

# documenta 14 Laufmappe

Introduction

documenta 14 / an education

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This is the documenta 14 Laufmappe. The Laufmappe has been written by the education team of documenta 14 to support pre- and post-visits to the exhibition Learning from Athens (April 8–September 17, 2017). The Laufmappe contains a circulation of ideas, continued threads as well as concepts, which you can expand upon in your own curriculum as well as share with other colleagues.

In the following pages, images and texts about the artists are provided along with a number of questions, activities, and discussion points that help contextualize the many different contemporary practices encountered during your visit to documenta 14. The Laufmappe is organized alphabetically by the artists' last names. Each artist page includes an image of a work presented in documenta 14 as well as further information about this work organized in four sections.

**We are learning machines. We are learning from everything. Each time you look at me you are teaching me how to look... for me it is a continuum.**

– Cecilia Vicuña

<p><b>ARTWORK ARTIST</b></p> <p><b>Caption</b></p>	<p><b>Scale</b></p> 
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**About the Artwork**

Provides a visual description and ideas expressed within the artwork.

**About the Artist**

Shows the wider concerns and interests of the artist and other works.

**aneducationary**

Defines key words and phrases pertinent to the work of the artist.

**#Score**

Provides points of departure to open up the dialogue around artistic practices through questions, activities, or discussion points for you to interpret, improvise upon, and add to.

**Reading and References**

Towards the end of the Laufmappe, you will find a selection of links offering additional information on the web relating to the artists, such as interviews and texts.

We invite you to walk along with us using this aneducation resource with your students.

## documenta 14

In 1955, ten years after the end of the Second World War, the first documenta was organized in Kassel—an exhibition of Western European modern art initiated by a group of art enthusiasts led by artist, art professor, and curator Arnold Bode (1900-77). Over the course of the following thirteen iterations of documenta, the exhibition has become a place for debates on contemporary culture and current sociopolitical contexts. Each documenta is a unique endeavor, unfolding on the basis of the concept proposed by each Artistic Director.

documenta 14's Artistic Director Adam Szymczyk proposes a twofold structure, reflected in the working title Learning from Athens, as the guiding principle of documenta 14. In 2017, Kassel and Athens host the exhibition: Kassel has relinquished its undisputed position as the central exhibition venue in favor of another role, namely that of a guest in Athens. As well as coming to bear on the actual process of creating an exhibition in two parts, the different locations and divergent historical, socioeconomic, and cultural backgrounds of Kassel and Athens inspire and influence the individual works of art. documenta 14 seeks to encompass a multitude of voices in and between the two cities in which it is situated. The physical and metaphorical distance between Kassel and Athens alters the way visitors experience documenta 14—redefining understandings of what such an exhibition can be.

documenta 14 exhibition takes place from April 8–September 17, 2017, in Athens and Kassel, under the working title Learning from Athens.

## aneducation

aneducation is the name of the education department of documenta 14. Through a range of programs aneducation proposes many potential environments of collective sharing and learning. Questioning how we receive knowledge; what forms knowledge takes; and established modes and sites of learning; aneducation experiments with different methodologies and models to find out: What shifts? What drifts? And what remains?

Throughout the development and duration of documenta 14, aneducation has grown relationships with schools, universities, artist-run spaces, and neighborhoods to investigate the correlation between art, education, and the aesthetics of human togetherness. Thinking with art opens up possibilities for exploring what it means to belong to a community, to occupy a body, to speak a language, and to care, to resist, to persist.

Guided by the understanding of artists, architectural practitioners, thinkers, and educators, aneducation is an ongoing process engaging not just the eyes but the whole body. Through walking, listening, reading, and cooking, we invite you to actively consider the collaborative, public, and political aspects of learning in the broader context of documenta.



## BIINJIYA'IING ONJI (FROM INSIDE) 2017 REBECCA BELMORE

Marble (fabricated by the studio of Vangelis Ilias)  
140 x 200 x 200 cm,  
Location: Filopappou Hill, Pikionis Paths and Pavilion, Athens  
Photo: Michael Thouber



Rebecca Belmore's contribution to documenta 14 is a handcrafted marble sculpture in the shape of a dome tent. Tent-like structures are usually made from fabric or materials that are light, mobile, and can create a transitory home. With the choice of marble as her medium, the artist calls attention to the traditional use of marble for sculptural monuments in cities like Athens, such as the Acropolis. In creating this material contrast, Rebecca responds to the mass migration of people who have been forced to flee their homelands in Afghanistan, Syria, North Africa, and other regions due to violence, war, and terror. Importantly, the artist invites you to not only experience the work from a distance, but to enter the tent, sit down, listen, and shift perspectives on the world around you.

**Rebecca Belmore** (b.1960, Upsala, Canada) is an Anishinaabe-kwe artist and activist who acts and reacts within the context of displacement, loss, restoration of homeland, as well as identity. Responding to the legacy of colonialism in Canada, she protested the **expropriation** of land occupied by the Kaniien'kehá:ka (Mohawk) in the Kahnawake Reserve during the **Oka Crisis**. Her 1991 project *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* comprised a performance and large-scale megaphone with finely inlaid wood veneers, moose hide, and decorative motifs. The artwork traveled to various First Nations communities in an effort to give voice to the concerns of disenfranchised Indigenous peoples.

**Expropriation:** the taking of property from its owner for governmental or public benefit.  
**Oka Crisis:** the first widely publicized conflict between an Indigenous community in Canada and the federal government. The Kaniien'kehá:ka (Mohawk) people protested the extension of a golf course that would result in the destruction of "the Pines," land where many Mohawk ancestors had been buried.

### #migration #safety #home

- # Rebecca's work stands as a modest monument, resonating with the migration crisis. If you were to make an artwork for a public space related to the migration of people, what would you propose?
- # Think of a place or a time when you felt safe. What made you feel safe?
- # What materials would you use to build a temporary home? Draw a sketch of your idea.

Castellanos García  
Escencia Reinado  
Velasquez Villegas  
Ramirez Vargas  
Irene Islas Morales  
Gregorio Ortiz  
Daniel Castro Bayón  
Barrios Perez  
Luis F. Flores  
Hernández Rodríguez  
López Vallinas  
Celia Torres Solís  
de la Merced Tapia  
Flores Badillo  
Castillo Fernández  
Landerio García  
Luis Barrera Marri  
Andro Marín Galudio  
Pinto Badillo Tapia  
Marina Juárez Hewera  
Luis Gil González  
Ulruza Delgadillo  
de la Cruz Flores  
Luis Ruiz Reynoso  
Justin Torres García  
Maria Mota Lopez  
Pedro Zava Vergara  
Luis Díaz Hernández  
Luis Joel Aguilar Pérez  
Luis Pérez Hernández  
Luis Mirandá Martínez  
Luis Osvaldo Tepék  
Luis Díaz Montelío  
Enrique Beltrán Díaz  
Quirino Lara Rrino  
Arroyo Hernández  
Belisario Jimenez  
Ruben Saucedo Mesa  
Arturo Arriaga Villa  
Luis Alberto Abad Carpio

Alejandro Acuña Isaias  
Austreberto Pérez Lopez  
Esperanza Yalleja Hernández  
Sosino Miguel Rodríguez  
José Carmen Pamatz Molinero  
Julio César Hernández Morales  
José Luis Vázquez Gutiérrez  
Raul Lule Hernández  
Gustavo Chávez Muñoz  
José I. Márquez Cervantes  
María Pinita Ramirez Marques  
Luis Francisco Hernandez Lopez  
Juan Armando de León Pérez  
Guadalupe Fragosó Davalos  
Cresencio García Estrada  
José Luis Pérez Cruz  
Cristoforo Meza García  
Padro Jimenez Briones  
Adolfo Rios López  
Martín Aguilar Meza  
Florina Pérez Padilla  
Ismael Bravo Vargas  
Ana María Vargas Mendoza  
Juan Hernandez Gamino  
Elvia Rumpo Keyva  
Esteban Nieto Cabello  
Mario Alberto Bastidas Jimenez  
Juan José Escalera Valdez  
Claudia Morales Salinas  
Marcos César Moreno Solano  
Gildardo Diaz Guerra  
Eduardo Diaz Estrada  
Luis Alonso Cota Gonzalez  
Jesus Eduardo Cervantes Camacho  
Saveriano Miguel Lopez  
Javier Margarito Cortez  
Eréndira Jimenez Garcia  
Alma Rosa Cadenas Moreno  
Leonides Ortega Melo  
Esteban Vargas Lemos

Marcelino González Aquino  
Zacarias Hernández Díaz  
Rafael Carrillo Méndez  
Juan Antonio Gómez Díaz  
Luis Ernesto Gil Cota  
Arturo Lopez Cevallos  
Ramón Díaz García  
Esteban Eleazar Albarrara  
Marcelino Luna Cabrales  
Martín Gamex Horte  
José Antonio Alcaraz  
Ruben Pérez Sánchez  
Manuel Lopez Lopez  
Néstor García Aburto  
Romualdo Quintero Gutiérrez  
Justino Hernández Barrios  
Jorge A. Salas García  
Orlando Eric Alcamirano Jiménez  
Zenferino Pérez Padilla  
Martha Olivia Cevallos García  
Alejandro Gómez Farias  
Isaac González Cevallos  
Victoria Sanchez Gasca  
Raúl Alfonso Campos Favila  
Rodolfo Jauregui Quimonez  
Rosa Espino Jacobo  
Juan Santiago Ocampo  
Juan Carlos Quero Quero  
Arturo Martínez Olmos  
Paulino Solís Verdugo  
Leonardo Sánchez Placido  
Juventino Bravo Carriel  
Juan Pina Soto  
Gustavo Sanchez Delgado  
Gerardo Bailon Martínez  
Santos Jimenez Pagle  
Edgar Valdez García  
J. Guadalupe Damián Govea  
Salomón Vega Guerrero

Maribel Solis Blas  
Julio César Villegas  
Verónica García Alva  
Francisco Gamet A.  
Adriana Patricia Zava  
Rosa Lilia Parada B.  
Fernando Lopez Conja  
José Refugio Ortég  
Carlos Echeverría Brih  
Rufino Carriero Ca  
Francisco Juárez Ozur  
Rosalba Maldonado R  
Rosa Valencia Torre  
María del Pilar González  
José Jesús Santana  
Bernardino Lopez G  
Estanislao Torres C  
Maria Orelia Varela Pa  
Noe Carreón Rojas  
Elvia Huerta Cocobac  
Miguel Ángel Duarte  
Rafael Garibay Alvarada  
Victor Carrillo Med  
José Antonio Bautista  
María del Carmen Rod  
Gumerando Reyes Cox  
Manuel Pérez Chay  
Ruben Saucedo Mez  
Dionisio Alvarado Gut  
José Guadalupe Carca  
Carlos Manuel River  
Miguel Meja Anardi  
Maria Orelia Varela P  
Ivan Fontes Lopez E  
Ruben Vargas Bert  
Angelica Echiveste Sim  
Alejandro Garcia Alva  
Aureo Ramirez Bar  
Evello Lopez Laines  
Manuel de Jesus Flores

## NO OLVIDADO (NOT FORGOTTEN), NOS. 4-9, 2010 ANDREA BOWERS

Graphite on paper, 6 panels; 304.8 x 128.3 cm each  
Collection of EMST-National Museum of Contemporary Art, Athens  
Location: Fridericianum  
Photo: Mathias Völzke



Names of people who lost their lives trying to cross the **US-Mexico border** are gathered in this drawing. These names are marked behind barbed wire, referring to the thousands of kilometers of fence defining the border. In contrast to statistics provided by news reports, the recognition of individual names gives the impression of a monument in honor of those who lost their lives in search of a better one. In other public monuments, names listed are usually complete and final, while in Andrea's work this account will always remain incomplete as each year more and more lives are lost on this journey. Andrea used graphite and paper to create the work—fragile, light, and ephemeral—instead of marble or other durable materials that usually constitute public monuments.

**Andrea Bowers** (b. 1965, Wilmington, USA) addresses contemporary political issues, American history, and protest, often through a feminist-activist lens. She works in a variety of media, including video, drawing, and installation. In a work entitled, *Letters to an Army of 3*, Andrea created a number of works inspired by letters from women seeking abortions to the Army of 3—a group of Californian activists who risked imprisonment in order to educate and provide information to women about their reproductive options. The letters serve as important historical materials documenting the experiences of women and the ongoing struggle for equality and autonomy.

**US-Mexico Border:** the most frequently crossed border in the world. The terrain differs between cities and uninhabitable deserts, and many Mexicans hoping to cross the border illegally risk their lives and are often on the receiving end of excessive use of force and human rights violations.

### #borders #scale #materials

- # What is a border? Consider the purposes of borders in the city, between countries, and other spatial environments: how are they built, what is their impact on the environment, on the aesthetics of the landscape, on people and on human rights?
- # Why, in your opinion, did the artist choose to create an installation of this size to present the specific subject?
- # What similarities and differences do you see between the work of Andrea and other public monuments?





IX  
documenta  
Katalog

6P

## DER FALSCHER DOCUMENTA KATALOG (THE FALSE DOCUMENTA CATALOG), 1992 ANNEMARIE AND LUCIUS BURCKHARDT

Fabric, 31 x 23 x 5.5 cm

Location: Peppermint, Kassel

Photo: Natalia Escudero



Annemarie and Lucius Burckhardt were an unconventional pair of thinkers who, together with their students, worked on a science of walking or **Spaziergangswissenschaft (strollology)** in which the city became their classroom. Coined by Lucius, strollology was a subject that could be studied at the University and provided an approach to learning about the everyday environment which involved strolling streets and parks; listening to residents; playing with urban convention; and looking for the invisible within the visible. The Burkhardts' office library, gathered while they taught at the Kasseler Hochschule, contains many tools for thinking through their special methodologies. Amongst the books on the shelves is *Der Falsche documenta Katalog* (The False documenta Catalog): a cushion made by Annemarie that masquerades as the DOCUMENTA IX catalog of 1992. In response to a legal order from documenta lawyers, she then deconstructed it into a do-it-yourself kit.

Both **Annemarie** (b. 1930, Basel, Switzerland; d. 2012) and **Lucius Burckhardt** (b. 1925, Davos, Switzerland; d. 2003) worked in the Department of Architecture, City Planning, and Landscape Planning at the Kasseler Hochschule. Their alternative teaching methodologies can be observed through their most impressive walk which took place in the early 1990s as part of the "Perception & Traffic" class led by the Burckhardt's and Helmut Holzapfel. Students walked down the street holding windshields as a means of thinking about the perspective of cars. This action formed part of the *Motorists' Walk* where students occupied parking spaces that are normally reserved for cars. The walks in documenta 14 are inspired by this methodology.

**Spaziergangswissenschaft (strollology):** the science of walking developed by Annemarie and Lucius Burckhardt which challenges a strict definition of what can qualify as a "science" and how walking can be a way of learning.

### #walking #UrbanPlanning #function

- # What is the difference between walking and strolling?
- # Take a pencil for a stroll—walk and take note of different things that you cannot see on a conventional map such as noises, smells, playgrounds, places to cross the road, flowers, etc. Compare your alternative map with a partner and consider any similarities and differences.
- # What is the function of a book-shaped cushion? Perhaps it is something to sit on while reading another book. What makes a catalog false?



## HOPSCOTCH, 1974 VLASSIS CANIARIS

Six human figures (chicken wire, wood frame, paper and plastic fill, used clothes); nine suitcases; metal bird cage; chalk on tarpaper, 155 x 440 x 600 cm

Collection of EMST-National Museum of Contemporary Art, Athens. Location: Fridericianum

Photo: Mathias Völzke



**Vlassis Caniaris** (b. 1928, Athens, Greece; d. 2011) brought personal stories, voices, and ordinary objects into gallery and museum settings to refer to sociopolitical issues of migration, mobility, and labor conditions that remain pertinent today. Vlassis left Greece in 1956 and settled in Rome, then in Paris. He returned to Greece in 1967 and was forced to leave during the **military junta** due to his works' critique of the authorities. He lived in Berlin until he returned to Athens in 1976 and stayed there until his death.

*Hopscotch* is part of Vlassis' *Immigrants* series, created between 1971 and 1976 during his stay in France and Germany. The series was presented in an exhibition entitled *Gastarbeiter-Fremdarbeiter* (Guest Workers-Foreign Workers), which traveled to several institutions in Germany in 1975. *Hopscotch* is an **environment** featuring six headless male dummies standing around a hopscotch pattern on the ground. Instead of numbers inside the chalked boxes, words are inscribed alluding to mechanisms of immigration policy. The words themselves ("work commission," "consulate," "disorientation") as well as the carefully-placed objects around them relate to the working and living conditions of *Gastarbeiter* (guest workers)—the **migrant workers** who travelled to Western Europe following transnational recruitment agreements in the 1950s and 1960s—and bring attention towards questions of displacement, social exclusion, and precarious labor. The somewhat playful undertones of this work seem to propose a certain resilience.

**Environment:** the word that is most often used to describe works such as Hopscotch. "The works should be what they are, not a representation but a real object within the space," Vlassis proclaimed. The viewer becomes part of the environment and at the same time a witness to its stillness, anonymity, and seclusion.

**Migrant workers:** a person who moves either within their home country or to another country for work, usually seasonal or temporary. Migrant workers often lack certain legal protections in their country of employment and are frequently separated from their homes and families for many months at a time.

**Military junta:** a military group that rules a nation after taking the country by force.

### #migration #games #storytelling

- # People have always migrated from one place to another for various reasons. In the case of Vlassis his work reflects upon guest workers and the bureaucracy of immigration. Why do you think there was a system of guest workers after the war in Germany?
- # If you had to adapt one of your favorite childhood playground games to reflect upon the issue of migration, how would you do it? Create a sketch of this game including instructions for how to play it.
- # If you had to tell a story through three objects what objects would you choose? What story do they tell?



## SAILS, 1981-82 BIA DAVOU

Fabric, dimensions variable

Collection of EMST-National Museum of Contemporary Art, Athens

Location: Fridericianum

Photo: Nils Klinger



Starting in the 1960s, Bia Davou developed a unique visual language, appropriating symbols and serials from mathematics and computer programming which became the organizing principle of her practice. She was as much influenced by technology and science as myth and poetry.

In her work *Sails*, the artist combined her interest in the **Fibonacci sequence** with the Homeric myth of Ulysses' travels and Penelope weaving her veil. Bia produced an **environment** of triangular sail-like textiles, in and around which the viewer can move freely. On the surface of the sails, the artist interweaves serial structures that use letters from the Odyssey re-organized in numerical order according to the Fibonacci sequence. In this way, poetry breaks from the confines of text into textile, lines, seams, sails, and travel.

**Bia Davou** (b. 1932, Athens, Greece; d. 1996) started her artistic practice in the 1960s by experimenting with the limits of representation through abstract paintings. By the 1970s, she abandoned the canvas for three-dimensional constructions and environments. Interested in the issue of communication in a broad sense, Bia became inspired by the language of computer science and mathematics. She started creating a series of works, entitled *Serial Structures* (1978-1981), based on the Fibonacci sequence and the binary system. References to the Odyssey and Greek mythology are particularly important in her work, adding a lyrical sensibility and poetic freedom to her compositions that disrupt the cold rationality of mathematical order.

**Environment:** The viewer becomes part of the environment and at the same time a witness to its stillness, anonymity, and seclusion.  
**Fibonacci sequence:** the Fibonacci sequence is the series of numbers 0, 1, 1, 2, 3, 5, 8, 13, 21, 34, ... The next number is found by adding up the two numbers before it. The Fibonacci sequence is named after Italian mathematician Leonardo of Pisa, who described it in his 1202 book *Liber Abaci*.

### #language #journeys #code

- # Create a secret code using letters and drawings along with a key to decode it. Write a short poem about space travel in your secret code. Now ask a friend to decode it using the key.
- # Make paper boats using only one sheet of paper. Have a competition to see which boat floats longest.
- # Create a number sequence using a rule like the Fibonacci sequence. Ask a friend to figure out the rule you used in your list.



## THE LIVING PYRAMID, 2015/2017 AGNES DENES

Flowers, grasses, soil, wood, and paint  
9 x 9 x 9 m  
Location: Nordstadtpark  
Photo: Mathias Völzke



The monumental geometric form of *The Living Pyramid* softens and becomes imperfect over time as hundreds of flowering plants and grasses take over. Cycles of renewal manifest during the exhibition as flowers bloom and fade, while seeds germinate and grow. Chosen to suit the local environment, the plants in *Living Pyramid* create a unique organic ecosystem with a diversity of colors and textures. Wild seeds and insects also use the pyramid as a home. The **ecology** created by the work extends beyond the sculpture itself to include the networks of people involved in its construction and care, demonstrating how the natural and the social are inextricably intertwined. The sculpture is accompanied by a questionnaire on the topic of **climate change**, the answers to which will be digitized and sealed inside a time capsule to be opened in the year 3017.

**Agnes Denes** (b. 1931, Budapest, Hungary) was raised in Sweden and educated in the United States. For Agnes, invisible processes of thought and change are expressed in material forms that transcend linguistic representation. She has created large-scale ecological interventions for many years including *Wheat Field, A Confrontation* (1982) in which the artist planted and harvested two acres of wheat on the Battery Park landfill, Manhattan, New York. Pyramids often feature in her work as a conflation of ideas about space, time, and civilization. By combining the pyramid with the beauty and power of natural processes, Agnes offers a perspective on the future in the face of climate change and environmental issues.

**Climate change:** a change in global or regional climate patterns, in particular, a change apparent from the mid- to late twentieth century onwards and attributed largely to the increased levels of atmospheric carbon dioxide produced by the use of fossil fuels.

**Ecology:** the relationship between an organism and its surroundings.

### #environment #change #time

- # What do you think about your school's outdoor environment? Are there many plants? If you could redesign it, how would you change it? What kinds of plants would you include? Would there be birds and animals? Make a drawing of your plan.
- # What do you know about climate change? What are some of the changes that are happening around the world? Who or what is affected by these changes? Do they affect you too?
- # If you made a time capsule to be opened 1000 years from now, what would you put in it? What would you want future generations to know or remember about the twenty-first century? What would the time capsule look like?





## ATLAKIM, 1990-2012 BEAU DICK

Installation view of masks from the "Atlakim" series, 1990-2012;  
*Tsonoqua Mask*, 2016; *Raven Masks*, ca. 2000  
Mixed media. Dimensions variable  
Location: EMST-National Museum of Contemporary Art, Athens  
Photo: Mathias Völzke



Beau Dick created masks that have spiritual significance for the Kwakwaka'wakw people and are used for traditional gift-giving ceremonies called **potlatches**. Beau's masks from the series *Atlakim* (Dance of the Forest Spirit) depict and narrate the Kwakwaka'wakw story of a boy who escapes to the forest after being rejected by his family. While he is in the forest, he is under the protection of a grouse and other spirits who teach him their songs and dances. *Atlakim* masks have a specific life cycle—they are used for four dances in a potlatch ceremony and at the end they are burned. This ceremonial burning creates the need to make new masks, allowing stories to be retold and preserving oral histories as well as traditional songs and dances. In Canada, between 1855 and 1951, colonial authorities banned activities connected to the potlatch. Beau's work plays an important role for the continuation of these ceremonies in the present.

**Beau Dick** (b. 1955, Alert Bay, Canada; d. 2017) was an Indigenous artist, activist, master carver, and Hereditary Chief from the Kwakwaka'wakw community. Throughout his career Beau was a mentor and teacher for younger generations. In February 2013 he walked south from Quatsino to Victoria, British Columbia, where he broke a **copper** on the steps of the BC Legislative Assembly. In 2014, he broke a copper on the steps of Parliament Hill in Ottawa. These symbolic acts of breaking coppers show a lack of faith in the current systems of capitalism and colonialism in Canada and are a call for change.

**Copper:** a beaten sheet of copper in the shape of a shield. For the Kwakwaka'wakw, coppers are a symbol of wealth and power. They are displayed at significant life events and accumulate value over time.

**Potlatch:** a traditional gift-giving feast practiced by Indigenous peoples of the Northwest Coast. There are many forms of potlatches that vary according to each Indigenous community. These ceremonies involve feasts, speeches, songs, and dances and are held either on occasions of significant events, such as weddings, births, and deaths.

### #storytelling #performativity #colonialism

- # Within the Kwakwaka'wakw people, the *Atlakim* story is passed on through the act of making masks, performing, and then burning them so that the stories can be passed on. Can you think of activities or festivals in which stories are retold within your own culture? How are these narratives shared?
- # Remember a story that you know or make up a new story. Find or make an object to help you tell this story. What qualities does the object have? Does it behave differently when it becomes part of the performance? What happens to it afterward?
- # Listen to the story of *Atlakim* and retell the story to someone else in your own way.



## FUNDI (UPRISING), 2017 ABOUBAKAR FOFANA

Natural fibre-based textiles handsewn and dyed in organic indigo in Bamaka and Athens; *Indigofera arrecta*, *Polygonum tinctorium*, and *Isatis tinctoria* grown in collaboration with Kasseler Werkstatt (Gartenbau); Stadt Kassel, Umwelt- und Gartenamt; Universität Kassel, Gewächshaus für tropische Nutzpflanzen, Witzenhausen  
Dimensions variable. Location: documenta Halle  
Photo: Roman März



In **Fundi** (Uprising), finely nuanced blue fabrics are suspended from the ceiling in documenta Halle, alongside three kinds of **indigo** plants, which were grown in greenhouses in and around Kassel. *Indigofera arrecta* is cultivated in Mali, *Polygonum tinctorium* in India and Japan, and *Isatis tinctoria* in Europe. Aboubakar's indigo fermentation vats contain no chemical additives; the dye is produced solely from crushed, dried indigo leaves. The processes Aboubakar employs in his art reflect a profound respect for nature and spirituality. In cooperation with village groups of men and women who still practice traditional handcrafting skills, he produces hand-spun and woven fabrics, which are then dyed in a series of patiently performed procedures. The title of this work refers to both the upward growth of the plants as they strive towards the light, but also to the Indigo Rebellion of 1859 as well as the regeneration and affirmation of traditional ways of life after colonialism.

**Aboubakar Fofana** (b. 1967, Bamako, Mali) is an artist calligrapher and Indigo Master whose exploration of artistic legacies led him to learn more about the traditional process of dyeing with the indigo plant. He found that only a few specialists still practice the production of indigo fermentation, so he supplemented the fragmentary knowledge from his travels with research before putting the process into practice. Aboubakar has since spent decades cultivating and experimenting with different indigo plants and dyeing techniques in order to develop the most delicate shades of blue.

**Fundi:** a word from the Bantu family of African languages that translates to wise-one, teacher, skilled artisan, or a person with special knowledge.

**Indigo:** comes from the Greek term indikon, which means "blue dye from India." The "Indigo Rebellion" of 1859 in Bengal was the first successful revolt by native farmers in opposition to exploitation by wealthy European landowners.

### #IndigoBlue #textile #LivingPlants

- # The color blue has many social and cultural associations. For example, there are songs relating blue to sadness. Describe each of the blues you see here. What other associations do you have with this color?
- # Look at the label of your clothes to see where they were made. Can you tell if your clothes are made with a synthetic or a natural dye?
- # Other plants can be used make colored dyes too: onion skins, acorns, spinach, and flower pollen, for example, can also be used to make dyes. Experiment with living plants to see what colors you can make.



# FLUCHTZIELEUROPAHAVARIESCHALLKÖRPER, 2017 GUILLERMO GALINDO

Mixed media

2 works, 2.5 x 5.4 x 1 m and 3.1 x 2.9 x 1.9 m

Location: documenta Halle

Photo: Mathias Völzke



A large shipwreck hung from a ceiling with the hull split in two separating the bow and the stern form the basis of *Fluchtzieleuropahavarieschallkörper* (2017). The work includes a composition of found objects left behind by migrants in Kassel and Athens in reception centers and other temporary, abandoned refugee accommodations. Gradually adjusted over time, the objects become instruments to be played together with local musicians who worked on multiple scores with Guillermo. He is not concerned with achieving perfect sound in these compositions, but rather with a different form of storytelling, giving the materials a voice of their own. Everything has sound according to Guillermo, who combines such objects as hair clips, children's shoes, bicycle spokes, parts of dolls, articles of clothing, and hygiene products to form sound installations that produce eerie sound collages.

**Guillermo Galindo** (b. 1960, Mexico City, Mexico) has been repeatedly drawn to the **US-Mexico border** by various projects. He has collected objects thrown away by people crossing the border, while also observing the "borderline situation" and documenting numerous inhuman acts, such as the destruction of the water barrels necessary for border-crossing survival. As a musician and composer, his experiences are incorporated into the production of sound bodies made from such found materials.

**US-Mexico Border:** The US-Mexico border is the most frequently crossed border in the world. The terrain differs between cities and uninhabitable deserts, and many Mexicans crossing the border illegally are risking their lives and are often on the receiving end of excessive use of force and human rights violations.

## #migration #FoundObjects #composition

- # Many objects are left behind in border zones. What objects in your home are important to you? What would you take along if you had to leave your home?
- # Guillermo's practice is based upon the understanding that every object has its own unique vibration. Gather together different objects and find a suitable object to hit them with (a pencil will do). When you strike different objects, what are the sounds you hear?
- # Guillermo uses images in his practice to make a score. A score can tell you when you should play an instrument, gives an instruction for a movement, or can provide a direction to be followed. Scores offer lots of different information. Can you create a score for the composition you have made with your collected objects? Give your score to someone else and see if they can read it.



## LA SOMBRA (THE SHADOW), 2017 REGINA JOSE GALINDO

Video documentation following a performance with  
Leopard tank, 11 minutes  
Location: Palais Bellevue  
Video still



The video documentation of the performance *La Sombra* (The Shadow) features Regina running as a Leopard Tank follows her. Regina risks her personal safety by running ahead of a tank that could crush her instantly if she were to slow her pace. The physical struggle is visible in her facial expression and the video loops seamlessly to further emphasize the endurance required for the performance. The work is a site-specific critique of the international scope of the German **arms market** and its effects on the Americas. In Regina's practice, she often tests the limits of her body through risk-taking performances that function as both visual and **somatic** metaphors for political and social issues.

**Regina José Galindo** (b.1974, Guatemala City, Guatemala) was born and raised during the Guatemalan Civil War (1960–1996). Her works examine political violence and social issues, specifically violence towards women. An example is her seminal work *Perra* (2005), where she carved the word *perra* (bitch) into her leg, bringing attention to women who were murdered and found with "muerte a todas las perras" (death to all the bitches) cut into their flesh. Through her provocative practice, Regina confronts conservative views towards women within Guatemalan society, which also has a wider resonance with feminist struggle around the world.

**Arms market:** the sale and business of ammunition, contraband, and weapons.  
**Somatic:** of or relating to the body, derived from the Greek word *sōma* (body).

### #fear #power #documentation

- # Do you think the artist feels fearful? Why or why not? Does it matter?
- # Regina is interested in the production of arms in Kassel and decided specifically to use a tank. Do you think the work would have the same impact if another vehicle were driving behind her? What does the tank symbolize in this video?
- # This image is a still from her work. Do you think the artwork is the performance or the video of her performance?



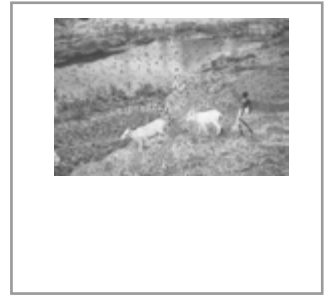


# THE DROUGHT, THE FLOOD, 2016 FROM THE "FIELDS OF SIGHT" SERIES, 2013– GAURI GILL AND RAJESH CHAITYA VANGAD

Ink on archival pigment print, 106.7 x 157.5 cm

Location: Hessisches Landesmuseum

Photo courtesy of Gauri Gill & Rajesh Chaitya Vangad



*Fields of Sight* is a collaborative project between photographer Gauri Gill and Warli artist Rajesh Chaitya Vangad. Gauri's photographs of landscapes, villages, and community sites are layered with Rajesh's ink drawings, which use Warli iconography that often refers to the connections between humanity, society, and nature. The project began in 2013, when Gauri was invited to Dahanu—an **Adivasi** district in the state of Maharashtra—to create works for a primary school located near Rajesh's home. Rajesh served as Gauri's guide, and together they traveled to various locations of personal, political, and ecological significance. The photographs document their journeys to important sites, with Rajesh serving as the protagonist and subject. Together, the drawings and photographs generate a hybrid visual rhythm that re-inscribes the relationship between land and Indigenous cultural practices.

**Gauri Gill** (b. 1970, Chandigarh, India) maintains a photography-based practice that addresses personal and political histories, touching on topics including land, displacement, class structures, and mobility. Gauri views photography as a form of memory and a means of listening. She often works with marginalized communities to capture their experiences and share their stories with others.

**Rajesh Chaitya Vangad** (b. 1975, Ganjad, India) is an Adivasi artist who practices traditional **Warli painting** techniques. Currently based in Dahanu, Rajesh's paintings take on complex narrative structures that refer to the lives and stories that have been displaced through colonialism, and the relationship between such narratives and the land that the Adivasi inhabit.

**Adivasi:** a term encompassing Indigenous groups in India.

**Warli painting:** a style of painting that originated in Maharashtra and is practiced by Adivasi communities. Warli painting uses a set of basic geometric shapes that symbolize different elements of nature, encompassing animals, people, and plants, typically rendered on a flat plane.

## #food #landscape #MixedMedia

- # Where did the ingredients of your last meal come from? Can you trace their origins? Make a map of where the foods came from to get to your plate. Think about making a recipe that consists of foods that only come from within a 100-mile radius of your home.
- # Go for a walk on the school grounds and take a series of pictures and make a note where you have been. Share your images and notes and see if a friend can follow them.
- # These works combine two very different types of visual representation. What are the similarities and differences between them? Would you consider one of the representations to be more real than the other? Why or why not?

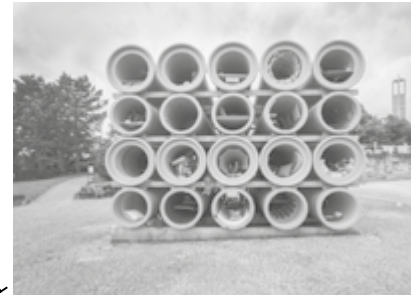


## WHEN WE WERE EXHALING IMAGES, 2017 HIWA K

Vitrified clay pipes, laminated beams, furniture, and various objects. Dimensions variable

Location: Friedrichsplatz

Photo: Mathias Völzke



The result of a collaborative project with the Diplom Degree Programme in Product Design (Prof. Jakob Gebert, Thumas Buda, Arne Dohrmann, Olga Turiel Dorofeeva, Ferdinand Fach, Theresa Herrmann, Verena Hutter, Hedda Korthals, Jasper Ohainski, Carlos Platz, José Manuel Schloss, Mona Schmidt, Philipp Thomas, and Jennifer Witulla), *When We Were Exhaling Images* is an installation and site for participatory action that creates miniaturized domestic spaces in repurposed clay sewer pipes. The work plays with different senses of scale by contrasting the **monumentality** of public sculpture with the exceptionally small living spaces recreated in the pipes. The artist also questions the distinction between public/private by bringing domestic spaces into the public sphere. The pipes refer to the experiences of refugees in Patras, Greece, where similar pipes are used as improvised accommodation. The participation of the visitors to the exhibition activates the sculpture, compelling them to consider the conditions of those who live in such spaces, together with the sense of displacement and loss that accompanies the disruption of everyday life.

**Hiwa K** (b. 1975, Kurdistan, Iraq) is a self-taught artist whose early research interests were informed by European literature and philosophy. He moved to Germany in 2002, where he studied music with **Flamenco** master Paco Peña. These dual interests have shaped his artistic practice, which often uses vernacular forms to address oral histories, political concerns, and collective or social relations. Hiwa is also a teacher with an active interest in rethinking art education and questioning the professionalization of artistic practice.

**Flamenco:** a type of dance based on the folkloric traditions from Southern Spain.  
**Monumentality:** massive and imposing in size.

### #migration #home #design

- # You could look at Hiwa's work in public space as a provocation to think about the living conditions of those people who are forced to migrate under difficult circumstances. If you were to make an artwork for a public space related to the migration of people, what kind of proposal would you make?
- # Can you build a shelter with only a few materials? How would you join them together? What would you need to keep warm and dry? Try to build a shelter that is strong with only sticks and ropes.
- # The title of the work is enigmatic. What associations does the title bring to mind and how does it change your relationship to the work?



**TRASSEN (IN DER KASSELER KARLSAUE)  
[LINES (IN THE KARLSAUE IN KASSEL)], 2017  
OLAF HOLZAPFEL**

Painted ash wood, 550 x 400 x 850 cm

Location: Karlsaue Park

Photo: Mathias Völzke



**Olaf Holzapfel** (b.1969, Dresden, Germany) works in a variety of forms including painting, photography, and sculpture, with a focus on natural materials that carry a traditional symbolic meaning for the people who are surrounded by them in their daily lives. His works reveal construction processes and show how materials and techniques circulate in global economic networks but are then modified to fit the local context in which they are practiced. Olaf has worked on projects in many parts of the world including South America, Japan, and India.

*Trassen*, a sculpture in the Karlsaue Park in Kassel, shows the structural elements of a historical German **Fachwerkhaus** (half-timbered building). Additional models of these buildings, along with video works by the artist, complement his outdoor sculpture and provide a historical context. The exposed structure of the sculpture manifests as an ever-present question: What use do people make of the material world around them? The form of trees differs from region to region therefore determining the scale and design of half-timbered buildings. This work refers to Germany's colonial history and the migration of technology and architectural traditions. In the 1930s, German immigrants built sawmills in Chile that produced lumber for the construction of solid half-timbered houses. The mechanized processing of wood had immense environmental and social consequences: deforestation, the disappearance of Indigenous manual crafts and traditions, thus resulting in a total transformation of nature and nomadic lifestyles.

**Fachwerkhaus:** a common type of half-timbered building seen predominantly in Germany.

**#architecture #technology #ecology**

- # What materials is your house made of and where do you think these materials come from? Make a list and see if you can research their origins.
- # A *Fachwerkhaus* is constructed of a very old and complex system of mixing timber frames and brickwork to build houses. You can see many of these houses in Germany today. How do you think Olaf's work was constructed?
- # Research the materials you would use to make an energy-efficient house for the future. Make your design and consider whether you will use natural or manmade materials.



## SOLIDARITY, 2017 GORDON HOOKEY

Acrylic paint on concrete, 8.2 x 7 m  
Location: outside Athens School of Fine Arts (ASFA)—  
Pireos Street ("Nikos Kessanlis" Exhibition Halls)  
Photo: Stathis Mamalakis



*Solidarity* is a mural painted by Gordon Hookey on an external main wall at the Athens School of Fine Arts. Figuring prominently at the bottom of the wall in red capital letters, "solidarity" is also symbolized by a large clenched fist that covers most of the work. The artist works with symbols that are immediately recognizable and carry strong political connotations—the clenched fist has been historically present within **workers** and **feminist struggles** and the rainbow in peace and **LGBTQIA+** social movements. The rainbow next to the fist references abundance and prosperity—associated with the story of a pot of gold found at the end of the rainbow—but also rebirth and renewal. In Aboriginal mythology, the Rainbow Serpent is an ancestral spirit said to have created the land, rivers, and people.

**Gordon Hookey** (b. 1961, Cloncurry, Australia) belongs to the Indigenous **Waanyi** people. His works, most of which are murals, are ironic and often bitterly satirical commentaries on the culture and history of his homeland. In comic or graffiti style he establishes links between current environmental, economic, and social phenomena and global issues, thereby questioning supposedly universal achievements. He paints words and images, combining icons, figurative elements, signs, and symbols into stories that may remain puzzling to viewers unfamiliar with the history of his people.

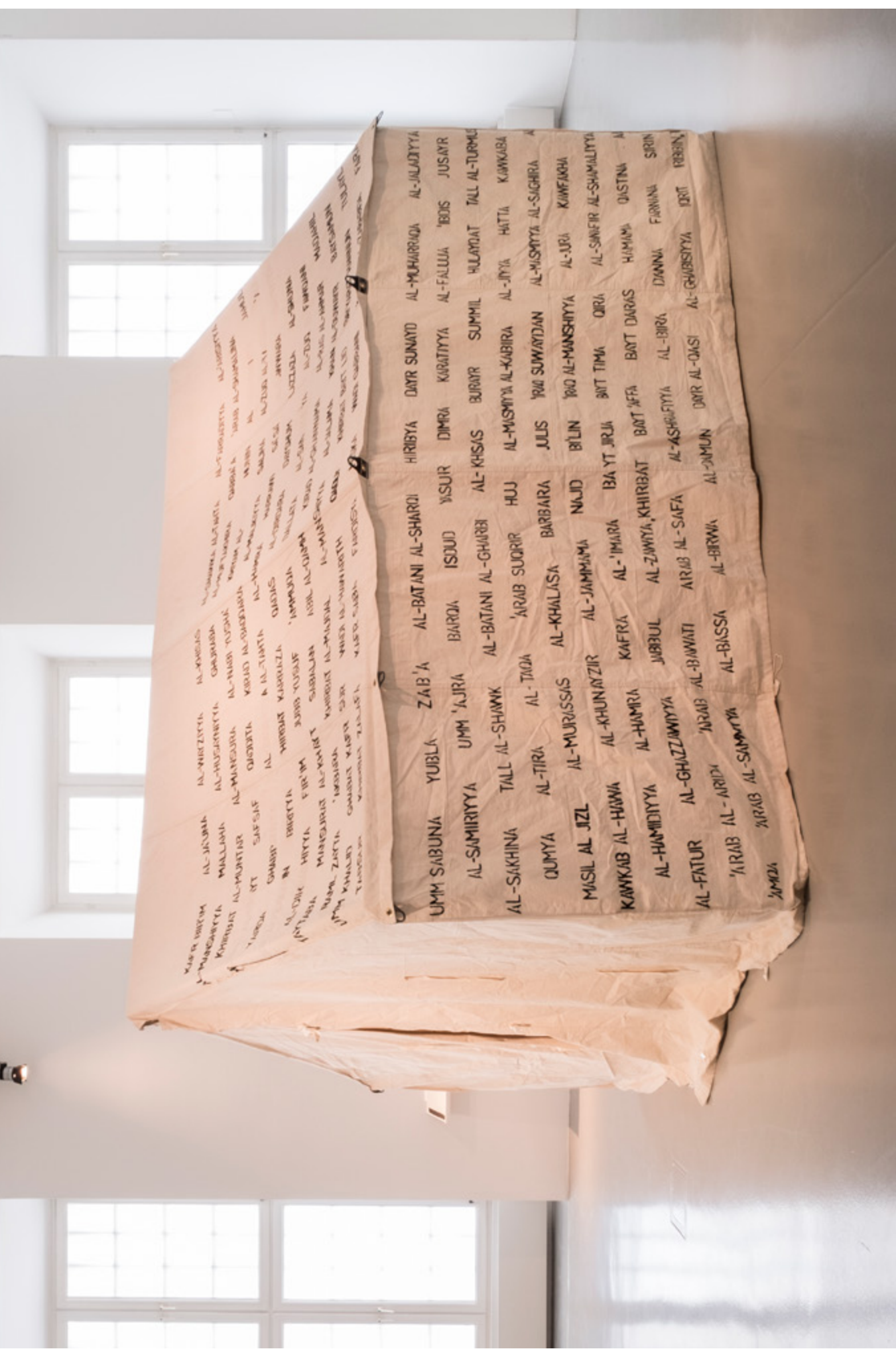
**Feminist struggle:** encompasses a range of social movements that aim to promote equality and justice against gender oppression and exclusion.  
**LGBTQIA+:** stands for lesbian, gay, bisexual, trans, queer, intersex, asexual, and other. The LGBTQIA+ social movement fights against all forms of inequality related to gender and sexuality.  
**Waanyi:** an Indigenous Australian people in Northern Queensland living in the vicinity of the upper Nicholson River. The Waanyi language is no longer spoken by its people and is currently classified as extinct.  
**Workers' struggle:** relates to the labor movement that developed as a response to the hardships of industrial capitalism. It advocates for workers' rights and demands better working conditions.

### #love #gesture #PoliticalStruggle

- # Gordon includes a famous quote by the revolutionary Che Guevara: "Let me say at the risk of seeming ridiculous, that the true revolutionary is guided by great feelings of love." What is the relationship between the title, *Solidarity*, and love? What does solidarity mean to you? How can solidarity be enacted? If you were going to create a mural in your school that represents solidarity, what symbols would you include?
- # Research social movements that have used this gesture to represent their struggle. What does the gesture of the clenched fist mean to you?
- # Gordon uses mural painting as a medium to convey a message of hope and political action. What are the similarities and differences between Gordon's murals and canvas painting and street art?



UMM SABUNA YUBLA ZAB'A AL-BATANI AL-SHAROI HIRIYA DAYR SUNAYD AL-MUHARRAJA AL-JULAYIYYA  
 AL-SAMIIRIYYA UMM 'AJRA BARDA ISJUJ YISUR DIMRA KARATIYYA AL-FALLUA 'BOJIS JUSAYR  
 AL-SAKHINA TALL AL-SHANK AL-BATANI AL-GHURBI 'ARAB SUORIR HUJ AL-MUSMIYA AL-KABIRA AL-JIYA HATTI KUMKABA  
 QUMYA AL-TIRA AL-TADA 'ARAB SUORIR BARBARA NAJID JULUS YAO SUWAYDAN AL-MUSMIYA AL-SAGHIRA  
 MASIL AL JIZL AL-MURISSAS AL-KHUNAZIR KAFRA AL-'IMARA BA YI JIJA BAIT TIMA QIRA AL-SANIF AL-SHAMALIYYA  
 KANKAB AL-HAWA AL-HAMIRA AL-KHALASA AL-JAMMAMA AL-ZAWIYA KHIRIBAT BAIT 'AFA BAIT DARAS HAMIMA QASTINA  
 AL-HAMIDIYYA AL-HUMIRA AL-KHUNAZIR JUBBUL AL-ZAWIYA KHIRIBAT BAIT 'AFA BAIT DARAS HAMIMA QASTINA  
 AL-FATUR AL-GHAZZAMIYYA 'ARAB AL-BAWATI AIRAB AL-SAFI AL-'ASHRIYYA AL-'IBRA DIANNA FARHANA SORIN  
 'ARAB AL-'ARIDA 'ARAB AL-SAMIYYA AL-BASSA AL-BIRWA AL-'AMMUN DAYR AL-QASI AL-GHURBIYYA IQOT  
 'AMDA



## MEMORIAL TO 418 PALESTINIAN VILLAGES THAT WERE DESTROYED, DEPOPULATED AND OCCUPIED BY ISRAEL IN 1948, 2001 - EMILY JACIR

Refugee tent, embroidery thread, record book. Dimensions variable  
Collection of EMST-National Museum of Contemporary Art, Athens  
Location: Fridericianum  
Photo: Mathias Völzke



The rough canvas fabric of the refugee tent is hand embroidered with the names of Palestinian villages that were destroyed in 1948 by the **Israeli occupation**. While the work is a gallery-based installation, the title suggests the work also serves as a public memorial or a way of remembering those villages, which were destroyed, depopulated, or occupied. Made while Emily was an artist-in-residence at MOMA PS1 in New York City, the process involved the collaboration of over 140 volunteers from many countries, including Palestinians and Israelis, and diverse professional backgrounds. The practice of sewing together led collaborators to share their experiences of war, grief, and lost loved ones. These narratives are inextricable from the process of making the work, and in this manner the installation retains a collective quality.

**Emily Jacir** (b. 1972, Bethlehem, West Bank) investigates personal lives, narratives, and migrations through a research-based practice, using archival materials as the basis for films, installations, performances, and photographs. Born and raised in the Middle East and having lived in Rome, Italy, and New York City, USA for many years, questions of loss, exile, and displacement often arise in her work. Her work has been described as both political and lyrical. In 2007, she won the Golden Lion at the Venice Biennale for her work *Material for a Film*, a large-scale installation based on the life of Palestinian writer Wael Zwaiter, who was assassinated near his home in Rome by Israeli Mossad agents in 1972.

**Israeli Occupation:** In 1967 Israel forcibly captured Palestinian territories of the West Bank, East Jerusalem, Gaza Strip, Syrian Golan Heights, and the Egyptian Sinai Peninsula. Due to the destruction of their homes and villages, 750 000 people were expelled and displaced from their homeland.

### #loss #home #CollectiveMemory

- # Compare the work of Emily Jacir and Rebecca Belmore. What similarities and differences do you notice between the works?
- # War is often caused due to land disputes and people are frequently displaced from their homes, and it is difficult to reach solutions that allow people of diverse backgrounds to live peacefully. A sense of loss of belonging to a place or coming from a specific geography is invoked here in Emily's work. Which city, town, or village would you call home?
- # What is your opinion about the collective character of this specific artwork? Is it possible to remember something collectively? Recount your visit to documenta with your class. What do you remember from your experience?



## BOTTARI, 2005 KIMSOOJA

Traditional Korean bed cover and used clothes  
Dimensions variable  
Collection of EMST-National Museum of Contemporary Art,  
Athens  
Location: Fridericianum  
Photo: Jasper Kettner



In Korea, **bottari** (bundle) is an everyday practical solution for wrapping and transferring things that are not fragile, such as clothes and absolute necessities. In this version Kimsooja adjusted her existing *bottari* made of traditional Korean bed covers, to include used clothing from Athens and Kassel. These textiles feature bright colors and are embroidered with decorative motifs inspired the animal and plant kingdom including symbols of longevity, love, happiness, and fertility for young couples. The *bottari* are carefully placed within the exhibition where, for Kimsooja, they become, “a self-contained world—but one which can hold everything like a vessel, materially and conceptually, since one can tie up a bundle without revealing the contents.” The capacity of the *bottari* to contain, to wrap, to hold, to hide, could be seen as a reference to the relationship between the body and clothing throughout the journey of life.

**Kimsooja** (b. 1957, Hangul, South Korea) is a South Korean artist currently based in New York, Paris, and Seoul. The joining of her formerly first and last name comes from a work titled *A One-Word Name Is An Anarchist's Name* (2003). Kimsooja decided to combine her name to create a name that did not exhibit gender identity, marital status, socio-political, or cultural and geographical identity. Formally trained in painting, Kimsooja later began working with fabric, sewing, video, and performance.

**Bottari:** the Korean word for ‘bundle,’ *bottari* are made from large cloths that are used to carry or store non-breakable objects. In Korea, the expression “making a bundle” is a euphemism that connotes when a woman leaves her family to pursue her own life.

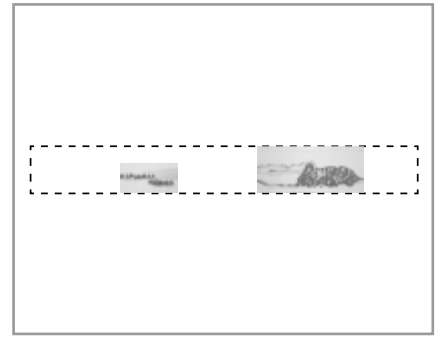
### #mobility #symbolism #gender

- # What would you bring on a trip if you could only carry it in a scarf?
- # Clothing is sometimes kept within the family, passed down to other generations. Sometimes people keep clothing from special occasions that have only been worn once, like a special ceremony. Do you have a piece of clothing that you have had for a long time but no longer wear?
- # Do you think that there are certain clothes that can only be worn by men or women?



**HISTORJA, 2003–07**  
**BRITTA MARAKATT-LABBA**

Embroidery, print, appliqué, and wool on linen  
 39 cm x 23.5 m  
 Supported by IASPIS, Stockholm and KORO/Public Art  
 Norway, Oslo. Location: documenta Halle  
 Photo by KORO



Britta Marakatt-Labba describes her work as “narrative embroidery,” an aesthetic based on slowness and a journey through time and space. Her work reflects the **cosmology** of her **Sami** heritage. The everyday life of her family is defined by hunting and fishing, breeding and caring for reindeer, the changing seasons, and traditional family rituals which include storytelling after long work days. *Historja*—which took more than four years to complete—documents the present and the past of the Sami people, as well as the social, political, and environmental changes that have taken place over centuries. The piece depicts the battle of resistance waged by the Sami against colonial government: a fire in a church, a hunger strike by a group of Sami activists, and the founding of the Sami Parliament. The artist also includes elements from mythology, showing how the spiritual and the worldly exist side by side.

Artist and activist **Britta Marakatt-Labba** (b. 1951, Idivuoma, Sweden) was raised in a family of reindeer farmers and now lives in Övre Soppero, Sweden. She is a member of the Sami Artist Group, a collective who have campaigned for the recognition of Indigenous rights. Britta experimented with a range of media before discovering that embroidery was the ideal medium to give expression to her ideas and connect to her Sami heritage at the same time. Embroidery’s portability allows the artist to work wherever she goes, reflecting the semi-nomadic lifestyle of traditional reindeer herders.

**Cosmology:** the particular worldview of a culture, based on myths, stories, and cultural values.  
**Sami:** an Indigenous people inhabiting the Arctic area of Sápmi, which today encompasses parts of far northern Norway, Sweden, Finland, and Russia.

#narrative #score #IndigenousKnowledge	
#	The work demonstrates the close pastoral relationship between the Sami, nature, and the land. What is your relationship to the place where you live? How would you describe it to someone else?
#	Britta’s work can also be sung like a score and tells the story of the Sami people. The episodic nature of the piece allows you to follow the narrative almost like a film. Make a film-like narrative that tells the story of your family over three generations on a continuous strip of paper.
#	Take a look at the video of Britta’s work. What are the elements in this work that you would consider to be mythology? How has the artist chosen to depict something mythological compared with something that documents the events of that took place?



## EUROPEAN EVERYTHING, 2017 JOAR NANGO

Installation and Performance. Collaborators include Sigbjørn Skåden, Anders Rimpi, Håvard Arnhoff/FFB, Martijn Int'tVeld, Tanya Busse, Adrian Gaspar, and various European craftsmen and –women. Dimensions variable. Location: Athens Conservatoire (Odeion) Photo: María Muñoz for Chrom-art magazine, April 2017



In this multimedia installation, Joar uses various materials that can be found in **Sami** constructions to create a rich sensory environment. Ropes, wood, reindeer skins, and seal furs are combined with materials from the local area, including things we might consider to be garbage. A text work presented on a screen describes the life of a refrigerator from the perspective of the machine itself. The narrative suggests that objects have a life beyond human use, pointing to the ways materials circulate and change. The installation combines architecture, design, and visual arts to focus on the improvised way in which Sami people construct their living environments. In collaboration with other craftsmen and artists, Joar constructs an open space of tents and shelters where the audience is invited to interact with the setting. Performances, screenings, and discussions take place in this “environment” and merge Sami traditions with contemporary art practice.

**Joar Nango** (b. 1979, Alta, Norway) is one of only a few practicing Sami architects. He currently lives and works in Tromsø. His practice deals with aspects of his Indigenous identity, through the combined use of architecture, visual arts, and design. Of particular interest is what he describes as the competence of improvisation, a characteristic of nomadic peoples who must constantly move and adapt to new settings. The construction of houses, backyards, camps, and clothing, along with the music of the Sami, has been an extended research area of the artist.

**Sami:** the semi-nomadic Indigenous peoples that live in northern Norway, in parts of Sweden, Finland, and northwestern Russia. For centuries they have been victims of abuse and discrimination from the dominant governmental powers who still claim to possess their land. Artists, such as Joar Nango, aim to preserve the history of the Sami and introduce their rich culture to the rest of the world.

### #IndigenousKnowledge #EverydayNaturalMaterials #constructions

- # Can you build a shelter with only a few materials? How would you join them together? What would you need to keep warm and dry? Try to build a durable shelter with only sticks and ropes.
- # Choose an object from your environment. What material(s) is it made from? Where did the material(s) come from? Is it natural or man-made? Are they biodegradable? Why do you think these materials were chosen to make this object?
- # Imagine you are an object from your home or classroom. What is your life like? Where did you go before you arrived here, and what do you think will happen to you after people don't find you useful anymore? Ask each other questions about what it is like to be this object.





## EXPERIMENTAL EDUCATION PROTOCOL, DELPHI 2017 - ANGELO PLESSAS

Multimedia installation. Dimensions variable  
With the support of Alexandros Vertis, Sophia Kalopisi-Vertis, and Dimitris Gilbert Koutsoubelis  
Location: Athens School of Fine Arts (ASFA)—Pireos Street ("Nikos Kessanlis" Exhibition Hall), Athens  
Photo: Freddie Faulkenberry



This process-based artwork developed through a series of yearly gatherings in different locations, where selected participants were asked to propose educational forms that revolved around a specific case study. For the second edition of the project in 2017, ten invited participants spent a week in **Delphi**, drawing inspiration from the life and practice of Maria Zamanou-Mickelson, an alleged spy for the Greek and **Allied forces** during World War II. Her task was to "read" the movements of German aircrafts in the sky and make predictions, almost in the same manner as the Pythia of Delphi "read" the movements of birds. During their stay in Delphi, the artists lived together and created contributions related to the local context that were included in the final work. This includes a publication, a video of the workshop proceedings, a short film showing Zamanou-Mickelson herself at home, and other related memorabilia.

**Angelo Plessas** (b. 1974, Athens, Greece) makes work in a broad variety of mediums: performance, artist retreats, installations, publications, and interactive websites. In his practice, often referencing social experiments from the earliest days of technology, Angelo appropriates the internet not as a tool "but more as a structure against hierarchies and social conventions". Since 2012, Angelo has been organising a series of gatherings around the globe, such as *The Eternal Internet Brother/Sisterhood* or *The Experimental Educational Protocol*, where the artist and his invited collaborators interact in social and emotional situations and attempt to experiment on (online and offline) alternative futurities.

**Delphi:** Delphi is an ancient site on Mt Parnassus in Phocis, Greece, that hosted the Temple of Apollo and the seat of Pythia, the oracle consulted about important decisions throughout the ancient classical world. The Greeks considered Delphi as the centre (the navel) of the world.

**Allied forces:** The Allies were the nations that together opposed the Axis powers (i.e. Italy, Germany, and Japan) during the Second World War (1939-1945).

### #ecology #education #communication

- # Track the movements of birds in the sky outside your classroom and outside your home. Compare the two drawings. Do you see any similarities or patterns? How are their movements shaped by the environment and weather?
- # Experiential learning refers to learning through experiences rather than learning from a textbook. What forms of knowledge and what kinds of skillsets have you developed outside of the classroom? How did you obtain these skills? How might these skills be applied within the classroom?
- # Create a lesson plan detailing how to make a paper airplane. Think about how you want to plan this lesson, and how you will instruct your peers through this process. What form of communication is best suited for this task? Will you include visual, oral, or written instructions?



**RAISE THE ANCHOR, UNFURL THE SAILS, SET COURSE TO THE CENTRE OF AN EVER SETTING SUN!, 2015 - NATHAN POHIO**

Ceramic ink on PVC, steel, LED, concrete. Image courtesy of Bishop Collection, Canterbury Museum, New Zealand  
 Approx. 5 x 8 m. Location: Weinberg-Terrassen  
 Photo: Liz Eve



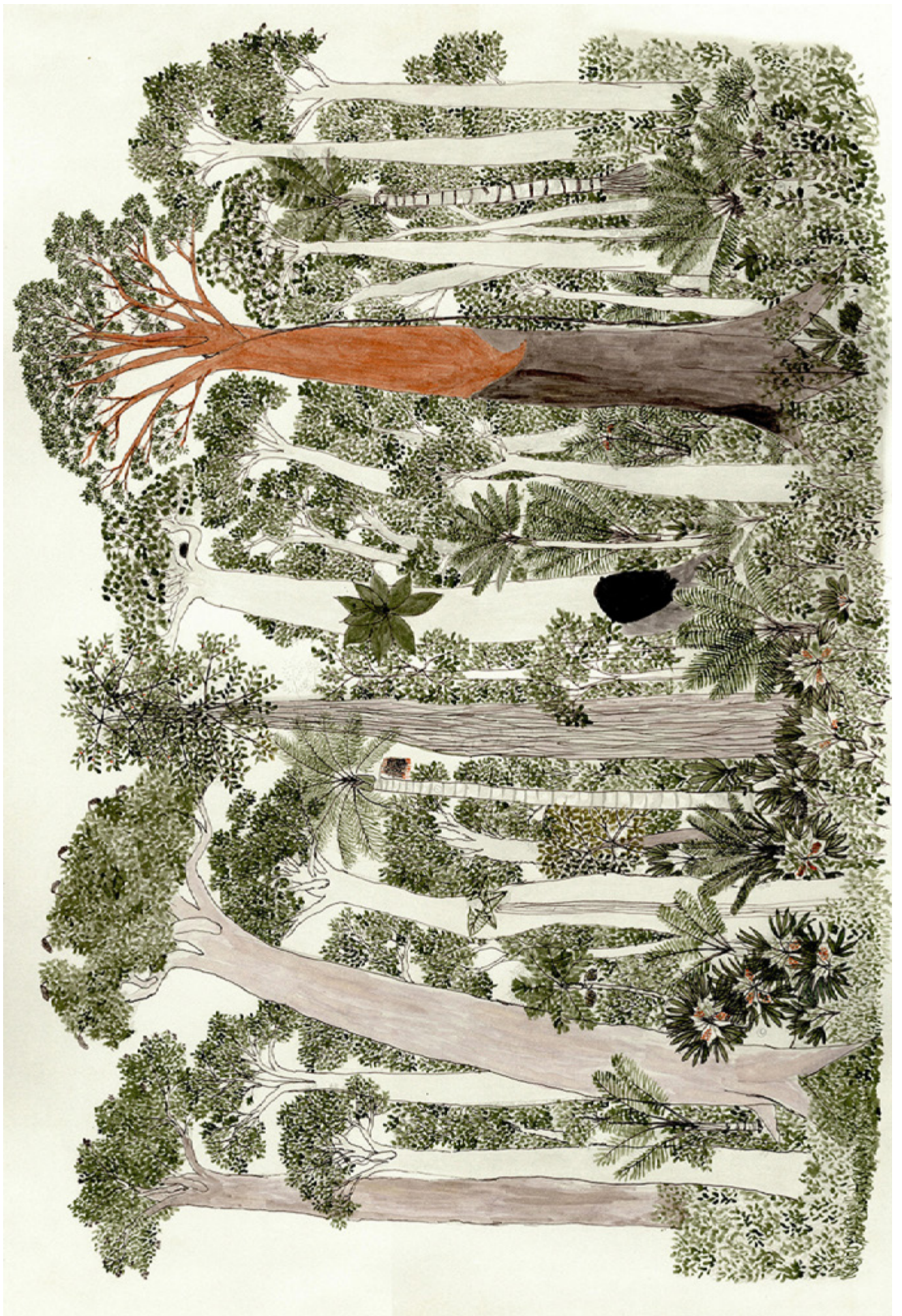
This outdoor installation features a photograph from 1905 when the British Empire and the Ngāi Tahu people were in a debate over land ownership. In the image we see the visiting Lord and Lady Plunket, the British Governor General and his wife, who sit in their motorcar ahead of the Ngāi Tahu leaders who stand behind the visitors on horseback in full ceremonial dress. Closely cropped, the composition shows the group in a line-up, referencing the traditional Ngāi Tūāhuriri **Pōwhiri**, a welcome ceremony. In the installation this archival fragment is enlarged in scale, raised upon beams, and illuminated at night. These formal aspects of the installation refer to Pohio's use of a cinematic language to comment on the colonial history of New Zealand and the reclamation of **Māori** land.

**Nathan Pohio** (b. 1970, Burwood, Aotearoa/ New Zealand) was born into the Waitaha, Kāti Mamoe, and Ngāi Tahu tribes of the South Island of Aotearoa. Nathan is an artist and curator whose work explores land as a site of contestation between colonial and privatized interests in tension with Indigenous identity and history. His artworks draw on traditional and contemporary Māori experience, which he explores through a revisionist history of cinema. Nathan's work takes the form of photography and minimal cinematic installations such as light boxes.

**Māori:** the Indigenous people of Aotearoa New Zealand Ngāi Tahu: The dominant Māori iwi (tribe) of the southern region of New Zealand.  
**Pōwhiri:** a welcoming ceremony of the Māori involving speeches, dancing, singing, and the hongī, a traditional Māori greeting in which people press their noses with one another.

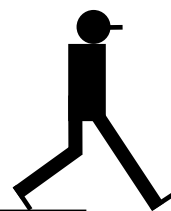
**#ancestry #narrative #host**

- # Ask each member of the class to bring a photograph of their family from before they were born. Create a presentation to describe this image and the story behind it to the class.
- # Take a photograph of a person, setting, or thing that relates to the older photograph you selected. Develop a narrative that connects these two images. How does the new photograph impact the way you see the older photograph, and how does the older photograph shape the way you see the new one?
- # The Māori Pōwhiri ceremony welcomes visitors using speeches, song, and dance. If you were a guest in a new country, how would you like to be welcomed? How would you host someone in your country?



## CICLO ANUAL EN LAS ALTAS TERRAZAS DE LA SELVA TROPICAL (ANNUAL CYCLE IN THE HIGH TERRACES OF THE RAINFOREST), 2007 - ABEL RODRÍGUEZ

Ink, graphite, and watercolor on paper. Dimensions variable  
 Location: Naturkundemuseum im Ottoneum  
 Photo: courtesy of Abel Rodriguez and Tropenbos International Colombia



These precise **botanical** illustrations were hand-drawn from memory, using watercolors and ink to depict scenes from the Amazonian rainforest. They contain not only detailed depictions of flora and fauna but also information about traditional uses of plants as food as well as building and clothing materials. Small, handwritten texts also describe the colors and flavors of bark as well as blooming periods, growing areas and seasons. Abel executed numerous extensive series of illustrations devoted to such themes as the changing seasons, sacred nature rituals and the creation of the jungle as the origin of the world. He does not refer to himself as an artist as he was never formally trained. His drawings serve more as maps rather than artworks.

**Abel Rodríguez née Mogaje** Guihu (b. 1944, Cauhinari region, Colombia) is Indigenous Nonuya. He learned about the flora and fauna of the Amazonian rainforest from his Uncle who is a *sabador* (man of knowledge) and from growing up in that environment among the **Muinane** people. Abel does not consider himself to be an artist, his role within the community is as an educator of the plants, to be able to identify them, to inform others of medicinal and whether certain plants were edible. He is a self-educated painter and his deep understanding of the rainforest aids his drawing. Fleeing the rainforest in the 1990s due to armed conflicts, Abel lives in Bogota where he continues to draw from memory.

**Botany:** the scientific study of plants, including but not limited to, their physical function, structure, genetics, and economics.

**Muinane:** "word of power"—all paths lead to the same knowledge, which is the beginning of all paths.

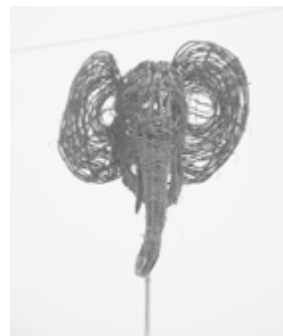
### #ecology #IndigenousKnowledge #nomenclature

- # Plants surround us in our daily lives but how much do we really know about them? Plants have many different uses: some plants are medicinal, some poisonous, others edible, but how do we know what we know about plants? How are plants recorded? And how are they named?
- # Make a plant compendium, comprised of drawings of plants that you find in your school, home, or playground. See if you can find people in your school and family that can tell you about them. If not, how would you obtain knowledge about these plants?
- # We often commit what we see to memory, but how much do we really retain? Look at a plant for five minutes without looking away. Try and draw the plant from memory. Compare your drawing to the plant. What did you forget and what did you remember?



## PREAH KUNLONG (THE WAY OF THE SPIRIT), 2017 KHAVAY SAMNANG

11 masks made from woven vines; Coproduced with SA SA BASSAC, Phnom Penh. Dimensions variable  
Collection of EMST-National Museum of Contemporary Art, Athens  
Location: EMST-National Museum of Contemporary Art, Athens  
Photo: Yiannis Hadjiaslanis



Samnang spent a year in the **Areng Valley** in the southwestern province of Koh Kong, Cambodia, living with the Indigenous **Chong** people and learning about their culture and practices. His research focuses on the exploitation of land, the destruction of the ecological landscape, and the threat of losing Indigenous traditions. Working with the Chong people, Samnang made a series of masks from tree vines that depict animals native to the region. According to traditional Chong beliefs, the masks embody the spirits of the forest. Samnang then collaborated with dancer and choreographer Nget Rady, who wore the masks while performing the different animals in the jungle and responding to the spirits. Preah Kunlong is a form of resistance against the forces that threaten to alter and destroy both ecology and Indigenous traditions that are inextricably linked to the land.

**Khvay Samnang** (b. 1982, Svay Rieng, Cambodia) explores aspects of colonialism, Indigeneity, and globalization, working primarily with photography, performance, and film. In his practice, he focuses on issues of social, cultural, political, and ecological change as they are shaped by capitalist drives for continuous development and growth. Samnang advocates for knowledge conveyed through speech and the body, linking it with spiritual practices, collectivity, and tradition.

**Areng Valley:** Areng is part of the last great forest in Cambodia and the largest remaining expanse of rainforest in Southeast Asia. The valley itself is marked by the threat of environmental devastation due to the development of a large hydroelectric dam (Cheay Areng Dam), and the resulting transformation—if not erasure—of Indigenous ways of life.

**Chong:** the Indigenous Chong people live in the Areng Valley in southwest Cambodia. They belong to the larger Indigenous group of the Pearic peoples, also including the Pear, Samre, Somray, and Sa'och. The Pearic peoples speak closely related languages and share cultural traits.

### #ecology #IndigenousKnowledge #nomenclature

- # If you could choose three animals that represent you, which ones would you choose? What kinds of movements and gestures do these animals make? Can you move as they would? Are there rituals of singing, dancing, or movement in your culture? Choreograph a dance that combines the gestures of these animals.
- # Draw the place you call home and label all of the places you regularly visit. Compare and contrast your map with a partner. What information was similar? What were the significant differences? Did anything surprise you?
- # The masks in Samnang's work are made from plants and vegetation found in the natural environment of the Areng Valley. Why do you think the artist chose to use these materials to make the masks?





Expellees from the Sudetenland and western Prussia, participating with locals in the dedication of a bronze plate to the memory of German civilian victims of the Second World War, at the Kreuz des Ostens (Cross of the East) at Treysa cemetery in Schwalmstadt.



Documents relating to Otto Renner's past in the Sudetenland. The Ahnenpass (ancestor passport) was issued by the Nazi authorities after the incorporation of the Sudetenland into the German Reich in 1938. It served to prove Aryan ancestry. The document in Czech served as an identity document after the Sudeten—Germans lost their German citizenship in 1945. The handwritten text is Mr. Renner's copy of an announcement by Soběslav I, Duke of Bohemia (ca. 1075–1140), granting Germans settling in Bohemia protection and the right to maintain their own national identity.

## HEIMAT, NORDHESSEN, GERMANY 2016–17 AHLAM SHIBLI

Untitled (*Heimat* no. 17 & 8)  
Chromogenic prints  
53 photographs; dimensions variable  
Location: Neue Neue Galerie  
Photo courtesy of Ahlam Shibli



For her project, Ahlam focused on two social groups that made their home in Germany (and Kassel) following the Second World War, as expellees and refugees from the **former Eastern Territories** and guest workers from Southern Europe and North Africa.

Ahlam's view of the social conditions around these groups is at once critical, distanced, understanding, and empathetic. Understanding and learning by seeing and listening, then informing and mediating—Ahlam approaches situations emotionally and with investigative curiosity. By asking questions and listening to explanations, she then processes experiences into images that encompass aspects of before, after, and in the moment of each family's process. Ahlam selects the photographs from a stock of many more images she, mixing images of different sizes and captioning each individual photograph.

**Ahlam Shibli** (b. 1970, Palestine) investigates the global phenomenon of homelessness and the loss of homeland as well as concepts of homeland with the resources of photography. Her own biography, the condition of the city of Ramallah, the decades-old political and social structures of power and powerlessness, traumatizing cracks in the population, and a practical approach to what is actually impossible serve as inspiration for Ahlam's meticulously detailed visual essays. Like history paintings, her photographs not only capture moments in time, but also speak subtly and profoundly of boundaries, loss, and pain.

**Former Eastern Territories:** this includes the provinces that are east of the Oder-Neisse line (the Eastern border of Germany). Some were lost by Germany after World War I and then more after World War II.

### #migration #photography #caption

- # Migration for work is still one of the largest factors for movement between countries. Why do you think there was a system of guest workers after the war in Germany?
- # In Ahlam's photographic installations, you enter into the personal lives of others. Ask a friend if you can look at the photographs they have taken on their phone.
- # The caption plays an important role in Ahlam's work. Choose one image from your friend's phone and write a caption for it. How does this change the relationship to what you see?

منازل بركات  
تروحي



زمن المشغولة ما يصنع الاستقرار



الغزة في عشت فيها صبرتي  
خندج صي بظلم مش بالسويدا

الثام ميرا كل العالم مثناء صراعنا بقولنا اننا من المشام يومه السويدا  
عشتت اول بتمرد بالمدرسة الجامعة  
بعدين عشتت مع رفيقين وبعدين مع ائمتي  
وبعدين كاتي مياك توفا  
بين رفيقتي كانت اخذت بيوت هون  
بعدين فخلتت مولحالي



تولدنا عشتت في كاتيا  
صعدت دورتي

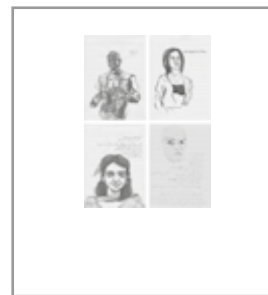
تعدت بفضة مع صبيواتي  
مو اليا عشتت في بيتي  
عوجت على بDR  
تعدت على وقت كنت بكونا  
كنت انا وبعدين مياك  
Galene galene  
والا مياك  
وليد اليا كل شوي طلع اخذت  
و مياك انا في اشي بفضة مياك  
وانا تاريت وقت كنت بياك  
عوجت على ب  
ان مياك  
علا بياك انا مياك  
علا بياك مياك

الكلي الكلي مياك مياك مياك مياك مياك

تعدت مياك الكلي مياك مياك مياك مياك  
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**I STRONGLY BELIEVE IN OUR RIGHT TO BE FRIVOLOUS,  
2012–17  
MOUNIRA AL SOLH**

Graphite on paper; co-produced by the Mondriaan Fonds  
Approx. 140 sheets, 42 x 29.7 cm  
Photo courtesy of Mounira Al Solh and Sfeir-Semler Gallery



Mounira made portraits of many people with a recent migration and refugee background living in Kassel, Germany. The resulting series captures the precarious in-between status of refugees hoping to become recognized citizens and documents the individual migration stories recollected from lengthy personal conversations. Mounira often uses lined yellow paper reminiscent of the kind legal paper used by government authorities as a drawing substrate. Her **transcribed oral narratives** of displacement, flight, and arrival are supplemented by texts in Arabic, which then flow into a collage. The drawings shift current perspectives away from the impersonal media representations of refugees and the refugee crisis towards individualized narratives.

**Mounira Al Solh** (b. 1978, Beirut, Lebanon) and her family fled from her birthplace to the home of her grandmother in Damascus, Syria during the Lebanese Civil War (1975–1990). She returned to Beirut to study painting and later moved to Amsterdam; she now lives and works in Beirut and the Netherlands. Mounira works mostly with video and sound installations, painting, and drawing. Her repertoire of expressive artistic forms also includes performances, textile collages, and embroidery.

**Oral narrative:** may take on different forms, but generally refers to the spoken stories told by people.  
**Transcribe:** an act that puts spoken words, from interviews to stories to myths and so on, into written form.

**#migration #narrative #PortraitureCollage**

- # Look at a world map and see how far people would have needed to travel to get from Damascus to Athens to Kassel. What are the various methods of transportation you might use to make this journey? What obstacles might you face with each one?
- # The way we share stories with family and friends creates a personal relationship between the people speaking and listening. Ask a family member or friend to tell you a story about a long journey they have taken. What did they remember most? How did they describe this journey?
- # Make a drawing of the person who told you their story. Add words and images to the drawing that relate to the story.



**QUIPU WOMB (THE STORY OF THE RED THREAD, ATHENS), 2017  
CECILIA VICUÑA**

Dyed wool, Approx. 600 x 800 cm

Collection of EMST-National Museum of Contemporary Art, Athens

Location: EMST-National Museum of Contemporary Art, Athens

Photo: Mathias Völzke



This *quipoem*, a contraction of the word **quipu** and poem, conflates the pre-Columbian mode of writing and record-keeping that emerged in Andean communities known as *quipu* with the artist's own literary background. Like writing, *quipu* were used to record information and commemorate historical events. They were important devices for communication that relied on the **Ceque system**, which organized knowledge through spatial relations. After the Spanish Conquest, *quipu* were burnt and the *Ceque* system was banished. Cecilia's installation enlarges the quipu form to monumental proportions, emphasizing the cultural importance of these forms of knowledge and the resilience of Indigenous communities. The bright red color and the title of the work reference the maternal body as a site of history and embodied knowledge, and suggests a connection between Andean maternal deities and Ancient Greek maritime mythologies.

**Cecilia Vicuña** (b. 1948, Santiago de Chile) is a prolific poet, filmmaker, and activist. In the wake of a military coup in the early 1970s, Cecilia moved to New York City where she has since lived in exile. Cecilia has published twenty-two books as well as edited several volumes of poetry. Her poetry and artistic practice frequently intersect and overlap, with many of her works beginning as a poem before unfolding across distinct mediums and genres by referencing the rhythms and pacing of writing.

**Quipu:** "knot" in the Quechua language. *Quipu* were devices made of colored and spun cords used by a number of Andean communities before the Spanish conquest. *Quipus* varied greatly in size and complexity, with some containing only a few cords while others had up to 2000.  
**Ceque system:** was a means of spatializing knowledge, derived from the physical landscape of the Incan Empire.

**#IndigenousKnowledge #textile #colonialism**

- # The quipu knot is a way of keeping record of numerical information. Try to make these knots. See if you can devise a numerical system from one to ten using only knots.
- # Colors carry symbolic meaning. What is your immediate association with these colors? Red, Green, Yellow, White, Black
- # The Incan people have used the quipu system since AD 770. When the Spanish arrived in the Americas in the sixteenth century, they destroyed thousands of the quipu, eradicating thousands of years of economic scores. Why do you think Cecilia uses this ancient methodology in her work?



**RUDERAL SOCIETY: EXCAVATING A GARDEN,  
2017  
LOIS WEINBERGER**

Installation  
100 x 1.3 x 0.22 m  
Location: Karlsaue Park  
Photo: Mathias Völzke



Lois created an outdoor work in the Karlsaue Park, a baroque landscape in Kassel redesigned as an English-style garden in the 19th century. He excavated a strip of land measuring approximately 1.5 x 15 metres traversing the length of the park, bisecting the normally well-maintained grounds; at one end of the strip, Lois created a mound comprised of the earth **excavated** from the strip. This artificial gap in the controlled ecosystem of the park will gradually be filled with spontaneous vegetation regrowth, aided by wind, birds, and insects that leave behind various kinds of seeds and plant matter. Lois' work comments on the relationship between human and nature through the usage of plants. The **ruderal** plants that grow as part of the installation critique society's organized and controlled conventions of nature.

**Lois Weinberger** (b. 1947, Stams, Austria) left his mark at documenta X in 1997 with his "ruderal interventions" at the Kulturbahnhof. Spontaneous vegetation has thrived along the disused track behind the south wing of the former main railway station in Kassel since his intervention. These ruderal plants are generally known as "weeds," and are considered inferior. In his diverse intervention in nature—as tamed and arranged by human hands—Lois allows wild growth to gain the upper hand. As buildings crumble in industrial wastelands, these ruderals gradually re-conquer supposedly cultivated and civilized terrain.

**Excavate:** make a hole or channel by digging into the ground.  
**Ruderal:** plants growing amongst or on wasteland or rubbish.

**#gardens #UrbanEnvironment #ecology**

- # Lois is interested in the ruderal nature of plants. Wild plants can grow amongst rubble, waste, or rubbish. What could be considered to be an intentional garden or an unintentional one?
- # Lois excavates, uncovers, and unearths what is hidden underneath to create the conditions of what is to come. What are some public areas that you think are overlooked or poorly maintained within the city you live in? How might you change the perception of something unimportant into something valuable?
- # Take a selection of seeds and plant them in an area that you think is considered to be overlooked or uncared for. How would this change your relationship to the place?





**THE ROUND-UP PROJECT: KOKKINIA 1979–  
KOKKINIA 2017 \ M. Z. \ M. K., 2017  
MARY ZYGOURI**

Installation and performance

Dimensions variable

Location: Monument Madra Blokou Kokkinias, Athens

Photo: Angelos Giotopoulos



**Mary Zygouri's** (b. 1976, Athens, Greece) work addresses issues related to identity and crisis in contemporary culture. Her public actions and staged performances reflect on systems of power, surveillance, censorship, human rights, and relationships between humans and animals. The collective body formed by the artist together with viewers/participants become the main actors in a social ritual situated between a demonstration, a procession, and a collective game. Her videos serve as poetic accounts of her performances.

During the Greek Resistance in World War II, **kombologi** were used by members of the Communist party in specific rhythms as a secret code. Many of these party members were executed by the German army in 1944 during a brutal round-up, which affected the surrounding neighborhood of Kokkinia significantly. Greek performance artist Maria Karavela revisited this event twenty years later, inviting residents of Kokkinia to a public mourning of the fallen. These historical moments became crucial elements of Mary Zygouri's participatory, three-month-long project, which reflected on the *kombologi* and with that, the circle, as ciphers of collective resistance and collective mourning. In the resulting action, student performers worked with audience-participants to create group choreographies—alluding to past and present forms of togetherness.

**Kombologi:** a circle of beads that became popular around Greece in the early twentieth century as a non-religious device for passing the time. Used mostly by men, the beads are always odd in number and can be made of amber, resin, or coral. The words *kombo* + *logi* could be broken down to mean "sound" + "word" or "speech."

**#code #community #gesture**

- # If you could not use words to transmit a secret message how would you communicate? Using this method, share a secret message with a friend.
- # Forming a circle is often a way to show togetherness. Are circles also a means of excluding others? What events or ceremonies do you know that use the circle as a form?
- # In Greece you often see people making a circular hand gestures as they flip the kombologi. What hand gestures do you make? Make a hand gesture that you would make while holding a device and see if others can guess what you are doing?



## Colophon

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