitor that has a fair change to connect and add is often overlooked or not thought of. Often communication, money, energy is put towards the general audience and the art world in specific. Why not take properly care of the ones living in the neighbourhood. To take the first audience serious is an important aspect also for international organisations as documenta. To be at different localities means to get and give to inter-localities of which Kasseler and not only its tourist industry are part of. Also

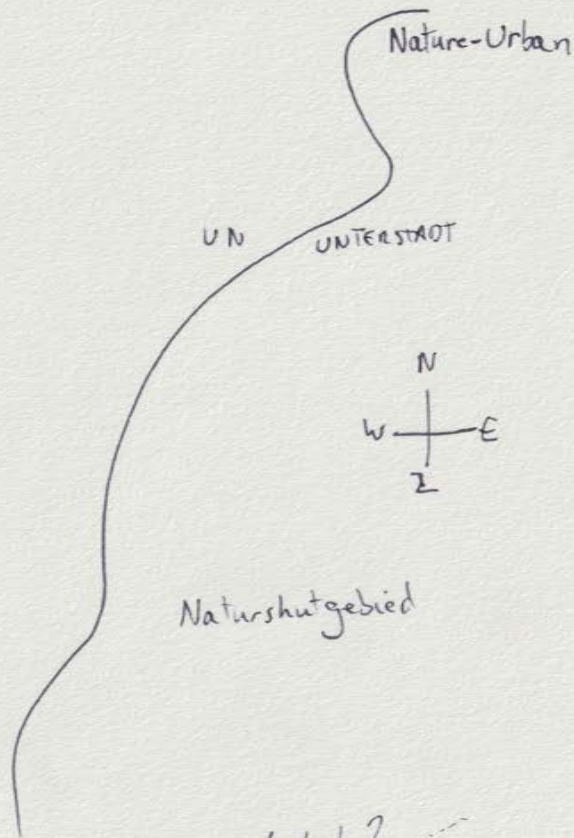
the phrase given to ruangrupa comes in, 'make friends not art'. This can, in my perspective, also be the strength of k. format, sharing the connections they have within the city to make friends within the cities less visible presences. To find opportunities to learn from each other while making the city a better place with and without funds. I name the idea of funding as #how to organise is one of the interests of k. format and in general for the whole project.

Speaking about inter-localities. I want to share the documenta ticket with friends from Rotterdam and Abroad. The rich and diverse practices of Wok The Rock, Bartira, Elaine W Ho and Rieneke de Vries are, in my own understanding, complementary to the different groups in Kassel. They share the position of actively distributing alternative culture through music, printing, publishing, language, gardening and hanging out. Each with overlapping focuses related to understanding common ground in a hands-on mentality, something the Kasseler relate as well. In general it is about how to be a sane person, how to

NOTIONS ON OWNERSHIP

RURUHAUS (STICK ALL TOGETHER)

THE EAST PART OF THE CITY
ALWAYS HAVE BEEN ASSOCIATED
WITH
THE SOCIAL
BORING STEREOTYPE FOR
ITS INHABITANTS



bring imagination back in society. In bolder words, imagining alternatives for the monoculture that a Eurocentric culture imposed to many of us in and outside West Europe. In the chat with each other we discussed several important aspects of being present in Kassel and how to be able to act. How to land in a place you hardly have a grounded connection to is one of them. When planning to spend money on a work or tool (a bicycle car) will it only function for you for that specific event or has it a live after? How to be properly invited as guest and not being appropriated/used by the invited body? These and topics around a West-European way of organising, speaking and referencing where issues we touched upon. Next to this we welcome COLLECTive, a group of master students studying at the university of Leuphana, who are invited to connect to the working methods of ruangrupa within the structures of gGmbH documenta. When talking about the local or neighbours I have to involve people around the place I live in, namely Rotterdam or the area of my quarter 'Tarwewijk. We do this under

an open name graanschuur_Tarwewijk and see where it grows into in the coming 3 years. I wish for organising an event within 2 years were we can meet each other again. Via the merchandise perhaps we could generate a starting budget for this.

To be frank to all of us I have to say that I'm proud of how we are filling in this ticket of documenta. For all of us it is not about the glorification of Western (global whatever it means) contemporary art. We try to understand art in the middle of society where the Western world, since long, forgot to be human. Yes art plays/played it's role in this. Modern/contemporary art as a propaganda tool for the so-called free West. It proofs how liberated we are, neglecting the position from where we operate from as liberated individuals. Are we really liberated and who is and who is? I wish for myself and the relations I am in, to understand better what 'individuals in relation' instead of liberated individuals means. I'm far of that and this trip together is for me a luxurious education and I'm thankful for each of

(y)our contributions.

Yes I agree last time I wasted time. I should have used my available time for a drawing to print on bags and t-shirts and not for designing a shawl. But I had fun time to do it and if no-one agrees with it, I'm of course ok. Not every good idea is needed to bring in production. For the last meeting we thought of making a green curry dish and we end up with a nice lentil soup because it was more practical for that moment why not. So yes feel free to use the spaces and the budget for things we think we can make well use of, to enjoy, to give us some energy. Below I will share a general budget that we have to our disposal. I also share a glossary of keywords, feel free to add to that as well. Norgard will, next to working on the activation program, ask you for a text that outlines that what forms you and where you stand for. We could use that for a publication, a glossy magazine to be sold at the bookstore during documenta. This glossy can also be the base for our common pot after documenta.

Best for from ook_ to ook_ ;-)
Rotterdam-Kassel March 2022.

Ontmoeten in elkaars taal.
Het publiek wat er al is aanspreken
en deel van te laten maken. Deel
nemen zonder meer en delen met
de eigen omgeving. Geen exclusief event
maar een samen spreken, samen
resources delen, wat het ook betekent!
Kennissen delen, anten maken.

In Karsel Jounoene op ...

ALS JE GEEFT HEEF JE NIET BANG TE ZIJN
OM TE KRIJGEN

als je allen wil nemen moet je hard werken
om te krijgen / verwerven

↓
Lithium battery for electric cars
from Bolivia (Salar de Uyuni)

- Stamm tisch -

Friendship gatherings

- historic: was for people of higher social status
local dignitaries
mayors
doctors
teacher
rich farmers

- stammtisch politics

- now: gatherings of like minded people

WEAPON

production

MAJELIS

Practicing
experimenting

LUM BUNG

TOOL
AMPLIFIER
... DOCUMENTA

- RHYTHM, FLOW, CONFLICT, DIALOGUE -

NOT TO PAVILIONIZE THE VENUES
not a collection of solo exhibitions

AUDIENCE: repositioning
How to be audience
to gather proactively
understanding time

Bringing in own Harvest (as a tool to be inviting)
guest friendly

6
→ GUEST FRIENDLY
→ COOPERATIVE
→ SITUATING AUDIENCE
→

THE QUESTION HOW TO
ADDRESS TO THE NEW-COMER
WHO ACTUALLY IS THE CLASSICAL
DOCUMENTA VISITOR
T. ADVENT

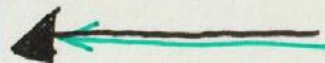
CONFRONTED

Confronting

↓ ↓ ↓

Archaic forms of

☑ ORGANISING



LUMBUNG
AT
HOME



..... — 2022 — 2023



FOREST
RIVER as a school → FULDA-ISM
PARC

— 1995–1999–2000 —

artist initiative

ruangrupa

as a group artist friends
Hideout

individual practitioners
artgroup

2003 —

art organizer

ruangrupa

organising platforms
networking place

individual practitioners
artgroup
curator

2016 —

art producer

Gudang Sarinah

organising a collective of collectives
? what was this? omg
LEARNING SOMETHING BIG

individual practitioners
artgroup
curator

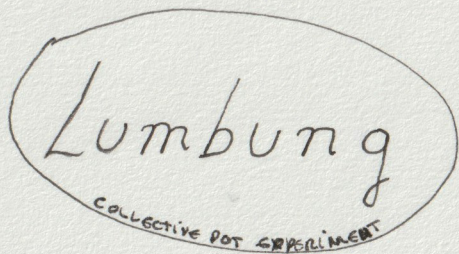
2018 —

art education

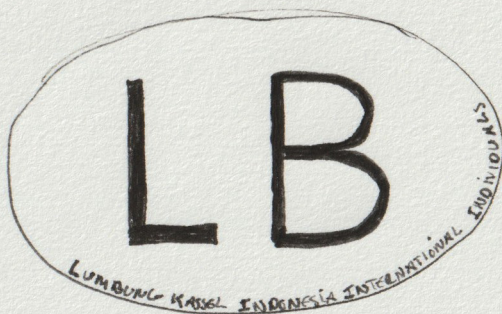
Gudskul

a collective of organisations
production centre

individual practitioners
artgroup
curator



CAR STICKER



ENERGY

JOKES

CONFUSION

THANK
YOU ALL
TOGETHER

EXCHANGE

TROUBLES

LEARNING

DOUBTS

TRUST

WARMTH

TIME

Joy

OVERDOSE

~~JUST~~
THOUGH



Wissen ohne Anwendung ist wie ein fruchtloser Baum

STILL
ACCEPT → NOT READY YET

Notes and observations while working on documenta fifteen
and ook_visitorZentrum for ruangrupa and friends
reinaart vanhoo, Kassel 2022 (info@ook.website)