



documenta (13)

Kassel
June 9 – September 16
2012

Distancias desde Kassel
en km reales y (por carretera)



a **Berlin**: 302 (380)

a Frankfurt: 146 (143)

a Köln: 181 (243)

a Hamburg: 252 (310)

a Meissen: 281 (342)

a München: 385 (477)

a Münster: 147 (200)

a **Genk**: 281 (343)

a Lieja: 283 (356)

a Amberes: 354 (390)

a Bruselas: 363 (432)

a **Gante**: 403 (448)

a Brujas: 436 (481)

a Luxemburgo: 290 (487)

a Amsterdam: 337 (399)

a Praga: 374 (499)

a Zurich: 445 (548)

a Vaduz: 465 (554)

a **Paris**: 576 (719)

a Viena: 604 (799)

a Varsovia: 807 (933)

The preparations for documenta 13 have already begun
On 06. and 07. April 2008
the international committee for the artistic director of *documenta 13*
met in Kassel for the first time.

Bernd Leifeld, CEO of documenta und Museum Fridericianum Veranstaltungs-GmbH, introduced the international finding committee in Kassel. The committee of nine members has the aim of finding an artistic director for documenta 13. The members are :

Mr. Joseph Backstein

Director Institute of Contemporary Art Moscow, Artistic Director State Centre for Museums And Exhibitions « Rosizo », Moscow Biennial 2007

Mr. Manuel J. Borja-Villel

Director Museo Nacional Centro de Arte Reina Sofía Madrid (formerly Director MACBA Barcelona)

Ms. Kathy Halbreich

Associate Director Museum of Modern Art New York (formerly Director Walker Art Center, Minneapolis, Minnesota)

Mr. Paulo Herkenhoff

Freelance Curator (formerly Director Museu Nacional Belas Artes Rio, Adjunct Curator MoMa New York, Director Sao Paulo Biennial 1998)

Mr. Oscar Ho

Director MA Programme in Cultural Management, Chinese University of Hong Kong (formerly Exhibition Director of the Hong Kong Arts Centre and Founding Director of Museum of Contemporary Art Shanghai)

Mr. Udo Kittelmann

Director Museum fuer Moderne Kunst Frankfurt / Main (formerly Director Koelnischer Kunstverein and 2001 Commissioner German Pavillion Biennial Venice)

Mr. Kasper Koenig

Director Museum Ludwig, Koeln (formerly Director Portikus and Professor Staedelschule Frankfurt/Main)

Ms. Elizabeth Ann Macgregor

Director Museum of Contemporary Art Sydney (formerly Director Ikon Gallery Birmingham)

Mr. Rein Wolfs

Artistic Director of the Kunsthalle Fridericianum Kassel (formerly Museum Boijmans Van Beuningen Rotterdam)



bottom left: Udo Kittelmann, Oscar Hing Kay Ho, Elizabeth Ann Macgregor, Manuel J. Borja-Villel, Kathy Halbreich;

top left: Bernd Leifeld, Paulo Herkenhoff, Bertram Hilgen, Rein Wolfs, Joseph Backstein, Kasper König; Photo: Ryszard Kasiewicz

The international committee proposes the artistic director of the documenta 13 to the supervisory board of documenta und Museum Fridericianum Veranstaltungs-GmbH, who will then be officially confirmed by the board. The supervisory board consists of 5 representatives of the city of Kassel, 5 of the State of Hesse and 2 of the Federal Cultural Foundation.

En route to *dOCUMENTA (13)*

Since *dOCUMENTA* was established in 1955, it has been regarded as a key international exhibition of contemporary art worldwide and a moment of reflection on the relationship between art and society.

It takes place every five years, and runs for 100 days.

In 2008 has been elected **Carolyn Christov-Bakargiev as artistic director** of the documenta 2012; over 150 artists from 55 countries and other participants from around the world will meet and present a variety of artistic practices, including sculpture, performance, installation, research and archiving, painting, photography, film, curatorial, text-based and audio works as well as other experiments in the fields of aesthetics, art, politics, literature, science, and ecology.

For the **Artistic Director**, *dOCUMENTA (13)* is a form of inquiry and indulgence in materials. Her intuitive approach resembles that of the artists and other participants she has chosen to work with. Thus, the 13th edition of documenta will be a surprising stage to present questions that shape our notion of life in the present.

Artistic Director
CAROLYN CHRISTOV-BAKARGIEV
(Ridgewood, New Jersey, EE.UU, 1957)

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CC-B nació en New Jersey, Estados Unidos, América del Norte .

Su madre era italiana y arqueóloga y su padre, un refugiado búlgaro y médico. Ellos se conocieron mientras estudiaban en Turín.

Carolyn planeó, en principio, seguir los pasos de su madre en lo profesional, pero finalmente siguió estudios contemporáneos en la Universidad de Pisa donde completó su tesis sobre Frank O'Hara, poeta relacionado con Jackson Pollock.

CC-B, en calidad de reportera de la prensa italiana y periodista de revistas internacionales especializadas ,ha escrito frecuentemente sobre arte contemporáneo .

Más recientemente ha estudiado el Arte Povera, movimiento sobre el que publicó un libro. También es autora de las primeras monografías acerca de Janet Cardiff y de William Kentridge.

Curadora y escritora, reside entre Roma, Turín y Nueva York.

Ha sido curadora en jefe en el Museo de Arte Contemporáneo Castello di Rivoli en Turín (2001-2008) y, su directora interina en 2009. Fue curadora principal en el PS1 y ha tenido a su cargo la dirección de la 16ª Bienal de Sydney 2008 (*Revolutions – Forms That Turn*).

Es la segunda mujer que dirige *documenta* –la primera fue Catherine David en 1997- y la primera ciudadana ítalo-americana en hacerse cargo del prestigioso evento.



05.01.2009

Carolyn Christov-Bakargiev is Artistic Director of documenta 13 in Kassel *A Global Citizen* by Dirk Schwarze

Carolyn Christov-Bakargiev's appointment as director of *documenta 13* came as a surprise to many in the German art world. Until then she was known to only a small group of experts. In the exhibition world, however, she is anything but an unknown. On the contrary. Hardly any of her predecessors had had such wide -experience in organizing large-scale -exhibitions. To this extent the prerequisites she brings with her are very different to those of the French director of -*documenta X*, Catherine David, or the German director of the *documenta* in 2007, Roger Buerger. Prior to the *documenta*, they had only realized smaller -exhibition projects.

Although Catherine David is not exactly a model for the new *documenta* director, Christov-Bakargiev does admire David's radical commitment to the avant-garde. David's consistent *documenta* concept irritated large sections of the art world; her aloofness also played a role in this. What is more, many people at the time could simply not accommodate the idea of a woman being director of the *documenta*. Carolyn -Christov-Bakargiev will not be confronted with such obstacles and antagonisms. It is now a matter of course that female exhibition curators compete with their male colleagues. The final round of three candidates for the job of *documenta* director 2012 consisted -only of women. What's more, Carolyn Christov-Bakargiev's open and energetic manner suggests that with her there will be no communication problems.

This curator, who still lives in Turin with her family (two daughters), is well able to preserve continuity while at the same time daring to experiment.

At P.S.1 in New York in 2000, when she had to conjure up a large exhibition project in collaboration with the Museum of Modern Art, she came up with something that was quite obvious, yet would have been inconceivable for many American curators. Under the heading "Greater New York" she organized an exhibition with 120 artists who stood for that city's new art generation. Through this project she was able to contribute towards reinstating New York's battered self-image as a city of art. That same year she showed "A Look at Art in the Eighties", proving that she is capable of reviewing, classifying and evaluating. Prior to that she had worked on a fundamental book about the Italian art movement known as Arte -Povera.

After the African American Okwui Enwezor, who directed the 2002 *documenta*, Carolyn Christov-Bakargiev is the second American citizen to head the famous event. While Enwezor, due to his biography, tends to bring together African and American experiences in art, Christov-Bakargiev builds a bridge between European modernism and current international art. Her involvement in Sydney has led her to engage more intensively with art in the Asian region. As she said in conversation, she sees very great creative potential there – although not necessarily in booming countries like China or India, but rather in those that have to struggle with economic and political difficulties.

The appointment of the American -Christov-Bakargiev is a reminder of a very special relationship that exists between the Kassel *documenta* and American art. [...]

DOCUMENTA (13)

This exhibition speaks about the uniqueness of our relationship with objects and our fascination with them. It explores the individual and troubled histories of these objects, and their shifting connotations.

The materials of these objects are earthly: from solid carved stone to ceramics (permanent yet breakable).

There are eccentric, precarious, and fragile objects, ancient and contemporary objects, innocent objects and objects that have lost something; destroyed objects, damaged objects and indestructible objects, stolen objects, hidden or disguised objects, objects on retreat, objects in refuge, traumatized objects.

The “riddle” of *DOCUMENTA (13)* is a paradox, a space of many secrets, a space of violence, and a space of potential healing.





**Artistic Director's Statement
of Intent for *dOCUMENTA (13)*:**

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

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

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

C. Christov-Bakargiev

Carolyn C-B
Carta a un amigo



Mi querido amigo:

Ya llevo dos años lejos de casa y tendría tantas cosas que contarte, pero el intercambio de informaciones ha dejado de ser el objetivo principal de cualquier comunicación. [...]

Es complicado transformar una exposición en una experiencia dotada de sentido para los visitantes. Nunca existe sólo un público homogéneo en un lugar determinado y un momento determinado, sino diversos grupos de público: los visitantes cultos y familiarizados con el llamado "arte elevado"; aquellos que entran por casualidad y deambulan por la exposición; aquellos que consideran que el arte es el último reducto para el activismo; el mundo artístico local, el "clan" internacional, global o transnacional; los numerosos mundos artísticos que sólo advierten la exposición por vías indirectas; aquellos a los que el arte le resulta sospechoso; personas de diferentes comunidades con un trasfondo cultural distinto; personas con nociones completamente diversas sobre la calidad. Por eso, una exposición ni puede ser comprendida como una red de diferentes exposiciones que se alternan incesantemente pasando del primer plano al fondo; algunas visibles, otras invisibles, y algunas no apreciables hasta pasados muchos años de un acontecimiento de ese tipo [...]

Carolyn C-B

Carta a un amigo (cont.)

Yo estoy a favor de eliminar las fronteras entre las disciplinas y los campos del saber, particularmente porque la recopilación y almacenamiento de datos, el archivo y comparación de datos digitales y hasta los procesos de reproducción hoy en día conducen a una transformación en el interior de las ciencias, del arte y de la conciencia. Soy de la opinión de que las cuestiones sobre el procedimiento son tan significativas, si no más, como el llamado contenido o el tema de un proyecto artístico: cómo se consigue influenciar a los demás y cómo se comporta uno con respecto a los otros [...] Yo no sigo un concepto único y general, sino que me dedico a dirigir y coreografiar diferentes materiales, métodos y conocimientos, Los preparativos de documenta 13 arrojan preguntas sobre la emancipación individual y colectiva a través del arte si reflexionamos sobre una serie de “ontologías compuestas” (como las denomina Chus) [...]

[illegible][illegible]

Thus, a problem we both need to consider carefully today is how to proceed as artists, makers of culture, and intellectuals in the emerging economy and hegemony based on the exchange of knowledge products. But this would open up a long digression, into the writings and thoughts of many, and you might want to take a break from reading this before we go on.

notebooks → daughter - (Apache type)

→ store information where ~~you~~ it is impossible to retrieve the information
thus → freedom - (cryptography)

what is really
lack of information → how much extent does it depend on it

entanglement experiments

→ photons correlations ? at great distance

measurement of
correlations over large distances

→ maybe the source influences the measurement apparatus

Problem
→ you decide what is being measured

other
→ something travels at faster
→ reality does not exist
we cannot tell about properties of systems unless

Carolyn C-B

Carta a un amigo (cont.)

Nº003

Carolyn
Christov-
Bakargiev

Entre éstas se cuentan la participación y el retraimiento como modos simultáneos de la existencia actual; la encarnación (*embodiment*) y des-encarnación y su dependencia mutua; la raigambre y el desarraigo como disposición dual del sujeto; cercanía y distancia y su carácter relativo; derrumbamiento y renovación, que pueden aparecer a la vez o consecutivamente; la marea de información incontrolada y la obsesión paralela por el control y la organización; la traducción, la intraducibilidad y su negociación; la inclusión y la exclusión y su interrelación; el acceso y la inaccesibilidad y su coexistencia; lo anacrónico de la noción eurocéntrica del arte y el paradójico surgimiento de prácticas actuales relacionadas con dicha noción; la vida humana y otras formas de vida considerando la historia común de dependencias recíprocas; ciencias y tecnologías altamente desarrolladas y su parentesco con las viejas tradiciones; el patrimonio cultural tangible e intangible y su vínculo con el arte contemporáneo; la especificidad de ser artista y la no especificidad de la práctica artística. [...]

Carolyn C-B

Carta a un amigo (cont.)

Sinceramente, no estoy segura de si el campo del arte seguirá existiendo en el siglo XXI.

Probablemente habrá algunas redefiniciones en el ámbito de las ciencias naturales y humanas, así como en sus subdisciplinas que, tal vez, llevarán a diferentes métodos de organización de la cultura y de las exposiciones.

Esto es al mismo tiempo una duda y una pregunta.



03 Dec 2009

Christine Litz new project manager *dOCUMENTA (13)*

Dr. Christine Litz

photo: Roman Mensing



We are delighted to announce Dr. Christine Litz as a new member of the dOCUMENTA (13) organizational team. Recently appointed project manager, **she is responsible for the realization of the ideas developed by the artistic director, Carolyn Christov-Bakargiev, and her curatorial team, as well as for the artists' projects and other elements that will ultimately comprise dOCUMENTA (13).**

Christine Litz is an art historian. She studied Art History, German Language and Literature, and Education in Cologne and Bochum, where she completed her doctorate on "Script in the Visual Arts" in 2002.

At the Wallraf-Richartz-Museum and Museum Ludwig, Cologne, Litz was responsible for a weekly film- and lecture series from 1999 to 2000, and she was assistant to Director Kasper König at the Museum Ludwig.

For the Museum Ludwig, she initiated the "film-bar" together with Peter Allmann and developed the educational programs "Art: Dialogues" and "Young Night."

She became internationally known as the project manager of *skulptur projects münster 07*, where she worked from 2005 to 2007. Immediately prior to her engagement in Kassel, she was a visual arts expert in the Ministry for Science and Culture of Lower Saxony.

DOCUMENTA (13)

agents and advisors in front of the Museum Fridericianum, Kassel, 2009:

(left to right) Rene Gabri, Joasia Krysa, Sunjung Kim, Livia Paldi, Hetti Perkins, Kitty Scott, Andrea Viliani, Chus Martinez, Ayreen Anastas, Raimundas Malasauskas, Koyo Kouoh, Pierre Huyghe, Carolyn Christov-Bakargiev, Eva Scharrer, Sofia Hernandez and Marta Kuzma

Group photo: Chiara Vecchiarelli, courtesy documenta and Museum Fridericianum, GmbH



07 Jul 2010

Kathrin Luz will join the team of *dOCUMENTA (13)*

dOCUMENTA (13) announces that Kathrin Luz will join the team as Head of Communication, effective from August 2010.

The temporary contract with **Markus Müller** for 2010 has been concluded by mutual accord. *dOCUMENTA (13)* wishes to thank Markus Müller for his commitment and efforts throughout the initial implementation of the project.

dOCUMENTA (13) welcomes Kathrin Luz and looks forward to a dynamic continuation of its communicative activities, to serve the press and the audience with energy and generosity.

Kathrin Luz (b. 1963) studied art history and began her practice as an art critic and journalist. She founded the PR agency “Kathrin Luz Communication” in 1999 which was responsible for numerous projects including the German Pavilion at the *Venice Biennale* (2001 and 2009), *skulptur projekte münster 07*, *Kulturhauptstadt RUHR.2010* and for various museums such as the *Nationalgalerie* Berlin, *Kunstsammlung NRW K20/K21* and *Museum Ludwig* Köln.



Photo: Constantin Meyer, Köln

**Lecture by Carolyn Christov-Bakargiev
followed by a conversation with Lisette Lagnado,
September 16th 2010, Goethe-Institut São Paulo**



Within the framework of Fórum Permanente and the Goethe-Institut São Paulo, the following questions are raised:

How does *dOCUMENTA (13)* deal with the social/political context in its curatorial practice?

What are the challenges and opportunities presented by an exhibition of such dimensions and international scope and what can it say about the role of curating contemporary art in a globalized world?

In conversation with Lisette Lagnado, chief curator of the *27th Bienal de São Paulo*, Carolyn Christov-Bakargiev, artistic director of *dOCUMENTA (13)*, will discuss these topics on the occasion of the *29th Bienal de São Paulo* (25 September-12 December 2010).

Moderation of the debate will be conducted by Ana Leticia Fialho, executive curator of Fórum Permanente

29 Oct 2010

dOCUMENTA (13) announces curatorial team and process

During a press conference held today in Berlin at the Hebbel Theater / HAU 1, *dOCUMENTA (13)* announced:

Photo: Thomas Rosenthal, © documenta

dOCUMENTA (13) is a series of artistic acts and gestures that are already taking place as well as an exhibition that will open on June 9, 2012, and that will run for 100 days.

dOCUMENTA (13) does not follow a single, overall concept but engages in conducting, and choreographing manifold materials, methods, and knowledges.

What is *dOCUMENTA (13)* about?

Questions of personal and collective emancipation through art emerge in the process of making *dOCUMENTA (13)* by thinking through a number of composite ontologies that generate paradoxical conditions of contemporary life and artistic production.



29 Oct 2010

DOCUMENTA (13) announces curatorial team and process Artworks, Projects, Activities

These include:

- ✓ participation and withdrawal as simultaneous modes of existence today;
- ✓ embodiment and disembodiment, and their mutual dependency;
- ✓ rootedness and homelessness, as a dual condition of subjecthood;
- ✓ proximity and distance, and their relativity;
- ✓ collapse and recovery, occurring simultaneously as well as in succession;
- ✓ the flood of uncontrolled information and the contemporaneous obsession with control and organization;
- ✓ translation and untranslatability, and their negotiation;
- ✓ inclusion and exclusion, and their connectedness;
- ✓ access and inaccessibility, and their co-existence;
- ✓ the obsolescence of a Eurocentric notion of art and the paradoxical emergence of practices related to that same notion in the world at large today;
- ✓ human life and other forms of life facing multi-species entangled histories;
- ✓ advanced science/technology and its alliance with ancient traditions;
- ✓ tangible and intangible heritage and their interconnectedness with contemporary culture;
- ✓ the specificity of being an artist and the non-specificity of artistic practice.

New and historical artworks, project, public activities:

- ✓ Exploring this set of composite ontologies and considerations, the exhibition will be held in various locations and places, and will include new works by more than 100 artists from around the world.
- ✓ In some cases, these will be presented as parts of projects with other artists, agents, or persons active in cultural fields including science and literature. Furthermore, a number of historical artworks will be exhibited in these interrelated ideas, conversations, and parallel stories.
- ✓ As a prelude to the exhibition, and as a part of *DOCUMENTA (13)*, a number of public activities have already begun, such as such as a conference in Turin in September 2009; the **AND AND** projects, ongoing since June 2010; the installation of an artwork by **Giuseppe Penone** in June 2010 in the KarlsAue park; and the publication of an artist's book by **Guillermo Faivovich** and **Nicolás Goldberg**, *The Campo del Cielo Meteorites – Vol. I: El Taco* in September 2010.

29 Oct 2010

Considerations on the background to *dOCUMENTA (13)*

“In an art world dominated by the curatorial,” says Christov-Bakargiev, “to act without a pre-defined curatorial plan offers a possibility to both repeat the network of connectivity of the digital age, while also reflecting on its shortcomings and implications from a critical viewpoint.”

Furthermore, “the history of Kassel, and the history of *documenta* which began in 1955, has provided an initial background for a reflection on where we were, where we are, and where we might be going. For those who are ‘wired’ (or wireless, for that matter) going to an art exhibition might seem an obsolete experience of the 20th century.

How can an exhibition platform in the heart of Europe, such as *documenta*, continue to be meaningful in a 21st century that is rewriting and redressing cultural histories from diverse and at times colliding perspectives—where nothing is a given, not even the definition of the field itself of contemporary art?”

“However, the embodied nature of any exhibition, where people gather to experience art while celebrating their physical coming together to share culture, both tangible and intangible, has become a performative ritual that resists the atomized, molecular organization of human transactions on the Internet—to the degree that the ‘exhibition’ as a format takes on a new life as it mutates into a situation of intense aggregation. Furthermore, the possibility of comparing different cultural trajectories in an exhibition, and the possibility of participating in the implementation of sustainable projects in places around the world, broadens this reflection while *dOCUMENTA (13)* re-performs itself, repositioning the imagination, intellectual adventure and agency at the heart of its activities.”



29 Oct 2010

Curatorial Team and Process

Artists, Agents, Advisors

dOCUMENTA (13) is being planned by artistic director Carolyn Christov-Bakargiev with a number of **agents, advisors, and artists**. Throughout 2009 and 2010, Christov-Bakargiev traveled and lectured widely, building up a group of people with whom the process is shared. **More than half of the participating artists have already been invited and are preparing projects for *dOCUMENTA (13)*.**

The *dOCUMENTA (13)* Agents contribute in various ways, and have different degrees of engagement. Some work more closely and consistently, others more loosely and occasionally, so as to create a generative process that is organic and affective, open to change. The Agents may increase during the upcoming years, and constitute an unstable curatorial entity. "In small systems," states Christov-Bakargiev, "an agent acts by proxy, and chooses among a number of alternatives, so that agency is delegated, thus implying an element of uncertainty through which the system works. An agent, in biology, precipitates a reaction, and in fiction, an agent suggests someone who is hidden or undercover, never fully revealing identity. Agere, in Latin, is to act."

Currently, the Agents are **Leeza Ahmady, Ayreen Anastas & Rene Gabri, Sofía Hernández Chong Cuy, Sunjung Kim, Koyo Kouoh, Joasia Krysa, Marta Kuzma, Raimundas Malašauskas, Chus Martínez, Livia Páldi, Hetti Perkins, Eva Scharrer, Kitty Scott, and Andrea Viliani.**

The *dOCUMENTA (13)* Honorary Advisory Committee brings together a number of **intellectuals and practitioners** from various fields, including art, anthropology, biology, quantum physics, philosophy, literature, and archeology. Their specific knowledge and points of view provide a wider context on culture in the world today and inform the processes of thinking and acting of *dOCUMENTA (13)*, within which artistic practices and contemporary art, emerge. Currently, the Honorary Advisory Committee is made up of **Mario Bellatin, Iwona Blazwick, Ali Brivanlou, Donna Haraway, Salah M. Hassan, Pierre Huyghe, Michael Petzet, Alexander Tarakhovsky, Michael Taussig, Jane Taylor and Anton Zeilinger.**

Carolyn Christov Bakargiev photographed on 11 July 2011 in Kassel, Germany

El público como centro de la experiencia artística: entrevista con Carolyn Christov-Bakargiev | GREG BENZOW

<http://interartive.org/index.php/2011/09/carolyn-bakargiev/>



“Veo todo lo que existe en el mundo como contemporáneo. Un artista, aunque use solamente el más nuevo software digital o lo que sea, no puede tener su pensamiento subdividido en categorías como pasado, presente, este año, aquel año.

Desde el punto de vista filosófico, si algo existe en el mundo, este algo pertenece a hoy. En mi opinión, todo es contemporáneo.

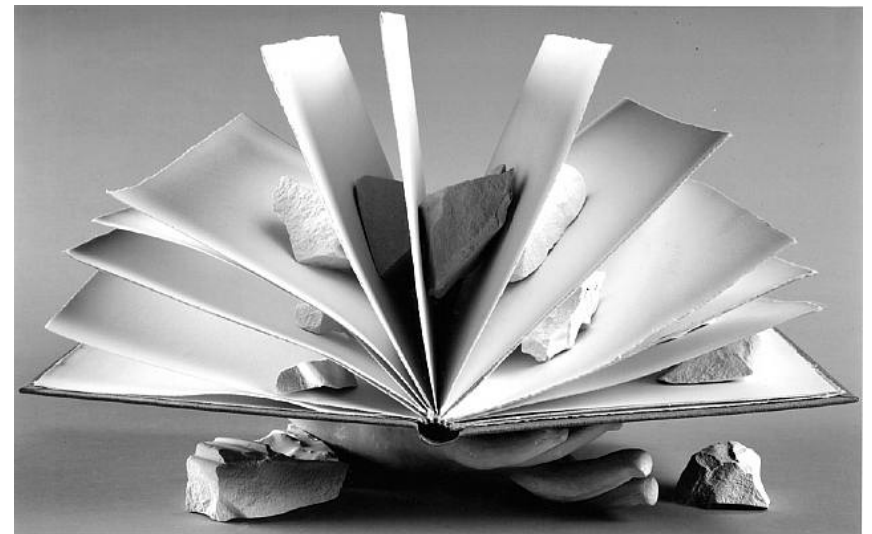
O sea, se trata más de abrir [el horizonte] que de yuxtaponer o cerrar a partir de un concepto de lo que sea pasado. Me intereso por el pasado porque estoy interesada en el presente. Se trata de explorar el pensamiento de alguien sobre el presente, en momentos distintos. O sea, lo que era presente para alguien viviendo en los años 1920 y lo que eso significa para Nosotros”.

- 18 Jul 2011 / d documenta conference, first day, panel discussion finale
Featuring the day's speakers, participating audience, and with Nedko Solakov, participating artist in documenta 12, 2007.
Featuring the day's speakers, participating audience, and with Nedko Solakov, participating artist in documenta 12, 2007.
- 20 Jul 2011 / documenta IX: confronting the artist with physical and mental choices such as jazz, boxing and baseball.
Lecture by Jan Hoet Artistic Director of documenta IX, 1992, at the d documenta conference.
- 21 Jul 2011 / discussion with jan hoet, and carolyn christov-bakargiev, after his d documenta lecture
- 22 Jul 2011 / the specific position of documenta within visual cultural events
with reference to **documenta X**, 1997 by **catherine david**
- 25 Jul 2011 / discussion with **okwui enwezor (Ddocumenta 11)**, carolyn christov-bakargiev, and the audience, following his d documenta lecture
- 26 Jul 2011 / associative control with reference to documenta 12, 2007. Lecture by **Roger M. Buergel, Artistic Director of documenta 12** at the d documenta conference.
- 27 Jul 2011 / discussion with roger m. buergel following his d documenta lecture
- 30 Jul 2011 / notes towards dOCUMENTA(13), 2012. Lecture by Carolyn Christov-Bakargiev, Artistic Director of dOCUMENTA (13) at the d documenta conference
- 02 Aug 2011 / discussion with carolyn christov-bakargiev after her d documenta lecture

04 Aug 2011 /
giulio paolini at the d documenta conference
By giulio paolini

Giulio Paolini participated as an artist in documenta 5, 1972; documenta 6, 1977; documenta 7, 1982 and documenta IX, 1992. This lecture was presented on the occasion of the d documenta conference.

L'arte e lo spazio, quattro illustrazioni per uno scritto di Martin Heidegger 1983



05 Aug 2011 / d documenta conference final group discussion

d documenta *dOCUMENTA* (13)

Una conferencia en camino a la d 13

Setiembre 18 y 19 de 2009

Castello di Rivoli Museo d'Arte Contemporanea

The d documenta conference is organized by Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin and documenta und Museum Fridericianum Veranstaltungs-GmbH, Kassel, in collaboration with Goethe-Institut Turin, and with further support from IFA-Institut für Auslandsbeziehungen e.V.

The goal of the conference d documenta is to provide a forum for discussion and reflection on the history of documenta, its various incarnations and its future.



Concluding panel with the d documenta conference speakers and Liliana Moro, who participated as an artist in documenta IX, 1992.

22 Sep 2011 /
carolyn christov-bakargiev, artistic director of dOCUMENTA (13),
talks in DDL context

Documenta is the dizzying summit of curatorial seriousness, and in 2012 Christov-Bakargiev makes the ascent.

Certainly she, as artistic director, along with Chus Martínez, who heads up the clutch of curators, are promising stewards. [...]

For Kassel, the main thing we know is this: no central curatorial concept.

In a video on the Documenta website, the director holds a dog and expounds on interspecies dynamics, how too much emphasis is placed on the human, 'degrowth', and how to mix contemporary art with the historical avant-garde. Can she bring new dogs, old tricks and planetary consciousness together? Wait and see.



22 Sep 2011 /
carolyn christov-bakargiev, artistic director of dOCUMENTA (13),
talks with eva karcher

Interview conducted on the occasion of the DLD women' 11 conference in Munich featuring Carolyn Christov-Bakargiev, Artistic Director of dOCUMENTA (13). © Hubert Burda Media

Carolyn Christov-Bakargiev –
"Youtube is changing the status of the image."
Author: Eva Karcher

Dr. Eva Karcher works as an independent journalist, a freelance writer and a specialist in the field of contemporary art, the art market and the crossover of fashion, design, science, philosophy and art. She is based in Berlin. She is a contributor for German VOGUE, Süddeutsche Zeitung, Welt am Sonntag and Burda Media and regularly publishes in magazines and newspapers like AD, GQ, Weltkunst, Monopol and artinvestor.

Moreover she is the author of several books and has been involved in the concepts and realization of new magazines like artinvestor and Sleek. Recent book publications include "Aesthetic Surgery", Taschen, Cologne, 2004; "Erk König", DuMont, Cologne, 2009 and "The New New", Distanz Verlag, Berlin, 2010.

Moreover, Eva Karcher is organizing and curating exhibitions and as an art specialist on modern as well as contemporary art she is advising international private collectors and companies.

Believe it or not, but Carolyn Christov-Bakargiev's white Maltese dog Darcy is part of her inspiration in realizing *documenta 13*.

For the artistic director of the world's biggest art show to happen in Kassel next year, art has to be embedded in our ecosystem. At DLDwomen she talked about Avantgarde and De-Growth, her concept for documenta, to create spaces of questions and uncertainty and why she loves Youtube.

27 Sep 2011 /
museum night
By carolyn christov-bakargiev

Carolyn Christov-Bakargiev, Artistic Director of dOCUMENTA (13), presents her on going research and development for the forthcoming exhibition in the documenta-Halle during the Museum Night in Kassel, September 3rd, 2011.



Communications

Terry Harding & Henriette Gallus

... from October 2011

dOCUMENTA (13) welcomes Terry Harding to the position of Head of Communications and International Relations and looks forward to a dynamic continuation of its communicative activities, to serve the participants, the press and the audience with energy and generosity. He is joined by Henriette Gallus as Press Speaker for dOCUMENTA (13).

Kathrin Luz leaves the documenta after an exciting year of challenges and dynamic activities with the press. dOCUMENTA (13) wishes to thank her for her unwavering commitment and attentive and careful efforts throughout the implementation of the project in 2010–2011.



Terry Harding (Photo: Ricardo de Souza) /
Henriette Gallus (Photo: Janna Photography)

Terry Harding & The Sidney Mardi Gras



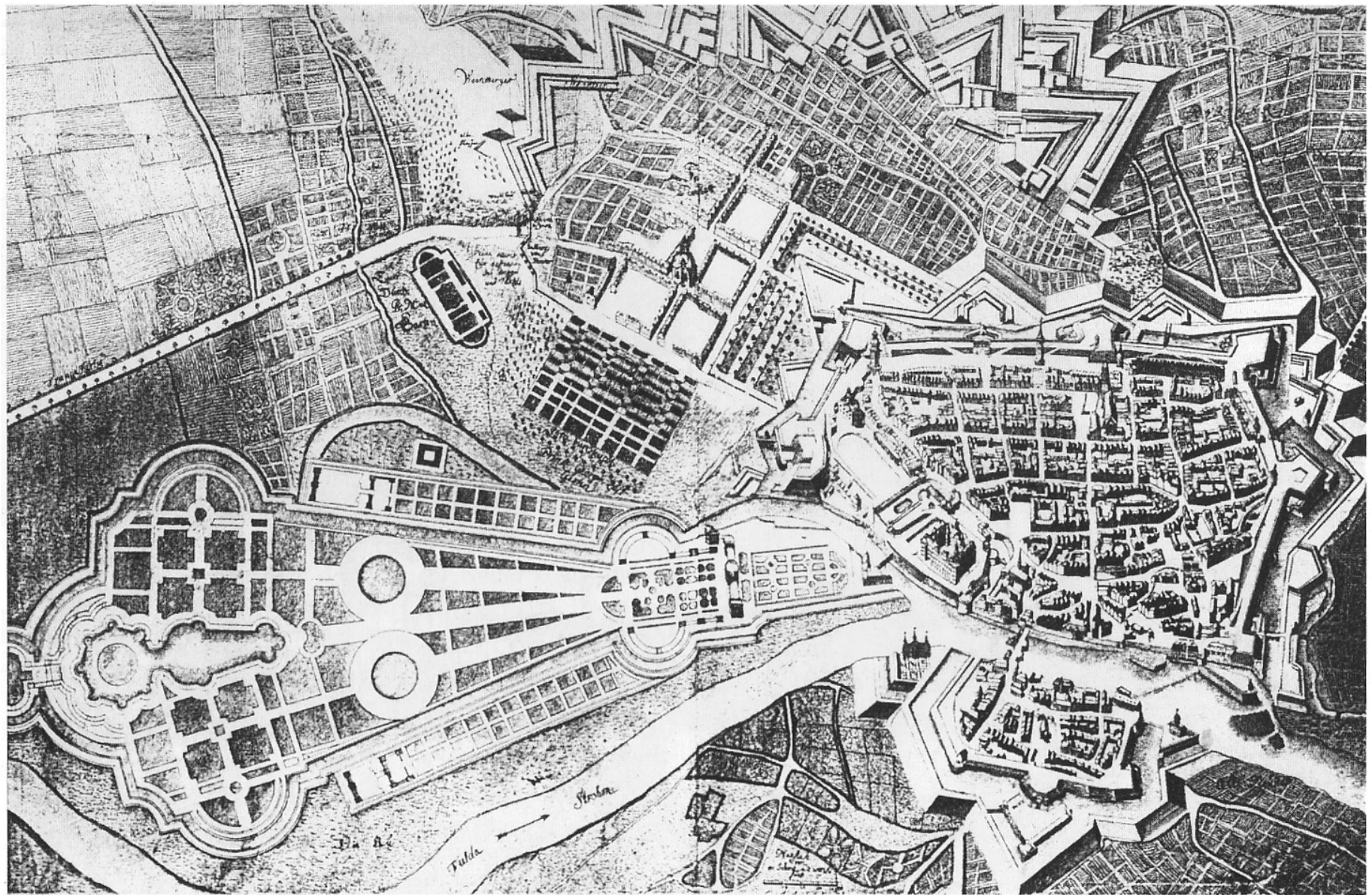
The Sydney Mardi Gras is an annual LGBT pride parade and festival in Sydney, Australia, and draws in thousands of visitors from around Australia and overseas. It is one of the largest such festivals in the world

Terry Harding (b. 1961, Newcastle, Australia) has more than twenty years professional experience in communications and event production. His career has included working in management Roles with numerous major events and some of Australia's most respected museums. Most recently he managed communications, development and public programs for the Ian Potter Museum of Art, University of Melbourne. In 2006 and 2008 he managed marketing and development for the Biennale of Sydney, which was curated in 2008 by dOCUMENTA (13) Artistic Director, Carolyn Christov-Bakargiev. In 2004 and 2005, Harding was responsible for marketing the Sydney Film Festival. He has also managed communications for the Sydney Gay & Lesbian Mardi Gras, UK-based charities and has consulted for various independent artists' projects.

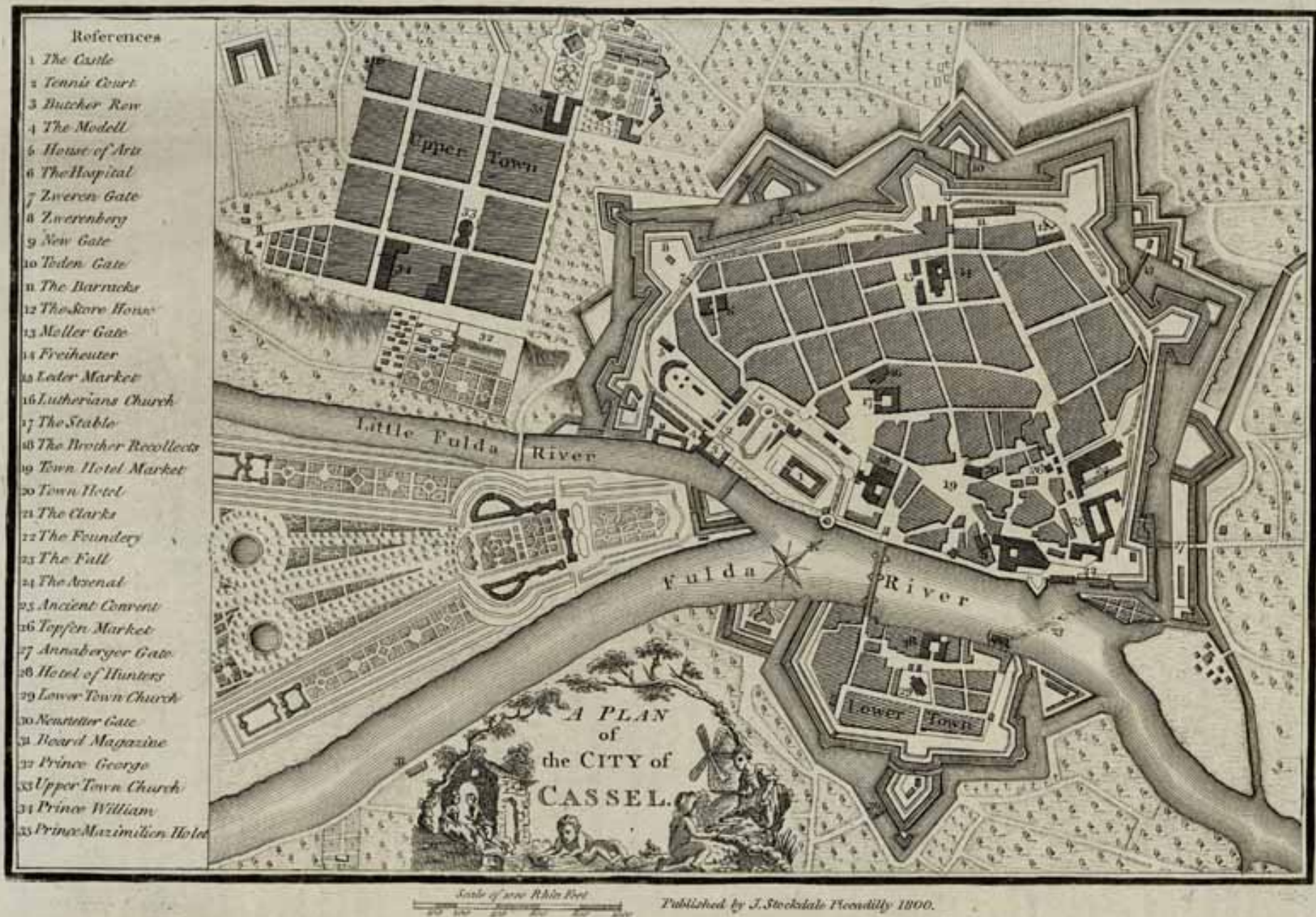
DOCUMENTA (13)

pARTICIPAN TES

- activist, advisor, agent, agroecologist, agroscientist, anthropologist,
 - archeologist, art historian, artist,
 - biologist,
- choreographer, conservationist, critic, cultural theorist, curator,
 - dancer,
 - economist, editor, engineer,
 - feminist, film director, filmmaker,
 - historian, hypnotherapist,
 - iconologist,
- philosopher, physicist, poet, political scientist, psychoanalyst,
 - researcher,
 - scholar, scientist,
 - translator,
 - writer,
 - zoologist



Mapa de Kassel, 1736



Mapa de Kassel, 1800

SPACES

In Kassel, *dOCUMENTA (13)* takes place in some of the traditional main exhibition venues of the city, such as the **Fridericianum**, the **documenta-Halle**, and the **Neue Galerie**. But *dOCUMENTA (13)* also takes place in a variety of other spaces that represent different physical, psychological, historical, cultural realms and realities. It takes place in spaces devoted to natural and technical science, such as the **Ottoneum** and the **Orangerie**, and it takes place in little components throughout the magnificent wide green of the **Baroque Karlsaeue park**.

Counterparts to the park and their spheres of enlightenment are the industrial spaces behind the former **Hauptbahnhof**, once Kassel's main train station, but now only used for local transport—a dystopian space connected to the factory world that produced the military tanks for the National Socialist regime in the twentieth century. And it takes place in a variety of “bourgeois” spaces of a different nature, off the main venues—places that are still in normal use, like the **Ständehaus** and the **Grand City Hotel Hessenland**, or, on the other hand, places that have been shut down and forgotten, like the abandoned **Huguenot house** or a **1950s cinema no longer in use**.

Furthermore, some parts of *dOCUMENTA (13)* will take place **outside Kassel** and these locations will be revealed on June 6.



Photo: Nils Klinger

Venues

Fridericianum

The Fridericianum is traditionally the main venue of documenta.

Completed in 1779, the building was conceived as one of the first public European museums and held the collection of the Hessian Earl and the baronial library.

Since 1955, every four or five years, the Fridericianum becomes a key venue of documenta with its 3200 square meter exhibition space.

Beyond the timeframe of the 100-day-long exhibition, it houses the Kunsthalle Fridericianum, Kassel



Venues

Gloria Cinema



Architect Ernst Flemming designed the Gloria Cinema, which was constructed from 1953-1954. The house opened on February 18, 1954, with a showing of Paul Martin's *Die Privatsekretärin* (1953).

Located in one of the first buildings to be reconstructed on Friedrich-Ebert-Straße (former Hohenzollernstraße) during the postwar period (the groundwork of two houses that were destroyed in 1943 during the bombing of October 22nd are still visible underneath the cinema hall), it was conceived as a "Kammerspieltheater" (intimate theater) aimed at constituting a sign of modern entertainment in post-World War II Kassel.

Until 2000 Filmtheaterbetriebe Georg Reiss ran the cinema. The theater was renovated in 1980 resulting in its capacity being reduced from 640-seats to 340, yet the typical 1950s flair, with the prominent round chandelier and matched wall lighting, was preserved.

In 2001 the Bali GmbH, who also run the Bali cinemas in the Kulturbahnhof, took over as management. Equipped with a new projection and sound system, the Gloria is still popular today due to its unique ambiance.

Venues

The documenta-Halle

The documenta-Halle was built in 1992 for Jan Hoet's documenta 9, and has established itself as a major venue for each subsequent documenta.

Designed by architects Jourdan and Müller, their design proposal was chosen at the end of 1989 from among 137 entries submitted to a federally funded contest. The architecture of the documenta-Halle is shaped by three primary elements: glass, steel, and cement. The multi-functional building sits next to Kassel's Staatstheater and follows the hill line of the northern edge of the Auepark.

The building includes exhibition spaces of different heights and sizes.



Photo: Nils Klinger

Venues

Neue Galerie

The old museum:

A previous building was built in the years 1749 to 1752 by François de Cuvilliers for the Landgrave William VIII. During the French occupation under Jérôme Bonaparte this building was transformed into a city residence. In August 1869 a new building for the gallery was designed by Heinrich von Dehn-Rotfelser, architect and professor of architecture at the Academy in Kassel and opened on 28 December 1877. Dehn-Rotfelser's gallery building had a length of 89.3 m. The width of the pavilions was 24 m, the central block of 22 m. The roof began at a height of 15 meters. The central hall was 17.72 m with the longest, the next two were 11 m long. The fourth main exhibition space, located in the west pavilion was 15.53 m long. The highlight of the exhibition was the collection of Dutch old masters, works by painters such as Rembrandt , Paul Potter and Philips Wouwerman.

In World War II the building was damaged and burned out in 1943. The 60 most important works were brought to Vienna, and were returned in 1956. The building and large parts of the collection were lost.

The new museum:

It was opened 4 September 1976 and included an additional collection of contemporary art works from the 19th and 20th centuries with Romantic and Impressionist paintings by artists such as Carl Schuch, Lovis Corinth and Max Slevogt. A large collection of German Expressionists is shown, and a room contains sculptures by Joseph Beuys. In 2011 the museum was renovated and restored with more historic details.



Venues

Ottoneum



Photo: Nils Klinger

The Ottoneum was the first theater building built in Germany and is now a museum of natural history.

It was built between 1603-1606 by William Vernukken. In 1690 the court architect Johann Conrad Giesler converted the building to house the Landgrave art and natural history collection.

On the night of 22 to 23 October 1943, during World War II the building was damaged by fire and high explosive bombs, many of the exhibits were destroyed.

Venues

Orangerie

The Orangerie was built under Landgrave Charles between 1703 and 1711. Since then, it forms the northern corner of the Karlsaue park. Today it is used as an astronomy and physical cabinet.

The ground of the Orangerie was an old garden, in which Landgrave William IV built a small summer house. His successor, Landgrave Moritz redesigned the garden in the 17th century. The baroque castle of today was designed and built by the architect Johann Conrad Giesler in 1702, who worked on the court of the landgrave.

The main building is 139.40 meters long. The marble bath (Marmorbad) was designed by Pierre-Étienne Monnot and is shown as a separate museum today.

In World War II, the Orangerie was damaged and later repaired to host the federal garden show 1955. After the show the building was restored and transformed into the astronomy and physical cabinet with planetarium, in 1996 an astronomical garden was added.

During the *documenta 12*, the space in front of the Orangerie was used for the exhibition, which included a temporary 9,500 square meter hall named Auepavillon.



Photo: Nils Klinger

Venues

Karlsaue Park

The Karlsaue park originates from a geometrically ordered pleasure garden populated with herbs and exotic plants that was built on the island between the Fulda and the “kleine Fulda” in 1586.

Around 1700, when the Orangerie was built, the park was extended south-east along the Fulda by Landgrave Karl. This new design in the Baroque style, was characterized by a strict axial-symmetric layout with two fan-shaped artificial ditches, geometrical flowerbeds, and hornbeam boscajes.

In 1785, under Wilhelm XI, the park was remodeled into its current English style where the older geometric rigidity was loosened in favor of a more "natural" landscape.

Of note, the ornamental beds in front of the Orangerie were transformed into a large bowling green. Today, the 125-hectare Karlsaue, with its meadows and old trees, is a popular recreational area frequented by joggers, sunbathers, and dog-walkers by day, and by lovers at night.

Since the II. documenta in 1959, when numerous sculptures were installed in front of the Orangerie - which was then a ruin before its renovation in the 1980s - including works by Alexander Calder and Lucio Fontana, the park has been used by documenta as a venue for outdoor projects, for example during documenta 8, 1987, when Thomas Schütte installed his *Eis* (ice cream) pavilion in the Karlsaue, or in 2002, when Dominique Gonzalez-Foerster created *Park: A Plan for Escape*.



Photo: Roman Mensing, 2010

Venues

Hauptbahnhof

Kassel Central Station (German: Kassel Hauptbahnhof) is a "DB" railway station in the city of Kassel, in the German state of Hesse. Situated in the central borough of Mitte, it is the city's second important railway station after the opening of Kassel-Wilhelmshöhe in 1991; and so it is the only Hauptbahnhof that is not the main station of its city.

Construction of the station building, projected by Gottlob Engelhard, started in a period between 1851 and 1856.[2] The style of the original building, bombed during World War II, was romantic neoclassical. The reconstruction, started in 1952, was completed in 1960 by the architect Friedrich Bätjer with the style of 1950s maintaining some original elements.

When the Deutsche Bundesbahn began constructing the Hanover-Würzburg high-speed rail line, Kassel originally was not supposed to have a station on the line at all. When it was decided to connect the city, Kassel posed a unique problem, the Hauptbahnhof was a terminal station. Options were discussed, among them the remodeling of Kassel's main station and the construction of an entirely new station. On 13 November 1981 construction of the high speed rail line started on Hesse territory, and it was decided to erect the new main station in the Kassel borough of Bad Wilhelmshöhe, opened on May 29, 1991.

In 1995 [3] the station was thoroughly renovated and conceived (so far uniquely) as a Kulturbahnhof [4](cultural station). Thus emerged – in addition to art galleries, an architecture center and restaurants – an exhibition space for comic arts, the Caricatura museum [5] and two repertory cinemas



Photo: Nils Klinger

Venues

Ständehaus



Das Ständehaus wurde 1834-36 nach den Plänen Julius Eugen Ruhls in Kassel erbaut. Der frühe Neorenaissancebau diente ursprünglich den kurhessischen Landständen als Tagungsort und ist heute Sitz des Landeswohlfahrtsverband Hessen

.... the political awareness of the bourgeoisie awakened in Kassel. The municipal constitution put the local governing body on a new footing starting in 1834 and onwards. The parliament's seat of the electorate of Hessen was the Ständehaus at Ständeplatz, the chamber for political debates between the liberal bourgeoisie and the elector.



In the electoral castle at Friedrich Square the Mayor Karl Schomburg presented on the 15th of September in 1830 a petition to the landgrave with the result that electoral Hessen received a liberal constitution.

Ludwig Emil Grimm made a picture drawing of this very important moment.

Venues

Grand City Hotel Hessenland



Venues

Huguenot House

In 1567, the landgraviate of Hesse, until then centered in Marburg, was divided among four sons, with Hesse-Kassel (or Hesse-Cassel) becoming one of its successor states.

Kassel was its capital and became a centre of Calvinist Protestantism in Germany. Strong fortifications were built to protect the Protestant stronghold against Catholic enemies. In 1685, Kassel became a refuge for 1700 Huguenots who found shelter in the newly established borough of Oberneustadt. Landgrave Charles, who was responsible for this humanitarian act, also ordered the construction of the Oktagon and of the Orangerie. In the late 18th century, Hesse-Kassel became infamous for selling mercenaries (Hessians) to the British crown to help suppress the American Revolution and to finance the construction of palaces and the landgrave's opulent lifestyle. •



Venues

otros espacios fuera de Kassel anunciados el 6 de junio



Christov-Bakargiev writes:

“this places, and some others that you will discover even outside Kassel are phenomenal spacialities that embody four conditions in which artists and thinkers find themselves acting in the present

—being “on stage”/ “under siege”/ “in a state of hope”/ “on retreat” —

unfreezing the associations that are typically made with those conditions and stressing their continual shifting”



13 Oct 2011 / the retreat: a position of dOCUMENTA (13)

This residency, taking place from August 2-15, 2012, will bring together **Bifo – Franco Berardi, Bruno Bosteels, Pierre Huyghe, Catherine Malabou, Gáspár Miklós Tamás, Carolyn Christov-Bakargiev**, Artistic Director of *dOCUMENTA (13)*, and **other thinkers in order to respond to the following charge:**

Through the act (v.) and space (n.) of retreat, participants will raise questions about the character of our society and the modes of artistic and cultural investigation being introduced today to create new modes of becoming and belonging.

To enter or enact a retreat (re-trahere = with-draw) is to draw together, in refuge, seclusion, separation, and sharing—not in order to abandon active life with others, but to consider ourselves, with others. The choice to retreat, to move to a space away yet in the world, can open up the possibility of redressing forms of disparity and can disturb relations of power, even if the act itself may seem a reduction of means or a lack of means altogether. By choosing to retreat, one may be seeking an opportunity to withdraw from the bombardment of information with which we are blessed and cursed today. To retreat might constitute a rejection of the deadened political status quo in order to nurture more radical possibilities of human communality. One may step away from mainstream society and human interaction by following a religious or spiritual vocation to retreat, entering a concentrated space of silence and meditation to re-centre living and dying. Devising alternative economies based on gifting, barter, and exchange rather than on money is also an example of a retreat from the dominant socio-economic paradigm. All these modes of retreat point to opportunities for the strengthening and revitalization of body and spirit in order to return to that dangerous mess of social life and everyday consciousness that is caught up in the speed of contemporaneity. Retreat is not abandonment of social challenges, political antinomies, or cultural dead ends, but a temporary condition whose intent is to generate permanent change.

The Retreat constitutes a section of *dOCUMENTA (13)* that will take place at The Banff Centre during the course of the exhibition in Kassel, Germany (June 6 - September 16, 2012).
<http://www.banffcentre.ca/>



The Henriquez Studio, Leighton Artists' Colony, The Banff Centre, 2011,
photo Don Lee

the retreat: a position of dOCUMENTA (13)



The Banff Centre, 1968

- The question of why the practice of retreat is important, of why it is different from forms of self-alienation, and of why (what might seem like) passivity could be a positive form of agency, remains open. However, the notion and the act of retreat, withdrawal or exodus could be a necessary ground for politics and the politics of aesthetics today, since the productive process of cooperative constitution at the core of the social also owes its potential and validity to the act of spontaneous refusal. Politics and art are projects of infinite creative production triggered by a force that always starts from choice—choosing to do or not to do—and propelled forward by local affections and joyful passions. In retreat, consciousness produces itself by stating the full presence of the present-being without witness and without stage, sensing a homo- or homeo- ('similar' or 'common' or 'shared' in Greek, belonging to humus or the 'earth', rather than to homo-, 'human', as in Latin) enriched by the love of a collective intelligence yet to be regained.
- In *The Pleasure of the Text*, Roland Barthes states, "there is only one way left to escape the alienation of present day society: to retreat ahead of it." The Retreat of dOCUMENTA (13) and Banff Research in Culture will generate new ways of retreating ahead of the limits, aporias, problems, and crises of a century caught between imaginative and conceptual fertility and sterility—not to effect some questionable escape, but to allow for the generation of new spaces of openness, freedom, and possibility.

27 Jan 2011

Chus Martínez, Agent, Member of Core Group,
Head of Department in the curatorial office of the Artistic Director in Kassel

dOCUMENTA (13) is pleased to announce that Chus Martínez, Agent of dOCUMENTA (13) since 2009, will expand her activities to become Agent, Member of Core Group, Head of Department in the curatorial office of the Artistic Director in Kassel.

Carolyn Christov-Bakargiev stated today: "Now that Chus Martínez has joined us in Kassel, I look forward to intensifying the exchange with her, as well as to continuing the dialogue with all the other agents of dOCUMENTA (13) from around the world, whose contribution to this project is so rich and diverse."

Martínez will be speaking at the New Museum in New York on Friday, January 28 as part of the museum's series of public forums, outlining her "proposition" titled: "aren't we living in a world where headless men only desire decapitated women?" She is joined in conversation by artist Albert Serra the following day (<http://www.newmuseum.org/events/508>).

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09 Jun 2011 / **telescopes within microscopes within telescopes within microscopes but still we have to use our eyes**



An image of Ryan Gander's The art work nobody knows, 2011, taken by Chus Martínez, Head of Department, Member of Core Agent Group, on a research trip to Venice, June 2, 2011.

dOCUMENTA (13)
MAYBE EDUCATION AND PUBLIC PROGRAMS
“Studio d(13) for Kids and Teens” / “Special projects”

dOCUMENTA (13) is offering a variety of activities for different groups of people to engage with the project, learn about it and question its diverse aspects and meanings.

Embedded in the overall speculative approach of *dOCUMENTA (13)*, in the connectivity of different knowledges, and in the specific histories of educational endeavors in the discourses of art and science, these activities are called “Maybe Education and Public Programs”. “Maybe” names not a lack, nor a disenchantment, but the tension needed to maintain a state of imagination capable of inhabiting the possible.

Thus the “Maybe Education and Public Programs” of *dOCUMENTA (13)* are conceived around attentiveness to the many forms research takes inside art, language, matter, form and experience.

A multiplicity of artists led activities, a series of congresses and talks, a film program, activities specifically keyed towards children and schools, and a series of guided thematic tours through the exhibition called “dTOURS” are initiated to enact forms of significance that surpass the disciplines.

Julia Moritz, Head of *Maybe Education and Public Programs*

15 Sep 11:
Julia Moritz joins the team of dOCUMENTA (13)
Photo: Dirk Schwarze

-

Julia Moritz, who holds a degree in art history and cultural studies, taught at the University of Lüneburg, where she also organized exhibitions and events at the university's art space. In the course of her postgraduate studies in Vienna, New York and Bilbao, she completed her dissertation on art and its institutions. She previously worked for Manifesta 7 in Trentino /Alto Adige (2008) and the German Pavilion at the 52th Biennale di Venezia (2007).

- The volume *The Question of the Day* (2007), co-edited with Nicolaus Schafhausen and published by Sternberg Press, gives an insight into Moritz' ongoing conversational inquiry into the conditions of production and reception of art.

- For more information please check www.documenta.de/maybe or contact Julia Moritz, Head of Maybe Education and Public Programs, at [maybeeducation\[at\]documenta.de](mailto:maybeeducation[at]documenta.de)



“The School for Worldly Companions”

Lectures and Discussions

From January through June 2012 the School for Worldly Companions brings together participants from a variety of backgrounds to study and reflect upon art and its functioning in social contexts and processes of emancipation.

In the lead up to *dOCUMENTA (13)*, participants are preparing for their role as Worldly Companions – to accompany visitors of *dOCUMENTA (13)* through the exhibition. “*dtours*” involve the wealth of local knowledges and experts from various fields in order to compose a multitude of possible ways to approach the exhibition and the ideas informing it.

All talks will be introduced and moderated by **Jakob Schillinger**, Dean of the School for Worldly Companions.

All public lectures are held at 6 pm in the auditorium (room number 0605) of the School of Art and Design, Kassel, Menzelstraße 13-15, 34121 Kassel. Admission is free.

The School for Worldly Companions is co-organized by *dOCUMENTA (13)* and the School of Art and Design, Kassel.

**A series of public lectures at the “School for Worldly Companions”
Today, Tomorrow and Coming**

14 Apr 2012

"WHAT IS SCIENCE?" Markus Aspelmeyer, Physicist ...

27 Apr 2012

"WHAT IS HISTORY?" Walter Grasskamp, Art Historian ...

28 Apr 2012

"WHAT IS CONFLICT?" Mariam Ghani, Artist ...

25 May 2012

"WHAT IS ECOFEMINISM? Judith Hopf, Artist ...

26 May 2012

"WHAT IS SUBJECT FORMATION?" Maria Muhle, Media Theorist ...

30 Jun 2012

"WHAT IS THE PRESENT?" Boris Groys, Philosopher, Art Critic and Media Theorist ...

dOCUMENTA (13)
“School for Worldly Companions”
dTOURS

The “dTOURS” last 2 hours each.

They will be led by trained personnel called “Worldly Companions”, mainly from Kassel and with different backgrounds and knowledges, not necessarily in the field of the arts, and including people of different generations.

These “dTOURS” will depart from a particular venue of the exhibition and address the subjects that are predominant in the works of art shown there.

For example, how would a gardener of the Auepark inspire and frame a “dTOUR” through the many artworks in the park?
In addition to that, there will be series of special “dTOURS”, allowing for other logics and different kinds of experiences, such as an 'endurance' dTOUR.

In addition, there will be special walks based on imaginative notions of the guided tour.

For information on “dTOURS” and booking please call +49 5617072770 or write to visitors[at]documenta.de.



dTOURS

dOCUMENTA (13)

“Studio d(13)”

“Studio d(13)” invites young people to engage with *dOCUMENTA (13)*. These studio practices and workshops are occasions where young people can participate.

The program is keyed towards groups of kids from kindergarten, pupils of all ages and types of schools, kids from youth centers and youth associations, as well as individual children and teens.

Participants in *dOCUMENTA (13)* have been invited to provide materials, thoughts and suggestions that would provoke situations for workshops for children and teenagers. These materials serve as starting points for an active exploration of *dOCUMENTA (13)*.

The activities of “Studio d(13)” will take place from June 11 to September 16, 2012. Workshops held on weekends are available without registration for kids and teens from 6 to 16 years.

Bookings and requests via +49 561 7072787
or kids@documenta.de



dOCUMENTA (13)
Special Projects
Calendar

An unusual dog calendar for April, 2011 though September, 2012 as conceived by dOCUMENTA (13) Artistic Director, Carolyn Christov-Bakargiev, and designed by Leftloft.

This 18-month calendar looks at various dog-human, and two cat-human, relationships that lay behind the scenes of today's art world to show how such companionship informs our multinatural universe.

Feel free to download, print and put together your own complimentary copy, or write to Walther König bookshop [order\[at\] Buchhandlung-walther-koenig.de](mailto:order[at]Buchhandlung-walther-koenig.de) to order the official dOCUMENTA(13) calendar printed on lavish 2 85/490 gr Fedrigoni paper!



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DOCUMENTA (13)
The Artists' Congresses: A Congress
June 11 – 15
2012

The Artists' Congresses: A Congress gathers artists and scholars from the fields of art history, philosophy, and cultural studies to address questions related to the history of the artists' voice in and around the presentation of art both institutionally and not), in a series of five subsequent events.

Following a brief introduction to the day's subject, different speakers will present significant cases from the history of the artist as a public voice and conclude with a roundtable discussion followed by an open session of questions and answers.

More details to be announced.

1st Congress of Free Artists, Alba 1956.

Image courtesy Archivio Gallizio Torino



Foreground_from left:

**Franco_Garelli, Gil Wolman, Asger Jorn, Constant, Elena Verrone,
Pinot Gallizio, Ettore Sottsass jr, Piero_Simondo.**

dOCUMENTA (13)

Glossary

The dOCUMENTA (13) Video Glossary is a series of one-minute recorded entries by participants in dOCUMENTA (13) who are asked to explore in their own ways a selection of key terms. Without any attempt at being exhaustive, these short videos are intended to define areas of practice and thinking far from the closures in which language and theory sometimes capture these same words and expressions.

04 Apr 2012 / Anton Zeilinger: on Entanglement → 00:41 min.

04 Apr 2012 / Alexander Tarakhovsky: on Anachronism → 1:12 min.

26 Mar 2012 / Lars Bang Larsen: on Agency → 1:25 min.

23 Mar 2012 / Chus Martínez: on Collapse → 1:13 min.

23 Mar 2012 / Jakob Schillinger: on Worldly Companions → 00:59 min.

23 Mar 2012 / Chus Martínez: on Maybe → 1:01 min

17 Mar 2010

***dOCUMENTA (13)* is pleased to announce its cooperation with Hatje Cantz Verlag on all publications**

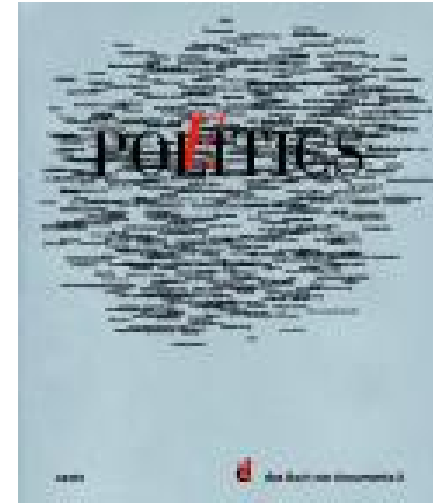
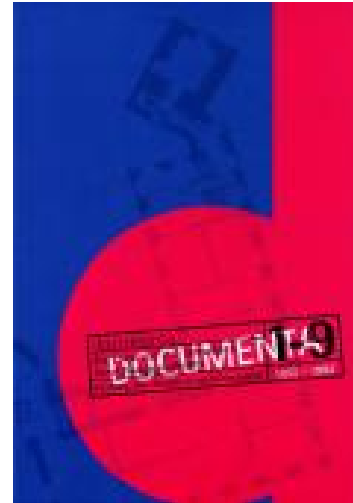
documenta and *Hatje Cantz Verlag* will thus be working together for the fourth time, after the 1992, 1997, and 2002 editions of the exhibition. A range of *dOCUMENTA (13)* publications will appear over the next two and a-half years, including the exhibition catalogue, artists' books, and a preliminary series of notebooks.

Idea of a Notebook, **Reen Ré** and **Quack Du Lac** intervened on a page of "Sigmund Freud – The Reader" while thinking about the series **100 Notes – 100 Thoughts**, which *dOCUMENTA (13)* and Hatje Cantz will publish as a prelude to the 2012 exhibition.

"Through innovative publications with Hatje Cantz, *dOCUMENTA (13)* focuses on contemporary art practice while aiming to expand the exhibition's perspectives by exploring how knowledge, thinking, and visibility are generated in and around art," explains artistic director Carolyn Christov-Bakargiev.

"It is exciting to be integrated in the planning of the publications at such an early stage and to experience the genesis of *dOCUMENTA (13)* at first hand," comments **Annette Kulenkampff**, CEO of **Hatje Cantz Verlag**. **Bernd Leifeld**, CEO of *documenta* and Museum Fridericianum Veranstaltungs-GmbH, adds, "this is an extraordinarily early decision and I am looking forward to start working on the publications tomorrow."

We are also pleased to announce that **Dr. Bettina Funcke** has been appointed **Head of Publications** for *dOCUMENTA (13)*. A New York-based German writer and editor, Dr. Funcke has published numerous books and essays on art and its production. After editing books at Dia Art Foundation (2000-07), she was Senior Editor U.S. for Parkett (2007-10) and is also a co-founder of The Leopold Press and the Continuous Project group.



dOCUMENTA (13)

Das Buch der Bücher

KATALOG 1/3

HATJE
CANTZ

dOCUMENTA (13)

Das Logbuch / The Logbook

KATALOG / CATALOG 2/3

HATJE
CANTZ

dOCUMENTA (13) **Das Begleitbuch /** **The Guidebook** **Katalog / Catalog 3/3**

HATJE
CANTZ

dOCUMENTA (13)

100 Notes - 100 Thoughts

Commissioned by Carolyn Christov-Bakargiev and Chus Martínez;

As a prelude to the 2012 exhibition, dOCUMENTA (13) and Hatje Cantz will publish 100 Notes - 100 Thoughts, a series of notebooks. Note taking encompasses witnessing, drawing, writing, and diagrammatic thinking; it is speculative, manifests a preliminary moment, a passage, and acts as a memory aid or trace. Consisting of contributions by authors from a range of fields and disciplines, such as art, science, philosophy and psychology, anthropology, economic- and political theory, language- and literature studies, as well as poetry, 100 Notes - 100 Thoughts constitutes a space of dOCUMENTA (13) that aims to explore how thinking emerges and lies at the heart of the active exercise of re-imagining the world.

The Latin "documentum," from which the plural noun "documenta" derives, means "lesson, lessons," and at times it even indicates a "warning." In its cumulative nature, this publication project generates a motion, a mental workshop, and embraces many different vocabularies, forms of note taking, enunciations, words, images, and logics. 100 Notes - 100 Thoughts is a continuous articulation of the emphasis of dOCUMENTA (13) on the propositional, underlining the nature of the various and flexible mental moves inherent in such a project-to stretch the mind, to give it the flexibility to generate space for the possible. Thoughts, unlike statements, are always variations: this is the spirit in which these notebooks are proposed.

Einleitung
Preface

Als ich siebzehn Jahre alt war, schenkte mir ein Freund eines Tages am Ende eines langen Sommerspaziergangs ein kleines Taschenbuch. »Da, lies das mal«, sagte er, »das wird dich bestimmt interessieren. « *«Here read this,» she said «this will interest you.»* 1968, 1989, 1979, 1955, 1971, 2012, here you are reading time, and I assume you might und ich nahm an, ich könnte mir damit einen raschen Überblick verschaffen über das, was a duration ist. Es war das Jahr 1968, und in den Berichten, Interviews und Diskussionen rund um die Studentenunruhen tauchten immer wieder der Name time, paths of time, late, early, near, far, auf. Ich begann zu lesen – nein, zu studieren, eigentlich richtig zu arbeiten, und kämpfte mich Seite für Seite durch diese kompakte Schrift. Ich war fasziniert, auch wenn ich vieles damals nicht verstand. *situations, Events, it was the year...and in the reports \$\$\$* ↓

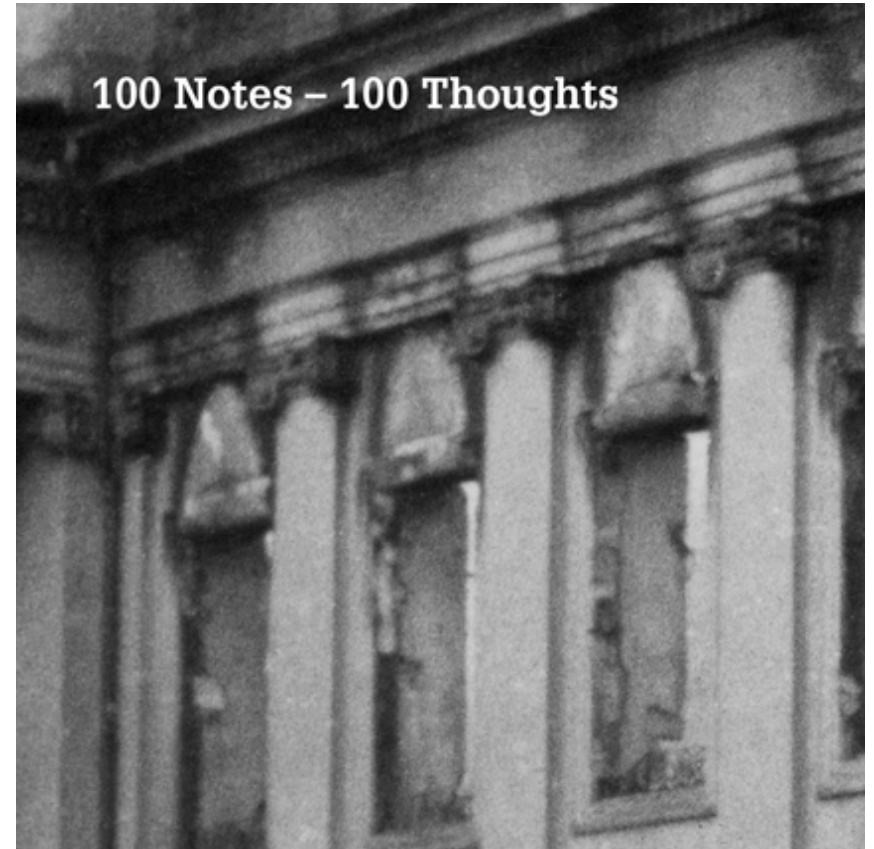
CO, A schemes Immerhin, seit diesem Sommerabend habe ich gleichsam nicht mehr aufgehört, zu lesen. Inzwischen bin ich seit vielen Jahren ; ich habe crisis während upon crisis, after und während ,during, before, inflation ... devalued signs of life. I was fascinated und this small unrest. notebook.

* Alle conversations, ideas, stories...works Einleitungstexten sind am Ende questions, affirmations, 1000 + 1, 1900 + 11 Buchstaben stammering. Yet how to say things cannot continue as before ... exhaustion. I refer here to things and dates and 1989, ruptures, this time, this precise moment beziehen sich auf coiled, broke Gesammelte break Chronologisch geordnet. a recollection, an image, a word, a war (chronic) (endless) a life, a death, I a set of und why don't you dance ? »

100 Notes – 100 Thoughts
the series of notebooks edited by Bettina Funcke



Editor Bettina Funcke



100 Notes – 100 Thoughts

a series of notebooks

It is the starting point. One writes a note.

To write a note evokes a particular situation: where does the writing happen? On what occasion is the note written? Which form is the note taking? Is it a set of words? A line? A drawing?

To write a note is to situate oneself. Situating does not only have to do with where one is, but with the very question of where one wishes to go, with wanting to map traces of ideas through language, their routes, the experiences that inhabit them. A note is an expression that talks about writing and, at the same time, about a subject who is prepared to include the insecure, the unsure, all that is not yet there, within a cared-for present.

To write a note is to absorb. As in eating an apple, a person cannot train the internal linings of her bowels to master which sugars, minerals, or vitamins are absorbed, and which others are not. The same thing happens in one's relationship with the events we are involved in, or read about, or hear of from others; or in the experiences we have of the many million degrees of empathy we feel when even writing a note about them; or when we read texts, or even when we just see. In this form of absorption our agency is distributed and its boundaries are neither firm nor fixed. A note is something that does not keep its "enemies" at a distance, but eagerly searches for ways of inclusion. A note hopes. License your roving hands, and let them go. And so, too, your eyes and mind.



100 Notes – 100 Thoughts

- A note is a trace, a word, a drawing that all of a sudden becomes part of thinking, and is transformed into an idea.
- This publication project follows that path, presenting the mind in a prologue state, in a pre-public arena. A space for intimacy and not yet of criticism, *DOCUMENTA (13)* is publishing the unpublishable, the voice—and the reader is our alibi and ally. Note taking encompasses witnessing, drawing, writing, and diagrammatic thinking; it is speculative, manifests a preliminary moment, a passage, and acts as a memory aid.

With contributions by authors from a range of disciplines, such as art, science, philosophy and psychology, anthropology, economic and political theory, language- and literature studies, as well as poetry, *100 Notes – 100 Thoughts* constitutes a space of *DOCUMENTA (13)* to explore how thinking emerges and lies at the heart of re-imagining the world.

- In its cumulative nature, this publication project is a continuous articulation of the emphasis of *DOCUMENTA (13)* on the propositional, underlining the flexible mental moves to generate space for the possible. Thoughts, unlike statements, are always variations: this is the spirit in which these notebooks are proposed.

The notebooks, designed by Leftloft,

<http://www.leftloft.com/>

- will be published from March 2011 on in three different formats, 16 to 48 pages, in English and German.
- Find more details under www.hatje-cantz.de



16 Dec 2010

“100 Notes – 100 Thoughts.”

The first contributions to dOCUMENTA (13) publications are announced

001: Michael Taussig: Fieldwork Notebooks

What is it that makes notebooks so fascinating? This question is discussed by anthropologist Michael Taussig for whom fieldwork notebooks are an indispensable tool. Starting point of his investigation is Walter Benjamin who obsessively filled his notebooks and was intrigued by their materiality. Roland Barthes, Le Corbusier, and Joan Didion are some of the many other notorious note writers that Taussig refers to, to crystallize what a notebook really is. Far more than a mere “thing,” it develops a life of its own, which is fed exactly by what hasn’t been written down. And in the end it takes possession of its possessor: the notebook is a magical object, it’s a fetish. – Anthropologist Michael Taussig is a professor at Columbia University, New York.

002: Ian Wallace: The First documenta, 1955

In 1955, the first documenta took place in Kassel. Originally planned as a one-time exhibition, it takes place every five years and has become a primary periodic moment of exhibition and reflection on contemporary art. In this 1987 lecture, held at the University of British Columbia, Vancouver, Ian Wallace sheds light on the first documenta. After World War II, the exhibition followed the aim to represent and rehabilitate those artists who had been vilified as “degenerate” by the National Socialist regime. The first documenta is a mirror and protagonist of the postwar cultural and political climate. Under the guidance of Arnold Bode, and with the help of Werner Haftmann, it has notably contributed to what has been called the triumphal march of abstraction which helped West-Germany to reintegrate itself into European modernity. – Ian Wallace (b. 1943) is a Canadian artist based in Vancouver. He has taught at the University of British Columbia as well as at the Emily Carr University of Art and Design.

003: Carolyn Christov-Bakargiev: Letter to a Friend

In her “Letter to a Friend,” Carolyn Christov-Bakargiev, artistic director of *dOCUMENTA (13)*, gives an insight into her working process, outlining some of the key issues around the 2012 exhibition. In shifting voices, such as storytelling, theoretical speculation, travel diary, press release, or critical reflection, she describes *dOCUMENTA (13)* as something more than an exhibition—for her it is a state of mind. It is a constellation of artistic acts and gestures that are already taking place as well as an exhibition that will open on June 6, 2012, and that will run for 100 days. Given the heterogeneity of the audience it addresses and the historical development of group exhibitions as “a non-commercial place to intensely aggregate,” what can this exhibition be today? Opening the boundaries of disciplines and fields of knowledge and emphasizing the procedural questions, *dOCUMENTA (13)* is coming together by thinking through a number of composite entangled ontologies instead of following a defined curatorial concept.

004: Emily Jacir & Susan Buck-Morss

This notebook combines photographs by Palestinian artist Emily Jacir with a text by political philosopher Susan Buck-Morss who teaches at the City University of New York, written in response to the images and to conversations with the artist. Jacir’s photographs depict the former Benedictine monastery of Breitenau, near Kassel. A prison camp in the Nazi era, it became a girl’s reformatory after World War II. These images as well as other photographs taken in Kassel are accompanied by selections from the artist’s diary entries, which investigate questions around the histories of the sites. Recalling Walter Benjamin’s reading of Paul Klee’s *Angelus Novus*, Buck-Morss’ textual response unravels how truth and collective memory are established and how the inextricable relation between knowledge and power leads to the selection of what is archived and remembered.

005: György Lukács: Notes on Georg Simmel’s Lessons, 1906/07, Introduction: Livia Páldi

A facsimile reprint of a student notebook by the influential Hungarian sociologist of literature and Marxist György Lukács (1885–1971, Budapest), including notes from Georg Simmel’s Berlin lessons of 1906/07. With an introduction by Livia Páldi, chief curator at Mucsarnok / Kunsthalle Budapest.

006: Etel Adnan

Lebanese-American poet, essayist, and artist Etel Adnan (b. 1925 in Beirut) writes about love and its cost we are not willing to pay today. She has published numerous books in Arabic, English, and French. Her recent publications in English include *Master of the Eclipse* (2009); *In the Heart of the Heart of Another Country* (2005); *Seasons* (2008); and *In/somnia* (2002).

007: Erkki Kurenniemi, Introduction: Lars Bang Larsen

A reprint of diary pages from October 1980 by Erkki Kurenniemi (b. 1941), nuclear physicist turned artist and protagonist of electronic music in Finland whose work refutes, with a radical imagination, the common place that bases technology in frigid thought and loss of sensuality. Over decades, Kurenniemi incessantly built up his archive of the self comprised of photographs, floppy discs and harddrives, hundreds of video and audio tapes as well as dozens of notebooks like the one presented here. With an introduction by Lars Bang Larsen.

008: Lawrence Weiner: IF IN FACT THERE IS A CONTEXT

For this series, artist Lawrence Weiner (b. 1942) has made an artist’s book in exactly the same format (A6) and with the same number of pages (24) as his first contribution to *documenta 5* in 1972, curated by Harald Szeemann. The partly handwritten instructions, statements, definitions, poems, and pictograms give an insight into his artistic practice and—as eloquently as poetically—transfer his ideas around *dOCUMENTA (13)* into language. A central figure in Conceptual art from its beginnings, Weiner works in a wide variety of media including video, books, performance, and installation.

Buenos Aires, May 19, 2011, 4:45 pm
100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts,
talk and presentation of *dOCUMENTA (13)* notebooks at ArteBA, Open Forum

La serie *100 Notas- 100 Pensamientos* será lanzada en diversos lugares y momentos, cada vez con un debate sobre la naturaleza y el propósito de este proyecto editorial. Comisionado por la directora artística de *dOCUMENTA (13)* Carolyn Christov-Bakargiev junto a Chus Martínez jefe de Departamento y miembro del grupo central de agentes para *dOCUMENTA (13)*, esta serie es editada por la jefa de publicaciones, Bettina Funcke..

In the act of writing it is natural to begin with a subject close to one's interests. Through writing, one also becomes aware of the fact that it is possible to compartmentalize oneself in many different ways. The problem then is not so much one of how to integrate the fragments, but of how to understand the migration of thoughts into forms, images into words, and intuitions into notions. It is this continuous movement from the precision and concreteness of one form of life, transmuted or imported into another, that a notebook registers.

A notebook is a computing system, a third space between the utterly private and the entirely public, where infinite surveys of the self in relation to the world occur. Notes have a talent for empirical and empathic research. Using a term Jorge Luís Borges borrowed from the family of Uto-Aztec languages used by the Hopi Indians of Mexico, notebooks constitute an *uqbar*, a 'third world', a state where the concept of 'subject' does not matter. Here, plagiarism makes no sense, since appropriation rules, and the notebook becomes atemporal and anonymous even to the writer.



What, then, is so political about notes?
Maybe the answer lies in their indifference
towards their function in consumption.

14 de septiembre, 2011
Presentan cuadernos de *dOCUMENTA (13)*
en la Bienal de Arte Contemporáneo de Thessaloniki en el Museo Arqueológico
Cien notas- Cien pensamientos

100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts
se presenta en la Bienal de Arte Contemporáneo de Thessaloniki
en el Museo Arqueológico. Chus Martínez introducirá la serie.

La segunda ronda de autores de cuadernos incluye a Arjun Appadurai y Nalini Malani, Doug Ashford y Julie Ault, Mario Bellatin, Bifo – Franco Berardi, Mariana Castillo Deball y Roy Wagner, Dario Gamboni y Paul Gauguin, Mariam y Ashraf Ghani, Donna Haraway, Alexander Kluge, Pamela M. Lee y Meyer Shapiro, Romaine Moreton, Nikos Papastergiadis y Cornelius Castoriadis, Griselda Pollock, Suely Rolnik, Annemarie Sauzeau, y Mario García Torres. Después de su conferencia Marina Fokidis, co-curadora de la tercera *Bienal de Thessaloniki*, discutirá con Yannis Stavrakakis, profesor asociado de la Escuela de Ciencias Políticas de la Aristotle University de Thessaloniki y con Chus Martínez .

Esta es la cuarta presentación pública de la serie , después de las realizadas en el Cairo (21 abril 2011), Nueva York (10 mayo 2011 y Buenos Aires (19 mayo 2011).

Un cuaderno era un mecanismo revolucionario para el cuidado de sí mismo en la antigua Grecia. Una nota no es un texto. Está posicionado por fuera del discurso. Una nota pierde la dimensión ideológica que se caracteriza por la intención, de modo contrario a una declaración o manifiesto o incluso el ensayo en la teoría crítica.

Marcadas por el deseo de transmitir un mensaje, las notas son generadoras de impulsos y tienen una función compositiva. Una nota empieza con un sentimiento y un sentido de que algo es importante – digamos el plomizo sabor del colapso. Texto e imagen, pensamiento y texto, texto y realidad, realidad y nota: estas oposiciones insisten en diferencias, y eso no es necesario ni útil. La nota brilla con los aspectos contradictorias. Una nota no representa, ni siquiera piensa. De todos modos está cargada con efectos representacionales, con indicaciones Realísticas.

En una época de pre-colapso - como en Grecia, y en otros lugares hoy en día - el derecho a disentir de las reglas puede ser requerido, así como la necesidad de nuevos instrumentos para la construcción de una relación con uno mismo.

Como un gobernador maneja los gobernados (kratia), como un jefe de familia administra el hogar (oikonomia), la hypomnemata, las notas, los cuadernos, son colecciones personales pero no íntimas que uno puede escuchar, ver o leer, como es el caso los escritos en las paredes de una manifestación, y esto hacia una finalidad que es el cuidado y la constitución del ser, capaz de reobrararse como parte del mundo “objetivo” participando en su invención.

Mumbai, January 10, 2012, 6:30 pm
100 Notes – 100 Thoughts
a series of notebooks

The series of notebooks, *100 Notes – 100 Thoughts* is comprised of facsimiles of existing notebooks, commissioned essays, collaborations, and conversations

The notebooks appear in three different formats (A6, A5, B5) and range from 16 to 48 pages in length. Contributors hail from diverse fields – art, science, philosophy, psychology, anthropology, political theory, literature, and poetry.

dOCUMENTA (13) Head of Department, Member of Core Agent Group Chus Martínez, will introduce the series *100 Notes – 100 Thoughts*.

The public presentation of the *dOCUMENTA (13)* *100 Notes – 100 Thoughts* series were sited in Cairo, in New York, Buenos Aires, Thessaloniki, Paris, Oslo, and London. The eighth, in Mumbai, following this introduction, there will be a conversation with Nalini Malani and Arjun Appadurai, authors of the 23rd notebook in the series.

Venue: Jnanpravaha, Queens Mansion, 3rd Floor, G. Talwatkar Marg, Fort, Mumbai. In association with the Goethe-Institut Mumbai.



100 Notes – 100 Thoughts a series of notebooks

Notes are the opposite of sedentary living.

They are at the core of fabrication and, nonetheless, they challenge the values of permanence, stability, and durability in favor of the virtues of abundance.

Notes are wandering speculation, capable of connecting local technologies – the realm of the personal and subjective – with the vivid life and worldly conditions with which the individual writes those notes.

They are linked with an ecology of knowledge transmission.

They adopt given languages, forms and images, and ideas while, at the same time, they invent them during the recording done by the hand on a piece of paper.

Notes are different from text, dissimilar to drawing, incongruent as theory. They are in motion, newcomers in the world of ideas, not yet part of any system or ideological taxonomy.

The function of notes, and of a collection of notes, is to experience the condition of being free as a tangible reality since they embody the sense of *αρχειν* (*archein* – to lead or to begin), setting in motion the intercourse between senses and ideas, self and others. Released into the world with a note is the unexpected, the unanticipated, the unpredictable.

Notes are located at the other end of the odds of certainty, without evident causal antecedents, outside teleology, but also outside any immanent or objective process.

Notes are the irruption of novelty.



Alicia Romero – Marcelo Giménez

2012