



The pages of this booklet are interspersed with images of the art school in Santiniketan established by the poet, writer, and composer Rabindranath Tagore in 1905. The school draws upon the model of a communal garden as a place of teaching and learning. This model lays the groundwork for us to explore the potential of creating alternatives within and outside of the deep-rooted structures of the art academy and artschool system. What is the potential of a site of learning initiated by artists? How do we unlearn and unravel the institution, the curriculum, and the canon? What can we retain from the artisanal skills which are slowly disappearing? How might embodied Indigenous knowledges be shared with non-Indigenous people? How to unfold discourses which have been obliterated by colonial powers? How do we think through our bodies and develop muscle memory?

These are some of the questions forming the climate of our endeavor, bringing multiple perspectives and a polyphony of voices together over the course of an intimate orientation in Athens and a public gathering in Kassel.

"To come under the shade of this mango tree with such deliberateness and to experience the fulfillment of solitude emphasize my need for communion. While I am physically alone proves that I understand the essentiality of to be with."

— Paulo Freire, *Pedagogy of the Heart*

It was 36 degrees in Athens. Her attention waned as the heat of the sun permeated her brain. How could it be possible for anyone to concentrate in such relentless intensity? The cold sweat running down the side of her neck. She sat on the steps of Prevelakis Hall under one of the bitter orange trees that flank the site which used to be the Athens School of Fine Arts. The coolness of the shade of the tree kept her from distraction. A tree close to the steps of the school, grafted with the branches of an oak tree planted by Beuys in Kassel, was weary under the Athenian sun. As she sat on the steps that led to the wide corridors of the Polytechnion, she could not help but think about how the students had rallied together to protest the Junta; devising their own pirate radio station and broadcasting their demands for a new future. The crushed gate lying in front of the steps reminds her of all the devastation that took place in those days. Young artists, painters, and sculptors among them rose up to make their voices heard against the military dictatorship. Their cry was a harbinger to the end to a regime, a call for change, a radical shift.

—June 29, 2017, Athens

Under the Mango Tree: Sites of Learning is a convening of artist-led initiatives, schools libraries and project spaces in Athens and Kassel from different parts of the globe. In the last years, we have been concerned with forms of collective learning/unlearning, Indigenous knowledges, oral history and nonhierarchical modes of exchange. Grafting two different branches is never easy. While the poetic gesture of Sokol Beqiri's work *Adonis* (2017) stands testament to how we might graft into the curriculum, into established structures, or forge new associations one cannot help noticing the act also as a violent cut. The ending of one branch and the beginning of another. But as educator and political activist Paulo Freire notes in his writing, *Pedagogy of the Heart*, "Knowledge has historicity. It never is, it's always in the process of being."

We come together as an essentiality of what it means to be with, to be in communion with one another. In his solitude, Freire writes under the shade of the mango tree, recognizing the importance of moments of coming together, of sociability. But one cannot resist the thought of the sweet-smelling mango that awakens the senses to warmer climes, the branches and leaves that provide shade, a space for public gathering. While Freire drew from the close observation and experience from a local context, his work had a wide and global resonance. We hope that by bringing together ten contributors from different parts of the world, carrying with them their embodied knowledges, we might learn how to graft these experiences into what we already know and extend new branches for the future.



Initiatives, Schools,
Project Spaces, Libraries

221A is a nonprofit institution that supports artists and thinkers in developing cultural infrastructures. Since 2008, 221A has hosted exhibitions, talks, and public projects generated through an international curatorial residency program. In 2017, 221A's exhibition space reopens as Pollyanna, a library and research center dedicated to the practical learning of extending relations. Pollyanna's library and educational infrastructure was conceived as a means of short circuiting the compulsory transience of rotating exhibitions, a model that 221A understands as embedded in the temporal logic of economic precarity. Running counter to the cycle of production and the exhibition paradigm of cultural industries, Pollyanna adopts an ecological framework calibrated to the rhythms of social reproduction. The art institution is viewed as a place of fermentation, or as a compost heap, where ideas, actors, and communities develop in cooperation.

→ Jesse McKee
→ Vincent Tao



Designed by the architect Lina Bo Bardi in the late 1950s as a museum school, the Bahia Museum of Modern Art (MAM/BA) did not only aim to present exhibitions, but also to offer a radical educational program. It proposes a new model for a museum in search of a nonhierarchical relationship with the local community and dedicated to addressing artistic, social, and political issues. The institution was part of a Brazilian initiative to promote different educational methodologies in the state of Bahia, where the educator Anísio Teixeira created the Park-School to develop the artistic sensibilities of children in Salvador, the capital of Bahia. The museum was founded in the same spirit, as an attempt to formulate a Brazilian answer to the question of what a museum could and should be.

→ Marcelo Rezende



The Bahia Museum of Modern Art (MAM/BA)
Bahia, Brazil

The Mexican city of Cuernavaca, located 85 km south of Mexico City, provided a particularly fertile context for four experimental initiatives that emerged between the 1950s and 1980s: CIDOC (Centro Intercultural de Documentación) created by philosopher Ivan Illich; CIDHAL, one of the first feminist centers in Latin America, founded by Belgian journalist Betsie Hollants; the Psychoanalytic Center Emaús in the former Benedictine monastery of Santa María de la Resurrección, founded by Gregorio Lemercier; and Bishop Sergio Méndez Arceo's promotion of Liberation Theology. These thinkers and innovators articulated intellectually and put into practice notions of community and alternative models of education based on critical pedagogy, psychoanalysis, architecture, and intellectual and aesthetic production. Their work influenced social movements on an international scale and across generations.

As a collective endeavor lasting a period of two years (2012–14), *Entre utopía y desencanto* (Between Utopia and Disenchantment) focused on the collective study of these initiatives, involving an intergenerational group of educators, artists, psychoanalysts, and activists in gatherings, encounters, and public actions. Drawing from Ivan Illich's "Learning Threads": a methodology for alternative self-organized, non-institutional, autonomous, and collective learning, our research work has been structured around the creation of a documentation center, artistic collaborations, dialogues, and workshops.

The research process consisted of several closed encounter-laboratories, where intense programs of exchange framed the exploration of the practices, life histories, and resonance of collective memory among the members of the project. The result of these collaborations shaped a festival-like public encounter and an exhibition-research space presented in Cuernavaca in 2014.

→ Sofía Olascoaga



Escuela de Oficios is a practical platform that creates spaces of collective learning. Participants take part in mapping, documenting, and employing artistic techniques, operating within a mobile program that progresses through conversations, workshops, and exhibitions. Through these activities, the distribution of knowledge—ranging from oral history, ancestral techniques, and collective practices—is articulated to and shared with the participants. With this approach, connections to self-directed education models are explored, and convivial and communal forms of production are emphasized.

→ Jorge I. González Santos



Free Home University (FHU) is a pedagogical and artistic experiment created in 2013 in Southern Italy by a local and international group of artists and thinkers. It focuses on generating new ways of sharing and creating knowledge by experiencing life in common. The Free Home University wishes to be a nonvertical, energy-liberating, insurgent environment (Free), within a protected and intimate space (Home) committed to creating a temporary and autonomous community of learners (University). The full immersion into a collective experience, the sharing of different aspects of life, an engagement with the context and struggles of our local communities, and the creation of a coalitional approach in the definition and construction of an inquiry are considered fundamental values in this open-ended, research-based experiment in alternative education. Central to FHU and its pedagogical aims are experiential forms of learning, processes of reflection and dialogue, and the access to different ways of knowing, including the wisdom of the body and intuitive forms of co-creation, community cooking, peer-to-peer learning, explorative *derives*, collective reading, film screenings, and convivial research. This breadth of approaches holds the delicate balance of autonomy and community living. Lines of inquiry and methods of study vary depending on the proposals, desires, and perspectives of the participants.

→ [Alessandra Pomarico](#)



ifa (Institut für Auslandsbeziehungen) is an independent intermediary organization in international dialogue and exchange on art. We are dedicated to promoting the peaceful and enriching coexistence of people and cultures worldwide. ifa shapes the international art exchange through exhibitions, symposia, workshops, seminars, catalogues, and online magazines on contemporary art, such as *Contemporary And (C&)*. ifa now has some 35 touring exhibitions that are presented in international museums and galleries. They are understood as platforms for exchange, as they address contemporary topics and connect them with local discussions. The ifa Galleries Stuttgart and Berlin showcase international artistic and curatorial perspectives that provide insights into contemporary international topics and issues. The year-long research and exhibition program *Untie to Tie—On Colonial Legacies and Contemporary Societies* at the ifa Gallery Berlin explores the interface between artistic and social discourses related to colonial structures in contemporary realities. Through funding programs, ifa provides support for exhibitions of art from Germany and for intercultural exchange between artists. Since 1971 ifa has been responsible for the German contribution to the Venice Biennale and is also a major player at art biennials and in international networks. With programs dedicated to exchange, education, and professional development in the arts, ifa is committed to professionalization in international art exchange through fellowships and research projects. Intercultural competence and the approach of learning together create places for encounters, exchange and common action.

→ Elke aus dem Moore



ifa (Institut für Auslandsbeziehungen)
Stuttgart, Germany

Keleketla! Library is an interdisciplinary, independent library and media arts project that initiates and provides platforms for collaborative, experimental, and multimedia projects that involve local, national, and international artists, cultural practitioners, and activists. Keleketla! is a Northern Sotho/Pedi word that corresponds to a storyteller's "once upon a time." It is an acknowledgment and a granting of consent that "I am here, willing to listen to your story with active participation." As part of an ongoing experiment in autonomy, the Keleketla! Library has launched k!aesthetics at King Kong or k!akk, that is simultaneously a library and a shebeen for music events, screenings, launches, conversations, kitchens, and performances. The Keleketla! After School Program (K!ASP) was established in 2008 as a youth learning space relating history and contemporary issues to lived experience. It engages youth in the critical analysis of social, political, and economic issues of the city, country, and continent. Keleketla! has self-published two books: *56 Years to the Treason Trial*, 2012, and *58 Years to the Treason Trial*, 2014. It has also contributed to the research project *Another Roadmap for Arts Education*, 2016, (including *Another Roadmap Africa Cluster* and *Intertwining HiStories*) and to *Creating Spaces*, 2013.

→ Rangoato Hlasane



Keleketla! Library
Johannesburg, South Africa

The School of Improper Education is an experiment in the sustainability of both the material and immaterial economies of organization. It tests the idea of the school as a garden of ideas, a laboratory of affects, and a space where new ideas clash and coalesce. Designed as a platform that works around the principles of uncertainty and curiosity, the school's main activities involve an examination of the meanings of studying and ways to study these meanings. Within the ever-shifting class settings that structure the school, all participants are encouraged to reflectively engage with different forms of knowledge circulation. The current participants come from different professional backgrounds; students, freelance designers, musicians, housewives, gallery-sitters, writers, activists, artists, and many more. We start with the question: What does an improper education mean?

→ Syafiatudina



KUNCI School of Improper Education
Yogyakarta, Indonesia

Narrowcast House is an open radio studio and listening space initiated by artist Anton Kats for documenta 14's aneducation. Located in Kassel's Nordstadt neighborhood, and working in close partnership with art and cultural initiatives and the aneducation House of Commons, Narrowcast House channels an interactive program of weekly "narrowcasts" in the form of listening sessions, performances, live on-air presentations, screenings, installations, and school workshops for students and visiting public at the site.

→ Anton Kats
→ Simranpreed Anand



Narrowcast House
Kassel, Germany

Since its refounding in 1952 by a group of architects, poets, and artists, the School of Valparaíso has been organized as a multidisciplinary project dedicated to the encounter between poetry, arts, design, and architecture. Among the many concepts that originally defined the school's position is the poem *Amereida*, which questions the origin and destiny of our continent with a title coined from the words "Aeneid" and "America." In 1965 a group of the school's professors undertook the first Travesía: a poetic and artistic journey crossing the interior of South America together with European artists and philosophers. This trip later became an annual event carried out by the participating schools, whose different studios traveled to multiple places, and at each location a work of architecture and design is constructed and donated as a gift to the place and its inhabitants. In 1970, the Open City of Amereida was established, sixteen kilometers north of Valparaíso, as a physical site for the proposals of Amereida—a space free of any institutional constraints. It serves as a place to explore the relation between poetry and crafts in the unity of life, work, and study. The school is a context nurtured by ordinary and extraordinary activities, in which the entire school body takes part. A fundamental element of our pedagogy is observation, in which drawing and writing are used to investigate reality in a simple and fundamental way and are implemented to form a theoretical foundation highly indebted to practical experience. This approach renews and opens viewpoints in the never-ending task of building our environment and making a world.

→ Daniela Saldago Cofré

→ Óscar Andrade Castro



Open City of Amereida
Ritoque, Chile

Peppermint is a hybrid plant, one that shoots out transversal roots, growing quickly and fragrantly into various contexts. Peppermint is also the space of documenta 14 an education in Kassel—a working, cooking, reading, and meeting house that has been nourishing relationships between contributors, educators, and students as well as members of neighboring communities since January 2016. Peppermint is the workspace of an education and hosts regular meetings of the student group Membrane, the local community active in the House of Commons, and the sewing circle Lose Fäden.

During documenta 14, the library of Lucius and Annemarie Burckhardt (1925–2003 and 1930–2012) is housed at Peppermint. The practice of these two unconventional thinkers affiliated with the University of Kassel has substantially influenced the development of an education’s approach to “walking the city” as a way of learning.

Under the Mango Tree—Library

Bibliographies can also be read as conversations. Conversations and convergences can be read over time and space. Landscapes of thought and practice are not necessarily bound to geography but can form a site where common questions, frustrations, and ruptures meet. The Library at Peppermint brings together individuals, projects, and texts operating in educational fields, actors who may not have encountered each other physically but are nonetheless affiliated, allied even, in their shared desires to shake the tree; whether a mango tree, a tree of knowledge, or a pervasive economic root system. Readers and writers from various education initiatives as well as visitors to documenta 14 are invited to contribute to and annotate this shifting landscape, suggesting paths, borders, or gaps that inspire the imagination.

→ an education in collaboration with Carmen José



Rockston Studio 1985 is an informal platform training young people to become visual artists through apprenticeships with artists. In Zambia, a country with no formal fine art institutions, intellectual reflection on art is rare. The self-expressive dynamics of art are very easily manipulated by the sale of artworks. Red stickers are often the definition of a successful art exhibition. Rockston has been pivotal in the development of experimental and critical contemporary art practices in Zambia, constantly challenging the established understanding of art and creating a discussion around the distinction between contemporary art and pure craft. Rockston Studio 1985 has become a place of production, providing studio spaces, running a gallery with internal and external exhibitions, hosting resident artists, and attempting to support artists financially through gallery income and alternative businesses. Self-sustainability is a cornerstone of the Rockston concept. The Zambian government has no budget for art, and the local business community does not view the promotion of art as a financially rewarding exercise. Rockston Studio 1985 is neither a place nor an institution. It is based on a principle of delivering skills and knowledge enabling discussions around art, and a philosophy of competitive sustainable existence. It is an experimental unit of thoughts and actions that passes through different phases until it has carved out a method of shaping people and processes that produces internationally acclaimed artists. At Rockston, "iron sharpens iron" (*Proverbs 27:17*), and students are challenged to reach greater heights than their teachers.

→ David Chirwa



Rockston Studio 1985
Lusaka, Zambia

In 2013, Marinella Senatore founded The School of Narrative Dance, a nomadic and tuition-free school focused on storytelling as an experience to be explored choreographically, on the basis of nonhierarchical learning, self-training, and the creation of an active citizenship through informal education. It offers a wide range of classes that encourage individuals to share their skills, fostering new ideas of community—involving activists, scholars, artisans, the illiterate, students, housewives, musicians, writers, unions, the retired, teachers, and feminist choirs.

→ [Marinella Senatore](#)



The School of Narrative Dance
Nomadic

"Aaji Khela Bhangar Khela, khelbi aye, aye."

(Let's play the game to break the rules of the game, come along to play.)

—Rabindranath Tagore

Nobel laureate, poet, writer, and composer Rabindranath Tagore formed an alternative school in Santiniketan in 1905 and went on to initiate an institution that hosts visitors from around the world in a small town, while imagining a notion of collectivism that nurtures individuality. According to the school's philosophy, the teacher is simply one member of a circle of individuals, all of whom are equally learning and sharing in a process. Tagore initiated tree planting as form of collective engagement with nature and created circular, open-air classrooms under mango trees, where pedagogues share and learn with the students. This performative mode of pedagogy was also exemplified in the theater workshop games of dramatist and theater director Badal Sircar, who also incorporated the notion of the circle as a coming together of individual points, all with the same potential to achieve and fail. In the collective, ritualistic form of the circle, every participant is both a performer and a viewer.

Sanchayan Ghosh is interested in games as a pedagogical tool for activating temporary communities within the heterogeneous body of contemporary society. This form of pedagogy dissolves individuality into a multilayered critical engagement within multiple dialogical situations of making and sharing. Authorship becomes a shared space of participatory dialogue and a process—a reciprocal dialogical interaction. When structured like a game, a workshop can create the possibility of an uninhibited space of making, failing, and learning.

→ Sanchayan Ghosh



Wood Land School is an ongoing project with no fixed location or form. First initiated by Duane Linklater, Wood Land School seeks critical engagement within the realms of representation, film, contemporary art, land, and politics in Turtle Island and beyond. It emerges from Linklater's investigation in the 1970s into Indigenous artists in northern Ontario, whose work engaged both ancient and contemporary Indigenous art forms. Each iteration of Wood Land School bears a commitment to addressing the lack of structural inclusion of Indigenous people in a multiplicity of institutional spaces, both historically and in the present. It is a conceptual and physical space for Indigenous people, who decide its direction, structures, and functions. Non-Indigenous people are also invited to engage with the complex realities of Indigenous artworks, experiences, ideas, and spaces. At Wood Land, the activation and investigation of space is an ongoing and never-ending task, because walls should not obstruct the circulation or development of ideas. Since its inception, Wood Land School has taken many forms, including residencies, seminars, film screenings, and discursive happenings shaped by many participating artists, writers, and thinkers.

→ Duane Linklater
→ Tanya Lukin Linklater
→ cheyanne turions





Jesse McKee is the Head of Strategy at 221A, Vancouver, responsible for leading the organization's research-based programming and aligning the organization's development and sustaining of self-organized cultural infrastructures. Prior to joining 221A, Jesse McKee was the Curator of the Walter Phillips Gallery at the Banff Centre, and the Exhibitions Curator of Western Front, Vancouver. His curatorial projects include *Stopping the Sun in its Course*, François Ghebaly Gallery, Los Angeles, 2015, and the *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery, 2016–17. Jesse McKee has been a jury member for the Sobey Art Award, the Canada Council for the Art's Asia Pacific Delegation, and a nominator for The Aimia | AGO Photography Prize and The Brink Award. His writing has been featured in *Canadian Art*, *C Magazine*, *Fillip*, *Border Crossings*, and *Kaleidoscope*; he has also written essays for the Museum of Fine Arts, Havana; Museum of Modern Art, Antwerp; VOX Center for the Contemporary Image, Montreal; and Morris and Helen Belkin Art Gallery, University of British Columbia.

Vincent Tao works at 221A, Vancouver, where he is responsible for coordinating the organization's educational programming and administering its permanent collection. Tao's recent projects at 221A include *Notes on Political Ecologies*, N.O.P.E. 2016; *Rereading Room: the Vancouver Women's Bookstore*, 2016; *Parallax Study: The New Romantics*, 2017; and *Deep Blue Open Archive*, 2017. His independent research and organizing work concerns urban displacement and the right to the city. Prior to moving to Vancouver, Tao studied at McGill University in Montreal, where he was the outreach coordinator for a worker-run community kitchen. aneducation, documenta 14.

aneducation, documenta 14

Simranpreet Anand is currently working towards her BFA Honors in Visual Arts and Psychology at the University of British Columbia in Vancouver. In her interdisciplinary artistic practice, she engages with cultural and feminist theory as well as psychology and explores how these fields interrelate and collide with one another in modern society. She is committed to a socially engaged practice and has worked on community engagement and education projects with the Morris and Helen Belkin Art Gallery, the Burrard Arts Founda-

tion, and the Department of Art History, Visual Art, and Theory at the University of British Columbia.

Sepake Angiama is Head of Education for documenta 14, where she works to create an integrated approach to education, exhibition making, and public programming. Previously she was the Head of Education for the International Manifesta Foundation and is currently also a member of the consortium for the Danish Pavilion project in Venice. As a curator and educator, Sepake Angiama's interests lie in discursive practices, the social framework, and how we shape and form our experience in understanding the world. This has inspired her to work with artists who disrupt or provoke aspects of the social sphere through action, design, dance, and architecture.

Clare Butcher is an art educator from Zimbabwe, who cooks as part of her practice. She is currently an education Coordinator for documenta 14. She has taught at the Gerrit Rietveld Academie, the Piet Zwart Institute's Master of Education in Art, and the University of Cape Town. Her own education includes an MFA from the School of Missing Studies, an MA in Curating the Archive from the University of Cape Town, and participation in the De Appel Curatorial Program. Some collaborative and individual endeavors include *Men Are Easier to Manage Than Rivers* (2015); *The Principles of Packing...* on two travelling exhibitions, 2012; and *If A Tree...* on the Second Johannesburg Biennale, 2012.

Candice Hopkins—a citizen of the Carcross/Tagish First Nation, Yukon, Canada—is a Curator of documenta 14. She lives in Albuquerque, New Mexico. She has published extensive writings on art and Indigenous history, most recently for *South as a State of Mind* and the *documenta 14 Reader*. She was Co-curator of the 2014 SITE Santa Fe Biennial, *Unsettled Landscapes*, and Managing Curator of SITElines.2016.

Anton Kats is an artist, musician, and dancer. Kats's practice has its roots in the informal, everyday relationships characterizing a vibrant neighborhood in Kherson, Ukraine; it is complemented by the necessities and pragmatics of self-legalization in Europe via institutions of formal education. After finalizing his studies through a practice-based PhD at Goldsmiths, University of London in 2016, Kats was invited to join the edu-

cation team of documenta14 as an artist, which led to the initiation and development of the Narrowcast House project in Kassel and the A-Letheia project in Athens. Kats is an editor of *Sound Space Downtown: Workbook and User Manual*. He is also a lecturer in Contextual Studies at Ravensbourne University in London. His works have been exhibited and performed in venues including the Serpentine Galleries, Tate Modern, Tate Britain, the Victoria and Albert Museum, and the Showroom Gallery.

The Bahia Museum of Modern Art (MAM/BA)

Marcelo Rezende is a researcher, critic, and exhibition-maker. He was Director of the Museum of Modern Art of Bahia, 2012–15; Artistic Director of the 3rd Bahia Biennale, 2014; and a member of the curatorial group of the 28th Bienal de São Paulo, 2008. Author of the novel *Arno Schmidt* (2005), he is Associate Curator of the Museu do Mato (Scrubland Museum) in Bahia. He is currently preparing the exhibition *Utopischer Beigeschmack* for the Johann Jacobs Museum in Zurich, which opens in August 2017. He is the director of the Archiv der Avantgarden (ADA) in Dresden, Germany.

Cuernavaca

Sofia Olascoaga's practice focuses on the intersections of art and education: the exploration of encounters, think tanks, and public programs, and the involvement of artists, theorists, curators, and educators with a wide range of institutional and independent interlocutors. Her ongoing research work, *Between Utopia and Disenchantment (Entre utopía y desencanto)*, critically assesses the collective memory and genealogies stemming from intentional community models developed in Mexico in recent decades, addressing the ideas developed by Ivan Illich at the Centro Intercultural de Documentación (CIDOC) and its influential role in the practice of many Mexican and international thinkers. Olascoaga was Co-curator of the 32nd Bienal de São Paulo Incerteza Viva; Academic Curator at MUAC (Museo Universitario de Arte Contemporáneo – UNAM) in Mexico City, 2014–15; Research Curatorial Fellow at Independent Curators International, 2011; and Helena Rubinstein Curatorial Fellow at the Whitney Museum of American Art's Independent Study Program, 2010. She received her BFA with honors from La Esmeralda

National School of Fine Arts in Mexico City. In 2012, she was a Workshop Clinics Director for the International Symposium of Contemporary Art Theory in Mexico City. From 2007 to 2010, she was Head of Education and Public Programs at Museo de Arte Carrillo Gil in Mexico City.

Escuela de Oficios

Jorge I. González Santos's practice serves as a platform for the recuperation of marginalized vernacular material culture in an attempt to produce new narratives incorporating the Indigenous and the modern. His ongoing research draws material from the study of botany, ethnology, history, pedagogy, architecture, and design. González received a BFA in Sculpture from the Escuela de Artes Plásticas, San Juan, and was a fellow of San Juan's post-academic program La Práctica, Beta Local, 2012–14. González lives and works in San Juan, Puerto Rico.

Free Home University

Alessandra Pomarico is a curator of international residency programs situated at the intersection of the arts, pedagogy, social issues, nano-politics, and the poetics of relationship and community building. Recent context-based, long-term initiatives that she has been involved with include: the on-going Free Home University (since 2013), an artistic and pedagogical experiment on sharing learning by experiencing life in common; The Common Orchard for Minor Fruits (since 2014), a rural generative social project in collaboration with organic farmers and activists; Ammirato Culture House (since 2012), a hub for socially oriented practices and a community center in a formerly municipality building; Sound Res (2004–12), a residency program, festival, and summer school for experimental and new music. Mobilizing and bridging local institutions, governmental bodies, communities, and cultural actors and activists from the local and international world, the challenges faced by Pomarico have resulted in lasting alliances, artistic projects that merge with daily life, and solid friendships. Pomarico holds a PhD in the Sociology of Migration and Culture and a BA in Humanities Studies from the Sapienza University of Rome. She has a BA in History and Criticism of Theater and Arts with minor in Anthropology and Art Administration from Paris-Sorbonne University. She is also a journalist,

having worked for *La Repubblica*, and an educator. She has published and lectured widely and is currently one of the editors of the online platform www.artseverywhere.ca. She lives in New York and Italy.

Institut für Auslandsbeziehungen (ifa)

Sabiha Keyif is the convenor of Under the Mango Tree, a gathering organized by documenta 14 aneducation and ifa (Institut für Auslandsbeziehungen). Since 2013 she has been a Research Associate and Curator at ZKM | Center for Art and Media, Karlsruhe. After completing her state teaching examinations in Fine Arts and German Language and Literature, she received an MA in Art History and Aesthetics at Braunschweig University of Art (HBK) and co-curated the City Gallery of Kunstverein Wolfsburg.

Elke aus dem Moore has been Head of the Visual Arts Department at ifa (Institut für Auslandsbeziehungen) in Stuttgart and Berlin since 2008. She is responsible for programs that cultivate international art exchanges through exhibitions, conferences, magazines, and funding programs. She has initiated exhibitions (such as *Politics of Sharing—On Collective Wisdom*, 2016–17, together with Adnan Yıldız) and gatherings/conferences on contemporary art and biennial cultures (such as *Curating Under Pressure*, Aotearoa/New Zealand 2015 in cooperation with Goethe-Institut and ILAM and *Biennials: Prospects and Perspectives*, 2014, in cooperation with ZKM | Center for Art and Media, Karlsruhe) and also art education programs (such as *Art Education in Migration Societies* in partnership with the Zurich University of the Arts and Berlin University of the Arts, 2011). From 2003–07 she was Artistic Director of Künstlerhaus Stuttgart and from 1999–2002 Curator at Shedhalle in Zurich.

Keleketla! Library

Rangoato Hlasane is a cultural worker, writer, DJ, educator, and cofounder of Keleketla! Library in Johannesburg and the annual Molepo Dinaka/Kiba Festival in Polokwane, South Africa. He holds an MA in visual art from the University of Johannesburg and teaches at the University of the Witwatersrand, where he is an active member of the community and a PhD candidate. Hlasane is committed to art/s education with a social justice agenda and has led the publication of two Keleketla!

Library books: *56 Years to the Treason Trial: Intergenerational Dialogue as a Tool for Learning* published in 2012 and *58 Years to the Treason Trial* published in 2014. His research and writing about South African music histories has been published in two books. He has presented sonic talks at events such as the Education and Equality Symposium of the 9th Bienal do Mercosul.

KUNCI School of Improper Education

Syafiatudina Saja, or “Dina” for short, is interested in curatorial work as a frictional interplay between theory and practice. Her practice revolves around the role of art in critical knowledge production and how it shapes political subjects. Dina works as a writer, curator, and member of the KUNCI Cultural Studies Center (www.kunci.or.id) in Yogyakarta, Indonesia. Her ongoing work with this collective includes the School of Improper Education (www.sekolah.kunci.or.id), which is now in its first session, running from 2016 to 2017.

The Open City of Amereida

Óscar Andrade Castro holds a degree in architecture and an MA from the School of Architecture and Design at Pontificia Universidad Católica de Valparaíso, Chile (PUCV). As an Assistant Professor at the School of Valparaíso since 2011, Andrade Castro works, lives, and studies at the Open City of Amereida. He has been involved in nine of the school's Travesías and has participated in international exhibitions and workshops organized by the school, including: *Ville Ouverte Penser en Construisant*, 2013; *Utopia in progress Ciudad Abierta de Amereida Chile*, 2015; and *documenta 14*, 2017. Since 2015 Andrade Castro has been doing graduate work under the Chair Methods & Analysis at the Department of Architecture of the Delft University of Technology, and he is currently developing his PhD research on architectural design and construction strategies that use improvisation, hands-on techniques, and spur-of-the-moment decision making. At the university in Delft he has also been involved in academic activities such as workshops (*Constructing the Commons*, 2015), seminars (*Probing into Precedents*, 2015–17), and studios (*Graduation Studio Valparaíso*, 2017).

Daniela Saldago Cofré studied at the Pontificia Universidad Católica de Valparaíso, Chile

(PUCV), receiving a degree in industrial design and object design. She has been a professor for design and industrial design since 2010 and works with a studio or “taller,” where students develop personal creative processes through a methodology focused on observation (related to different acts and gestures taking place in a space). Daniela Salgado has participated in the Travesías of the School of Valparaíso and the Open City as well as other international exhibitions and workshops including: *Utopia in progress Ciudad Abierta de Amereida Chile*, 2015, and *documenta 14*, 2017. As a doctoral student at the Faculty of Architecture La Cambre-Horta, Université Libre de Bruxelles, Daniela Salgado recently participated in the “Esquisse Commune” project, using her specific pedagogical approach to design a construction developed at PUCV in a collaborative experience.

Rockston Studio 1985

Artist **David Chirwa** trained as a sculptor at the Rockston Studio 1985 in Zambia under Lutanda Mwamba. Following a fellowship at the Royal Norwegian Art Academy from 1997–98, where he had access to unlimited contemporary art and full financial support, Chirwa divided his career into two components: the international artist and the businessman. The former makes nonprofit art while the latter runs business ventures for commercial gain. Bar’uchi Mulenga, his ethnic name, is the craftsman, creating objects in stone. Sometimes Mulenga is commissioned by Chirwa to help create his installations. Through his work and teaching at Rockston Studio 1985, he aims to introduce new trends built on Africa’s cultural and ritualistic past and present, while also merging influences picked up from his travels. He is truly a piece of iron, ready to sharpen both himself and others. Chirwa lives and works in Lusaka, Zambia.

The School of Narrative Dance

Trained in music, fine arts, and film, **Marinella Senatore’s** practice is characterized by public participation. She has exhibited at numerous international venues including Centre Pompidou, Paris; Queens Museum, New York; Kunsthaus Zurich; Palais de Tokyo, Paris; Kunsthalle, Sankt Gallen; 54th Venice Biennale; MAXXI, Rom; and Whitechapel, London.

Visva Bharati

Sanchayan Ghosh received his MFA (1997) and BFA (1995) from Kala Bhavan, Visva Bharati University, Santiniketan, where he currently works as an Associate Professor in the Department of Painting. Ghosh is interested in site-specific art and has done extensive work in spatial design for experimental and contemporary theater. He draws inspiration from his workshop experience with Badal Sarkar, a prominent figure in Third Theater, and from community ritual events in Santiniketan; he uses this to create community-based art that engages in specific community situations through multi-layered installations and performances. His pieces incorporate workshops that begin in public spaces and transform into site-specific interdisciplinary activities. Through this process, Ghosh explores the spaces between the institution and pedagogy—having successfully been able to transport art and performance from inside institutional spaces into public situations.

Wood Land School

Duane Linklater is Omaskêko Cree from Moose Cree First Nation in Northern Ontario; he is currently based in North Bay, Ontario. Linklater completed an MFA in film and video at the Milton Avery Graduate School of Arts, Bard College, New York. He has exhibited work at the Vancouver Art Gallery; Family Business Gallery, New York; Te Tuhi Centre for Arts, Auckland; City Arts Centre, Edinburgh; Institute of Contemporary Arts, Philadelphia; Utah Museum of Fine Arts, Salt Lake City; the SeMa Biennale, Seoul; and at 80WSE Gallery, New York. His collaborative film project with Brian Jungen, *Modest Livelihood*, was presented at the Walter Phillips Gallery, Banff Centre as a part of *documenta 13*, with subsequent presentations at the Logan Center Gallery, University of Chicago, and the Art Gallery of Ontario. Linklater received the Sobey Art Award in 2013 and is currently represented by Catriona Jeffries Gallery, Vancouver.

Tanya Lukin Linklater is compelled by relationships between bodies, histories, poetry, pedagogy, Indigenous conceptual spaces, and Indigenous languages, as well as institutions. Her performance collaborations, videos, and installations have been exhibited and performed at EFA Project Space +

Performa, New York; Museum of Contemporary Art, Santiago; SBC Gallery, Montreal; Western Front, Vancouver; Images Festival + Museum of Contemporary Canadian Art, Toronto; and Remail Modern, Saskatoon. In 2016, she presented *He was a poet and he taught us how to react and become this poetry* (Parts 1 and 2), which includes a video installation of Maria Tallchief and a collaborative performance with five dancers (Ceinwen Gobert, Hanako Hoshimi-Caines, Ivania Aubin-Malo, Catherine Dagenais-Savard, and Stacy Desiliér) at La Biennale de Montréal—Le Grand Balcon. Other collaborators in recent years have included Laura Ortman, Peggy Lee, Miqu’el Dangelì, Ziyian Kwan, Ceinwen Gobert, Daina Ashbee, Emily Law, Leanne Simpson, and Duane Linklater. Linklater lives and works in Northern Ontario, Canada.

cheyanne turions is an independent curator and writer with an MA in visual studies from the University of Toronto. From the farmlands of Treaty 8, she is of settler and Indigenous ancestry. Her work positions exhibitions and criticism as social gestures, and she responds to artistic practices by linking aesthetics and politics through discourse. Recent projects include *Wood Land School: Kahatèhstón tsi na’tetiátère ne lotohrkó: wa tánon lotohrha*, 2017, in collaboration with Duane Linklater, Tanya Lukin Linklater, and Walter Scott; *I am the Organizer of My Own Archive*, 2017, and contributions to the forthcoming *Desire/Change: Contemporary Canadian Feminist Art* and *Wood Land School: Critical Anthology*. Among her distinctions are the award for Innovation in a Collections-based Exhibition by the Ontario Association of Art Galleries, 2014; the Reesa Greenberg Curatorial Studies Award, 2015; and the Hnatyshyn Foundation’s Emerging Curator of Contemporary Canadian Art Award, 2015. turions is the Director of No Reading After the Internet (Toronto) and the Artistic Director at Trinity Square Video. Her roles include participation in the Education and Community Engagement Committee at the Art Gallery of Ontario.



aneducation

This workshop discusses the Narrowcast House project, along with the impact of listening, narrative, and voice in learning. Participants are invited to engage in a series of listening exercises and radio experiences that immerse them in practical discussions about listening within the context of education.

Location: Narrowcast House

Escuela de Oficios

This is an invitation to engage in the processes and web of relationships that have allowed Escuela de Oficios to develop the artisanal techniques that have become fundamental to our platform of practice. Stemming from the craft traditions of Puerto Rico, our interest in learning—as makers—has enabled us to understand the role of the artisan in society as an intersection of various systems of knowledge and disciplines pertaining to the relations between autonomy, design, and communal principles. This workshop draws on different perspectives and approaches to Escuela de Oficios's platform, which are shared in our meeting at Kerameikos in Athens. For this gathering, we are focusing on correspondences between weaving and pottery. As a central activity we engage in the plaiting of Enea—a natural fiber that is derived from various specimens known with the genus of Typha—as resource for transmitting the recounting of past and current conversations and those carried out within the exchanges taking place as part of Under the Mango Tree.

Location: Seminarraum Atrium, Kunsthochschule Kassel

KUNCI School of Improper Education

This workshop is not planned from an existing or even complete body of knowledge, but more from one of the on-going concern in the School of Improper Education. The school has just ended its first experiment. In the School of Improper Education, we are learning Sign Language and none of us are deaf. Therefore our learning process involves not only the attempt to master the language, but also to understand how it works by having close proximity with the life experience of its users in relation to ours. But the attempt to be close doesn't reduce the distance. Often-times more distances emerge on the horizon. These distances can be identified in form of inequalities in gender, class, race, or even positions of privilege. How critical approach

on pedagogy and school can be implemented in these issues? How an alternative school deals with inequalities, gaps, and ruptures?

Location: Papier Café, Kunsthochschule Kassel

Open City of Amereida

The workshop consists of an approximation of one of the fundamental activities within the school, the "design of celebration." Using the methodology of observation and a few rules for construction, the participants propose a particular shape for a gathering, while considering the food and the drinks in relationship to the space and the event. Through the commitment of all the participants we aim to develop and fabricate different design proposals that are then manifested at the dinner table at the end of both days.

Location: Pavilion of Hospitality, Karlsau Park

The School of Narrative Dance

The meaning of our research in our work with Marinella Senatore is based on the encounter between us choreographers and the participants/dancers of The School of Narrative Dance. We are interested in every dance form and every body; we always set a process in motion that is unique, since the composition of the group is also unique. We view ourselves as the guiding force of a potential that already exists and that simply needs to unfold. We eagerly look forward to the group showing us their dance and performance skills. We use them. People can create movement regardless of their age, gender, education, or social background. We are interested in sharing space, in the emergence of a temporary community as an artistic and performative approach. This approach enables us to sketch a portrait of society that is revealed to the audience and puts their private assets—their bodies' memories—on the line.

Location: Sozo

Visva Bharati

As a continuation of the walk, Sanchayan Ghosh introduces two internal games: the intra-subjective individual tree study with the body—an individual game of exploring memory within a collective through one's own body and mind—as well as a collective walking, leading, recollecting exercise which continues the exploration of the pilgrimage.

Location: Auditorium, Kunsthochschule Kassel

Wood Land School

In Wood Land School's 2017 project in Montreal, SBC Gallery of Contemporary Art has been renamed and operates as Wood Land School. Wood Land School is negotiating structural shifts and limitations while programming *Kahatèhston tsi na'tetiàtere ne lotohró:wa tánon lotohrha/Drawing a Line from January to December*, a slow exhibition that unfolds over the course of the year in a series of three gestures that center Indigeneity through art objects, performances, and discursive events. Wood Land School wishes to extend our gesture to documenta 14, bringing artworks from Turtle Island to be installed in the Stellwerk Kulturbahnhof in Kassel. This modest exhibition of works is proposed as a condition for Wood Land School to articulate their concerns, questions, ideas, and sense of being within the larger international context.

Location: Stellwerk, Kulturbahnhof

Morning Session 10 am–1.30 pm

From 9 am

Collect the program for *Under the Mango Tree* and have a coffee. Browse through our Library and find the meeting point for the start of the gathering.

Location: Peppermint

10 am

From the Beuys Oak Tree to the Dingplatz // A Walk with Sanchayan Ghosh

Join us for the start of our two-day public gathering with a walk from the Fridercianum to the Dingplatz in the Karlsaue Park. We meet Sanchayan Ghosh at the first oak planted by Joseph Beuys in 1982 on the Friderichsplatz and begin a pilgrimage locating some of the 7000 Oaks.

Location: Fridericianum

11 am

Morning Gathering

Sepake Angiama, Elke aus dem Moore & Joel Baumann

Location: Dingplatz

12:30 pm

Marcelo Rezende: An archive of possibilities

From the Park-School to the Museum-School in Brazil, going through the Kinderladen and anti-authoritarian movement in Germany, the archive is offering a reservoir of possibilities regarding not only an understanding of the past, but a direction to the future. How to promote a reprise and not a repetition?

Location: Auditorium, Kunsthochschule Kassel

1:30 pm

Lunch Break

Afternoon Session 2:30–6:30 pm

2:30 pm

Six Degrees of Separation in 60 minutes

Hear from the schools, libraries, spaces and initiatives who have been invited to share their practices and lead workshops in the afternoon.

Location: Auditorium, Kunsthochschule Kassel

4–6:30 pm

Workshops

aneducation

Location: Narrowcast House

Open City of Amereida

Location: Pavilion of Hospitality, Karlsaue Park

KUNCI School of Improper Education

Location: Papier Café, Kunsthochschule Kassel

Escuelas de Oficios

Location: Seminarraum Atrium, Kunsthochschule Kassel

Wood Land School

Location: Stellwerk, Kulturbahnhof

Evening Session 7–10 pm

7 pm

Keleketla! Thath'i Cover Okestra

Rangoato Hlasane of Keleketla! presents a sonic lecture within the context of a documenta 14 project, Bar Matanzas, created by Maria Magdalena Campos Pons and Neil Leonard.

Location: Bar Matanzas, Kulturzentrum Schlachthof

8 pm

Nourishing Knowledge—Empfang edition

Nourishing Knowledge—an ongoing program of cooking and eating together initiated by documenta 14 aneducation—invites you to the Nordstadt Park for a shared meal prepared by local guest cooks and team members.

Location: Nordstadt Park, Mombachstrasse/Fiedlerstrasse

Morning Session 10 am–1:30 pm

10 am–12 pm

Workshops

Visva Bharati

Location: Auditorium, Kunsthochschule Kassel

The School of Narrative Dance

Location: Sozo, Halle 2

Reading Group

Location: Peppermint

12:30 pm

Sofia Olascoaga: From Utopia to Failure

Sofia Olascoaga opens up the history of CIDOC (Centro Intercultural de Documentación) in Cuernavaca, Mexico, where a methodology for alternative self-organized, non-institutional, autonomous, and collective learning was devised.

Location: Auditorium, Kunsthochschule Kassel

1:30 pm

Lunch Break

Afternoon Session 2:30–6:30 pm

2:30–3 pm

A Score for Unlearning?

What could a score for unlearning be? What do we need to unlearn and how do we do it? Sepake Angiama discusses some of the issues arising from our own preconceived notions and how these affect the ways we view artworks and approaches to the public.

Location: Auditorium, Kunsthochschule Kassel

3–4:30 pm

Orchestra of Scores

Devise a score that can be interpreted, improvised upon, or read in multiple ways. It can be a rite, poem, song, movement – the score will make manifest the knowledge that you have embodied this weekend.

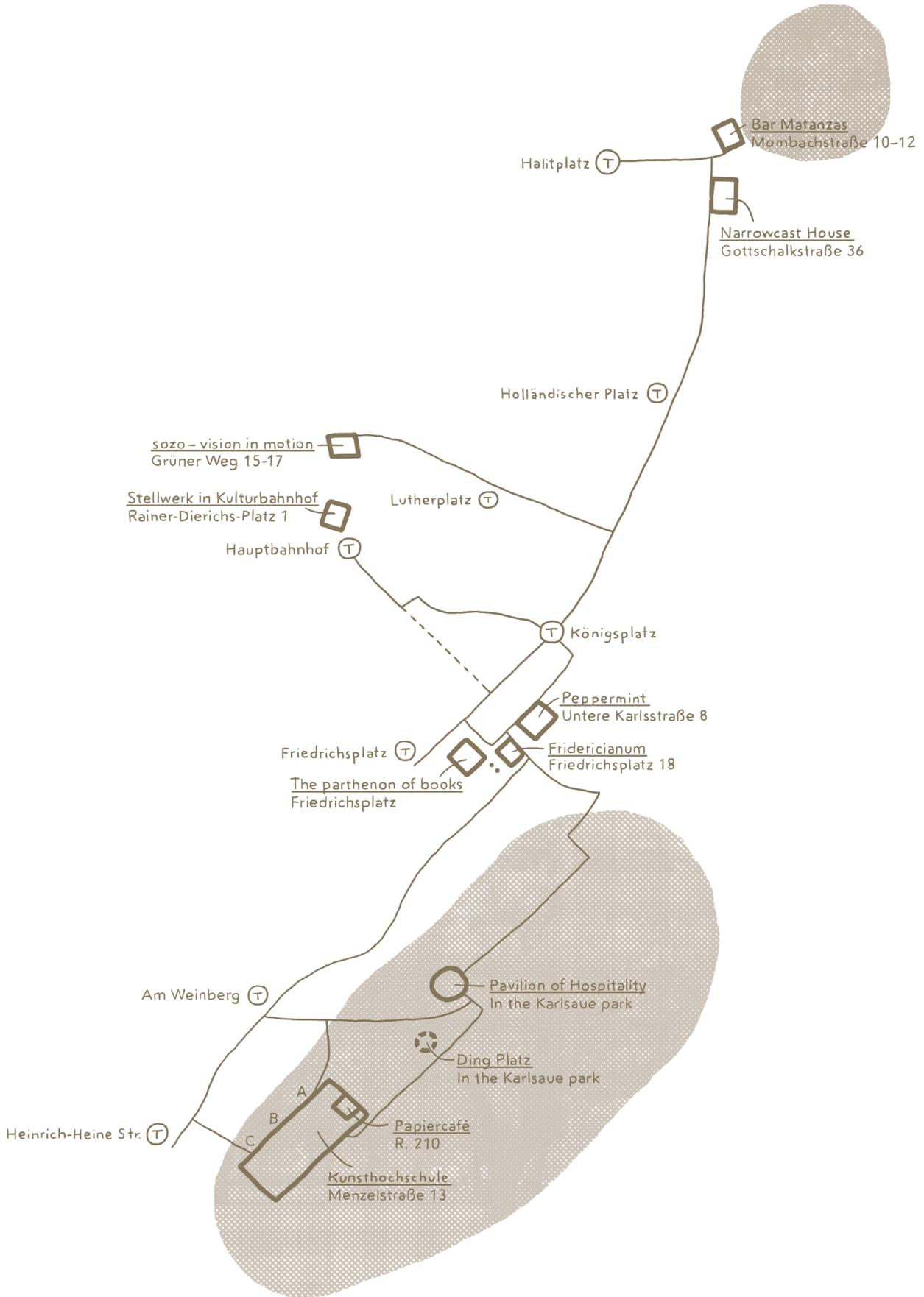
Location: Auditorium, Kunsthochschule Kassel

4:30–6 pm

Synthesis with Candice Hopkins

Bringing into confluence ideas, thoughts and reflections, the closing of the gathering offers a possibility to think about what we have encountered and what we will take away from these experiences.

Location: Auditorium, Kunsthochschule Kassel



Bar Matanzas

Kulturzentrum Schlachthof
Mombachstraße 10–12
34127 Kassel
Halitplatz/Philipp-Scheidemann-Haus (Tram 1, 5)

Ciudad Abierta

Amereida Phalène Latin South América, 2017
Pavilion of Hospitality (In Karlsae Park)
Am Weinberg (Tram 5, 6)

Dingplatz

(In Karlsae Park)
34121 Kassel
Am Weinberg (Tram 5, 6)

Fridericianum

Meeting Point: First Oak Tree
Friedrichsplatz 18
34117 Kassel
Friedrichsplatz (Tram 1, 3, 4, 5, 6, 8)

Kunsthochschule Kassel

Menzelstrasse 13
34121 Kassel
Am Weinberg (Tram 5, 6)

Narrowcast House

Gottschalkstraße 36
34127 Kassel
Halitplatz/Philipp-Scheidemann-Haus (Tram 1, 5)

Peppermint

Untere Karlsstraße 8
34117 Kassel
Königsplatz (Tram 1, 3, 4, 5, 6, 8)

sozo—vision in motion

Halle 2
Grüner Weg 15-17
34117 Kassel
Lutherplatz (Tram 7)

Stellwerk im Kulturbahnhof

Rainer-Dierichs-Platz 1
34117 Kassel
Scheidemannplatz (Tram 7)

aneducation documenta 14 and the Visual Arts Department of ifa:
Under the Mango Tree Booklet

Under the Mango Tree: Sites of Learning

July 15–16, 2017

Meeting in Athens, Greece

Locations: Old Library, Athens School of Fine Arts (ASFA)—Pireos Street and various venues in Athens

July 18–19, 2017

Public Gathering in Kassel, Germany

Locations: Auditorium, Kunsthochschule Kassel and various venues in Kassel

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Elke aus dem Moore

Convenor

Sabiha Keyif

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Graphic Design, Type Setting

Seriatore, Stuttgart

Typeface

Programme by Maximage (optimo.ch)

Headings, Map

Carmen José

Paper

Munken Print White 15, 90 g/m², 150 g/m²

Printing, Binding

Pöge Druck, Leipzig

Photo

Images Santiniketan © Adam Szymczyk

Thanks to

Joel Baumann
Panos Charalambous
Aicha Diallo
Thomas Fröhlich
Natasha Ginwala
Julia Grosse
Anawana Haloba
Salma Lahlou
Fatima-Zahra Lakrissa
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Printed in Germany

Initiated by:

ifa Institut für
Auslandsbeziehungen



Supported by:

artseverywhere
musagates

KSG Karl Schlecht
Stiftung

Orientation in Athens supported by:



Supported through a partnership with ArtsEverywhere, an online platform by Musagates, which places the arts in relation to all aspects of the world around us.

