

# (un)Common Grounds



## Reflecting on Documenta *Fifteen*

(23.09)'22

- Politics of Memory in a Changing State: documenta *fifteen*, Colonial Legacies *and* Entangled Histories;

- Lost in Translation: Discussing *Art's* Place in a Polarised Public Discourse;

(24.09)'22

- *(re)*Claiming Identities: Shaping and Framing Archives in *an* Institutional Context;

- Other Ways *of* documenta-ing: Democracy, Inclusion, and Decolonised Models *of* Art.

#### LOCATION

Framer Framed  
Oranje- Vrijstaatkadde 71  
1093 KS Amsterdam

#### LOCATION

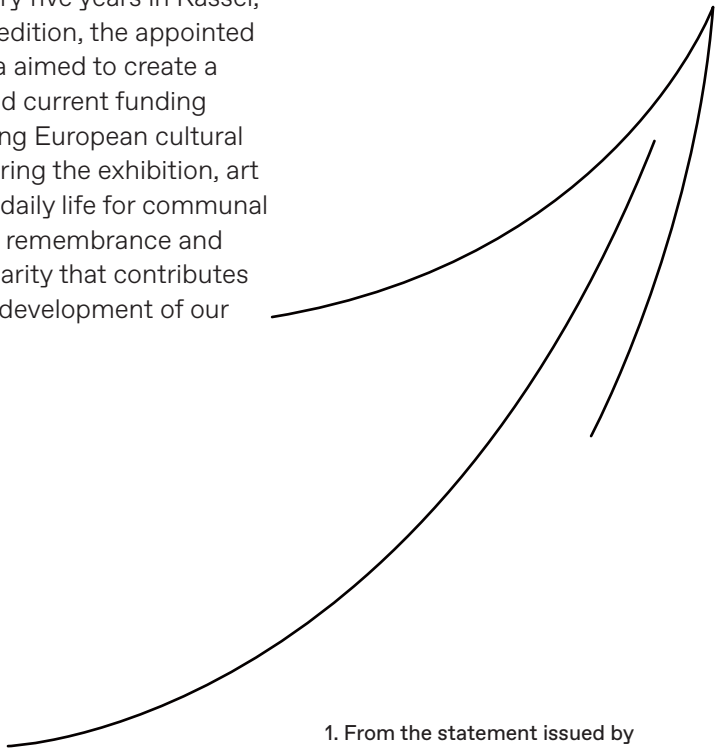
the Trippenhuis, KNAW  
Kloveniersburgwal 29  
1011 JV Amsterdam

2 *(un)Common Grounds* is a two-day hybrid forum co-organised by Framer Framed, the Society of Arts (Akademie van Kunsten) and the Van Abbemuseum. The forum gathers a network of thinker-speakers to discuss the issues raised during the 100 days of documenta fifteen in Kassel, Germany. Together with invited artists from documenta fifteen and museum practitioners, cultural historians as well as activists, we share and learn from different perspectives, experiences and observations of the exhibition.

#### ABOUT THE HYBRID FORUM

documenta fifteen is an international exhibition held every five years in Kassel, Germany. For this edition, the appointed curators ruangrupa aimed to create a place for art beyond current funding systems and existing European cultural infrastructures. During the exhibition, art is brought back to daily life for communal learning, collective remembrance and trans-cultural solidarity that contributes to the progressive development of our ecosystem.

While the forum is largely inspired by the exhibition, the topics relate to far wider issues affecting people and communities all over the world. These issues are interlaced with contemporary forms of racism, colonialism, capitalism, and patriarchal structures. The forum wishes to act both as a conceptual space to think through debates raised during the exhibition period, and a platform carrying on the lumbung spirit — to continue with open conversations on “how to learn, share, and live together with people from different yet interconnected cosmologies.”<sup>1</sup>



1. From the statement issued by Ade Darmawan in the Committee on Culture and Media (German Bundestag, July 6, 2022) <https://documenta-fifteen.de/en/news/speech-by-ade-darmawan-ruangrupa-in-the-committee-on-culture-and-media-german-bundestag-july-6-2022/>

- 12.30 – 13.00

Doors Open with playlist prepared by  
THE PALACE OF FLOWING WATER

- 13.00 – 13.30

Welcome & Introduction

PRESENTERS

Josien Pieterse (Framer Framed),  
Charles Esche (Van Abbemuseum),  
Liesbeth Bik (Akademie van Kunsten)

- 13.30 – 15.10

Politics of Memory in a Changing  
State: documenta *fifteen*, Colonial  
Legacies *and* Entangled Histories

From the rise of fascism in the 1930s until the Indonesian declaration of independence in 1945; from the anti-communist violence in 1965 during the Cold War period and the New Order regime, to the May 1998 student protests, the pre- and post-independence period in Indonesia holds layers of traumatic and conflicting memories due to different stages of colonialism, military dictatorship and geopolitical forces. It was also under such circumstances that several Indonesian collectives present in *documenta fifteen* were formed. How to understand and live with contested memories? How do societies remember past atrocities, and how are they embedded in their current societal relations? We invite audiences to reflect with us on how social-political antagonism expressed in visual art evolves over time, using the case of Taring Padi's banner "People's Justice" as entry point for this discussion.

MODERATOR

Kerstin Winking

SPEAKERS

Esther Captain,

Alexander Supartono

- 15.10 – 15.30

INTERMISSION

The Politics of the Mixer

PRESENTER

THE PALACE OF FLOWING WATER

(is a sounding whirlpool of Tabaskom sauce. We do jam and other kinds of gatherings around the reverberation of a Baskom in a place of damp earth.)

THE PALACE OF FLOWING WATER is

ghenwa abou fayad (Noiré), Daniel Aguilar Ruvalcaba, Sungeun Lee, naira nigrelli and Diana Cantarey (joining in person). In addition to this, Julian Abraham 'Togar', Özgür Atlagan, Yazan Khalili, Bernado Núñez Magdaleno and Simnikiwe Buhlungu (joining in spirit).

- 15.30 – 15.50

Coffee & Tea Break

with playlist prepared by

THE PALACE OF FLOWING WATER

Opening of pop-up market of  
lambung Kios at Framer Framed

- 15:50 – 17:50

Lost in Translation:  
Discussing *Art's Place in a*  
Polarised Public Discourse

How can we understand the public debate and role of the media in Germany after claims of antisemitism were made regarding *documenta fifteen*? How can we see this in light of the history of *Documenta*? And what to make of the response by *ruangrupa*, the Indonesian curatorial team? Was there only misunderstanding and miscommunication, or also a moment of learning, reflection and intercultural dialogue? This panel includes artists, art historians and activists whose works deal with (post) war history to discuss in which ways art can, or cannot, reference colonial, imperial and Nazi histories and respond to current post and decolonial debates.

## MODERATOR

David Duindam

## SPEAKERS

Christa-Maria Lerm Hayes,  
 Florian Cramer, Eyal Weizman  
 (joining online) , Benjamin Seroussi

## • 17.50

End Of First Day's Panel

## • 18:45 – 19:00

Doors open for evening programme /  
 Onsite Only

## • 19.00 – 21.00

## FILM SCREENING

*post documenta fifteen* –  
*Tokyo Reels: fragments*

## PRESENTER

Subversive Film  
 with after screening conversation  
 between Subversive Film (Reem  
 Shilleh and Mohanad Yaqubi) and  
 Yolande Zola Zoli van der Heide

## FILMS TO BE SCREENED:

*Land Day*, Japanese version,  
 48 min, 1983. Original film by  
 Ghaleb Shaath, 38 min, 1978

*Kufr Shuba*, a film by Samir Nimr,  
 35 min, 1975.

An iconic work produced by the Palestine Cinema Institute in Beirut, the film is directed by the Iraqi filmmaker Samir Nimr, and is titled after the small village of Kufr Shuba in South Lebanon, the site of solidarity between the Lebanese people and the Palestinian resistance following a battle that has devastated the village. The film is a poetic testament to the steadfastness of people, a liberation struggle and their love for their land.

## • 21.00 – 22.00

## DRINKS AND JAMMING

Onsite Only / Open to All

## THE PALACE OF FLOWING WATER

with the public

The original film was shot around the time of the first commemoration of Land Day in 1977, and it documents the different events taking place in Palestinian cities and villages of the Lower Galilee region in occupied Palestine. The remembrance events are used to garner witness accounts to what happened in 1976 during the demonstrations against the continuous land grab of Palestinian land. Other interviews with mayors and heads of local councils provide context and a history of Land Day. The screened version is the Japanese adaption of the original "Land Day", produced six years later with additional historical context of the Palestinian struggle and Land Day itself.

DAY 1&2 PLAYLIST PREPARED BY  
 THE PALACE OF FLOWING WATER

# (24.09)

- 12.30 – 13.00

Doors Open

- 13.00 – 13.10

Welcome & Introduction

PRESENTER

Liesbeth Bik

- 13.10 – 13.20

Opening Talk

PRESENTER

Jonas Staal (joining online)

- 13:20 – 15.00

(re)Claiming Identities:  
Shaping and Framing Archives  
in *an* Institutional Context;

Can European institutions hold spaces to continue to challenge stereotypical notions of history, religion, culture, value, practice, etc? Are plural identities possible in the current museological and cultural infrastructures? How do we protect spaces for critical and genuine discussions, having a more nuanced perspective on archiving, context and accountability, to allow multiple and, perhaps, even contradictory notions to co-exist? This panel invites professionals to offer observations on how cultures have been 'framed' and represented in the arts and museums over the past decades, especially in the context of global Islamophobia, anti-Palestinianism and anti-Muslim violence that permeates the contemporary. How can we un-frame and re-frame them in a way that does justice to the complexities of our society today?

MODERATOR

Layal Ftouni

SPEAKERS

Mirjam Shatanawi,

Yazan Khalili, Eszter Szakács

- 15.00 – 15.20 Break and a pop-up presentation presentation of lumbung Kios at the Trippenhuis

- 15.20 – 17.00

Other Ways of documenta-ing:  
Democracy, Inclusion,  
and Decolonised Models of Art

The message of this documenta edition is to create a place for art beyond current funding systems and existing European cultural infrastructures. It is an edition where art is brought back to our daily life for communal learning, collective remembrance and trans-cultural solidarity that contributes to the progressive development of our ecosystem. To what extent is this curatorial endeavour successful or effective within and beyond the institutional framework of documenta fifteen? How can practices from certain localities informed by specific social-political struggles become meaningful and further facilitated and sustained elsewhere? We invite people involved in the making of documenta fifteen to reflect on these topics.

MODERATOR

Wayne Modest

SPEAKERS

Charles Esche, Ade Darmawan,  
Lara Khaldi, Gertrude Flentge

- 17.00 – 18.00

Reflection and open conversation  
We invite *ruangrupa* speakers and participants to share their reflections on the exhibition as well as the past two days of (*un*)*Common Grounds*, their thoughts and feelings, and to speculate together on how to live on the hopes as well as sustain the many practices manifested during the 100 days of documenta fifteen.

MODERATOR

Zippora Elders

PRESENTERS

Ade Darmawan, Indra Ameng,  
Mitchell Esajas, Fernando García  
Dory (joining online)

- 18.00 End of Forum

# BIOS

## THE PALACE OF FLOWING WATER

THE PALACE OF FLOWING WATER is a sounding whirlpool of Tabaskom sauce. They do jam and other kinds of gatherings around the reverberation of a Baskom in a place of damp earth.

### Bernardo Núñez Magdaleno

My name is Berni (Bernardo Núñez Magdaleno) and I was born in a curious transborder territory known as Tijuana-San Diego, a city circuit that extends across the U.S. and Mexico national frontiers. Mexican and English are both my native languages. My body, memory and affective universe has always grappled with transit, passing, and indetermination. I'm a writer, an artist, a cyclist and an obstinate lover of the road, the highway, and the plurality of vehicles one can inhabit –or imagine– to experience movement across space. I'm actively searching for *elsewhere*. I am a teacher and a consultant. I really enjoy sharing, learning and listening to others. I help people explore the possibility of many mediums (art, writing, film) to tell stories in novel ways. After teaching language, grammar and literature and doing underground activities for many years in southern California, I moved to Mexico City, where I now work, live and organise many stuff at Biquini Wax EPS, a collective, artist-run independent space for the production, distribution and exhibition of contemporary art.

### ghenwa noiré (abou fayad)

ghenwa noiré (abou fayad) is an amsterdam-based performer and multimedia installation practitioner. her work investigates the branch of linguistics that is concerned with semantic satiation: the effect by which daily expressions used are washed out, as they are repeated and tokenized in lebanese society. through performances, she uses her body as a vocal and physical instrument to tap into gestures that depict the social structure of lebanon, where she grew up. using analogue loops, she accompanies her performances and film based installation work in an attempt to revisit different forms of reality, and get past it.

the social and domestic tensions within oral history are also particularly important in her freelance work. as a trainer of journalists, she offers her skills

to de-legitimise mainstream media and break free from the oppressive politics of the region. she uses data-visualisation and storytelling as her strength. amongst others, ghenwa's work has been featured at beit Beirut during the 'launch of tarikhi magazine', at the 66th international short film festival oberhausen for 'the one minutes' film series, and in degid online magazine for the nieuw babylon edition, and het hem during the sandberg graduation show (2021). ghenwa noiré is a co-member of 'the waiting room collective' with naira nigrelli. it is a collaboration-based platform that anchors audio-visual music production as live improvisation sets. instruments used range on the basis of collaborators and generally from analogue synthesisers to vocals as well as acoustic instruments and post-production. so far, the waiting room collective has performed in amsterdam at vrankrijk, framer framed (with jamon-jamonjamonjam) and on radio alhara.

### Daniel Aguilar Ruvalcaba

Daniel Aguilar Ruvalcaba (b. 1988) is a Mexican political cartoonist and anticapitalist entrepreneur. He likes to do various things (just a little bit of everything) but perhaps what he likes the most is drawing. He has been doing various scale things in the company of real and imaginary beings under the umbrella of collective initiatives like Lidinal Intelligence Unity, Biquini Wax EPS, Tropical Tap Water, El Colegio de la (des)extención, CIPEI or de-reading group. He is a member of the international za'pat-aphysical movement and currently is taking part in the organisation for the construction of the minimonumentally Museum for Extemporary Arts and Sciences in Mesoamerica. He has been using the wifi, the tap water, the gas and the laser printer as a resident at Rijksakademie (2020-2022).

### Diana Cantarey

Diana Cantarey (b. 1994) is an artist and fact-ion designer from Mexico City, currently based in Amsterdam. Her practice caresses the borders between art, fashion, film and theory. Recent projects include the development of the collective docufictional film 'Cráter' with the support of the Mexican Institute of Cinematography (2018-2022), the curatorship and coordination of the Tres Peso\$ Triennale, Mexico City (2020) and the propaedeutic fashion project DI-CEALGO, CDMX (2017-2019). Having a background in philosophy, her artistic practice weaves questions around extinction, excess and exploitation, which are based on long research processes, both documentary and participatory. Diana is an active mem-

ber of different collective art initiatives like the production house El Colegio de la Desextinción (MX), the De-reading Group of decolonial studies (NL) and the jamming band Tropical Tap Water (NL).

Lately they are trying to find the spell to turn oil into dinosaurs.

## Julian Abraham ‘Togar’

Julian Abraham ‘Togar’ (b. 1987, Medan; lives between Medan, Yogyakarta, and Amsterdam) is a transdisciplinary artist whose practice exists at the intersection of sound, music, DIY engineering, research, biohacking, activism, and more. His work derives from rhythms and systems and the knowledge that even the smallest interventions can form new, sustainable support systems. How he engages with those systems—whether preserving, initiating, intervening, supporting, negotiating, hacking, or questioning—is determined by context. Togar’s work may take the form of installation, video, audio, gig, happening, event, or anything. He has held solo exhibitions at Ruci Art Space and Rubanah Underground, both in Jakarta, and Cemeti- Institute for Art and Society and Kedai Kebun Forum, both in Yogyakarta, among others. He is a 2020–22 artist-in-residence at the Rijksakademie, Amsterdam.

improvisation. amongst others, ‘the waiting room’ has performed at framer framed (also as “the palace of flowing water), vrankrijk, radio alhara and documenta 15.

as of september this year, naira will be continuing her graduation work, as a researcher at the gerrit rietveld academie

## Özgür Atlagan

The Phrygian Goddess Cybele, among other things, is believed to be the goddess of cavities, voids, hollow spaces. This makes Özgür wonder what hollow spaces may summon, hold, signify. It resonates with the way poet Ariana Reines describes poetry as making something out of nothing. These animate Özgür’s drive to make art. He works with performance, text, sculpture, photography, video and sound to capture a scenographic situation within an installation. His heart and mind commute between violence, servitude, eroticism, play and humor. Özgür Atlagan is a 2019-2021 Rijksakademie alum and a member of KABA HAT and BAÇOY KOOP (Printing, Distributing, Duplication Cooperative)

## Simnikiwe Buhlungu

Simnikiwe Buhlungu, an artist who hails from Johannesburg, South Africa, deals with the production[s] of knowledge — how it is produced, by whom and how it is disseminated. In navigating these questions, Buhlungu locates socio-historical and everyday phenomena and their inexhaustible potential answers. Through this, she maps points of cognisance, i.e. how do we come to know?, as syncopated and reverberated ecologies.

## naira nigrelli

naira nigrelli (studio overton) is a cultural worker who researches educational institutions and forms of infrastructural maintenance. naira graduated from sandberg instituut with ‘to self-govern the art academy’ and has been working as a curator and photographer since 2016 in the netherlands. in 2021, the rietveld supported her ongoing collaboration with lila bullen-smith with a performance grant.

nigrelli has curated events at the grey space in the middle, hoop (den haag), hni and exhibited at arcam and mediamatic. she is also a core-member of ‘the waiting room’ collective with ghenwa noiré, a music production collective that explores forms of live

## Sungeun Lee

Resident at Rijksakademie (2020-2022).

## Josien Pieterse

Josien Pieterse is, together with Cas Bool, founder and co-director of Framer Framed, a project and exhibition space located at the intersection of contemporary art, visual culture and politics. In addition to each exhibition, an in-depth, interdisciplinary public program takes place, consisting of artist talks, lectures, film screenings and performances.



Josien studied political science and gender studies at the University of Amsterdam. For many years, she was chair of the Association of Dutch Debate Centers and coordinator of the Forum for Democratic Development, focusing on stimulating citizens' initiatives and public debate. She also worked as a curator of public programs for Felix Meritis and Utrecht's debate platform Tumult. She was founder and ten years director of Network Democracy, a platform for democratic innovation. From 2007-2017, Josien worked as an independent oral historian and researcher at Atria, a knowledge institute for emancipation and women's history. She started Atria's oral history archive (in video) together with Grietje Keller and Saskia Wieringa, and was also involved in the methodological development of the archive.

Josien is chair of the Consul Democracy Foundation, which is based on a democracy platform developed by the municipality of Madrid: an open source, shareable and privacy-aware tool for direct democracy and economic empowerment of citizens. She is also a board member of ACI (Amsterdamse Culturele Instellingen) and Moker/POI the organisation for Amsterdam based art spaces.

of places, histories, and publics. Their collaborative practice is site-specific, with dialogue as a mode of transfer. They have shown their work widely at numerous institutes, biennials and museums. Liesbeth is a core-tutor at Piet Zwart Institute (Rotterdam), and current chair of the Akademie van Kunsten/Academy of Arts that is part of the Dutch Royal Academy of Science (KNAW).

## Charles Esche

Charles Esche is director of the Van Abbemuseum, Eindhoven; an advisor at Jan van Eyck Academie, Maastricht and professor of contemporary art and curating at Central Saint Martins, UAL, London. He (co) curated *Power and Other Things*, Europa-*lia*, BOZAR, Brussels 2017; *Art Turns*, *Word Turns*; Museum MACAN, Jakarta 2017; *Le Musée Égaré*, Kunsthall Oslo 2017 and *Printemps de Septembre*, Toulouse 2016; Jakarta Biennale 2015; 31st Sao Paulo Bienal, 2014, U3 Triennale, Ljubljana, 2011; RIWAQ Biennale, Palestine, 2007 and 2009; Istanbul Biennale, 2005; Gwangju Biennale, 2002 amongst other international exhibitions. He is chair of CASCO, Utrecht. He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence.

## Esther Captain

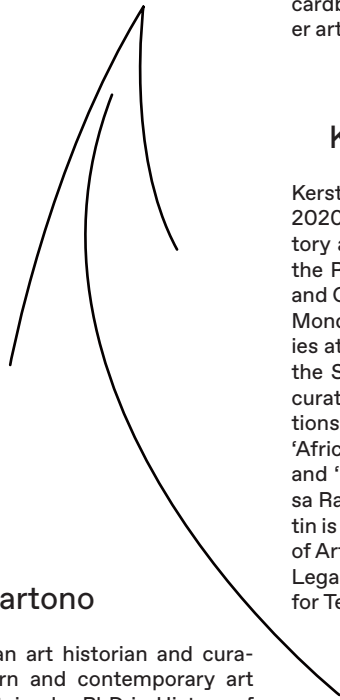
Dr. Esther Captain is a senior researcher and staff member at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV) in Leiden, the Netherlands. She has been project leader and researcher at the 'Independence, Decolonization, Violence and War in Indonesia, 1945-1950'-program of the consortium of research institutes KITLV, NIOD and NIMH.

Formerly, she has been employed as head of the Centre for Applied Research in Education at Amsterdam University of Applied Sciences, head of research at the National Committee for 4 and 5 May and as a postdoctoral researcher at Utrecht University and the University of Amsterdam. She also worked as a project manager of Indies Heritage within the Heritage of the War-program at the Ministry of Health, Welfare and Sports. Captain has been a visiting fellow at Rutgers Center for Historical Analysis of Rutgers University (USA) and a participant in the National Endowment of the Humanities workshop "History and Commemoration: Legacies of the Pacific War" at the East-West Center and the University of Hawaii.

## Liesbeth Bik

Since 1995, Liesbeth Bik works together with Jos van der Pol as Bik Van der Pol. They work and live in Rotterdam (NL). Through their practice Bik Van der Pol aims to articulate and understand how art can produce a public sphere and space for speculation and collective imagination. Bik Van der Pol's mode of working consists of setting up the conditions for encounter, where they develop a process of working that allows for continuous reconfigurations





## Alexander Supartono

Alexander Supartono is an art historian and curator specialising in modern and contemporary art in Southeast Asia. He obtained a PhD in History of Photography from the University of St. Andrews, Scotland. He lectures on photographic theories and histories at Edinburgh Napier University. Recent curatorial activities include *Flame of Solidarity*, the presentation of Taring Padi collective at the *documenta fifteen* in Kassel, Germany (2022). Latest publications include “The silent waiting”: *Javanese Antiquity and 19th century photography in the Dutch East Indies* (National Gallery Singapore, 2022). Presently he is one of principal investigators at the Getty Research Institute’s *Photography Unbound* project that explores computational methods to analyse large collections of digital images and the application of computer vision to art historical questions (2021-Present).

## Taring Padi

Taring Padi was founded in Yogyakarta, Indonesia in 1998 by a group of progressive art students and activists in response to the Indonesian socio-political upheavals during the reformation era. Consequently, Taring Padi’s artistic practice is always part of and contextualises within socio-political and cultural action and solidarity with a wide range of communities and social groups. Taring Padi’s works and solidarity actions are manifested in collective works in the form of woodcut posters, large size banners, rontek,

## Kerstin Winking

Kerstin Winking works as a curator and writer. Since 2020, she is a PhD candidate at the Institute for History at Leiden University and a guest researcher at the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV). In 2019, she was the Mondriaan Fellow at the Center for Curatorial Studies at Bard College, NY, USA. Earlier, she worked for the Stedelijk Museum Amsterdam and co-initiated curatorial research projects on postcolonial questions and with a collaborative approach such as ‘Africa Reflected’ (2010), ‘Project 1975’ (2011-2012), and ‘Global Collaborations’ (2013-2015). With Anissa Rahadiningtyas and Marieke Bloembergen, Kerstin is the co-initiator of the conference ‘The Makings of Art in Southeast Asia and the Problem of Colonial Legacies’ scheduled 8-10 November at the Institute for Technology in Bandung.

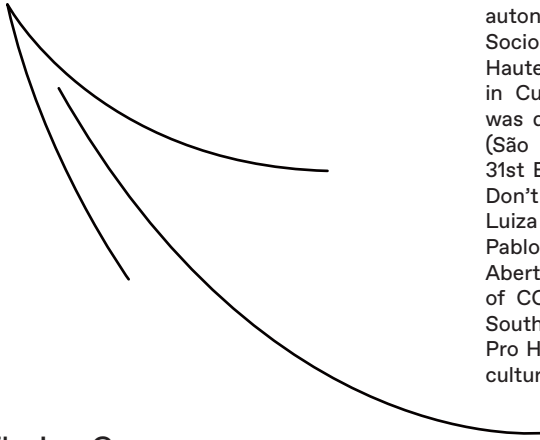
## lumbung Kios

Lumbung Kios is a network of decentralized and self-run Kios (Indonesian for kiosk), in order to sell products at different locations. Its mission is to create a sustaining model to raise an income through the sales of goods produced by the lumbung members, lumbung artists, and their local ekosistems. lumbung Kios is an attempt to decentralize distribution mechanisms and to explore alternative economies. The aim is to keep the environmental impact as low as possible. After the 100 day runtime of *documenta fifteen*, lumbung Kios will persist as a network of small Kios located all over the world.

## Christa-Maria Lerm Hayes

Christa-Maria Lerm Hayes is an art historian and curator, currently working as Professor of Modern and Contemporary Art History at the University of Amsterdam. In her research, Christa-Maria Lerm Hayes examines social practices and post-war art histories. This has particularly developed from her interest in how Joseph Beuys (a central “documenta artist”) and others read the literature of James Joyce. In addition to word and image studies (the visual legacies of writers and literary art exhibitions), she explores art(istic) research, alternative pedagogy

gies, performance art, the historiography of art and curation - much of it with resonance of her origins in East Germany and long-term residence in (Northern) Ireland.



## Florian Cramer

Florian Cramer, Dr. phil. (Comparative Literature), reader in Autonomous Art & Design Practices at Willem de Kooning Academy, Rotterdam, documenta fifteen participant with & as part of three artistic research projects (Making Matters, Autonomy Lab, OOK), member of the political activist group Doorbraak (doorbraak.eu), German national (born in Berlin [West], 1969, moved to the Netherlands in 2006). Co-author of the book "Pattern Discrimination" with Wendy Hui Kyong Chun, Clemens Apprich and Hito Steyerl. More information: <http://floriancramer.nl>

## Eyal Weizman

Eyal Weizman is a British Israeli architect, founder and director of Forensic Architecture and professor of Spatial and Visual Cultures at Goldsmiths, University of London, where in 2005 he founded the Centre for Research Architecture. In 2007 he set up, with Sandi Hilal and Alessandro Petti, the architectural collective DAAR in Beit Sahour/Palestine. The work Forensic architecture is documented in the exhibition and book FORENSIS (Sternberg, 2014), as well as in Forensic Architecture: Violence at the Threshold of Detectability (Zone/MIT, 2017) and in numerous exhibitions worldwide. Eyal Weizman is the author of many books, including Hollow Land (2007), The Least of all Possible Evils (2011), Investigative Aesthetics (2012), Forensic Architecture (2012) and The Roundabout Revolutions (2015). He is a member of the Technology Advisory Board of the International Criminal Court and of the Centre for Investigative Journalism.

## Benjamin Seroussi

Benjamin Seroussi (1980, France) is a São Paulo-based curator, editor and cultural manager. He works as executive director of the Casa do Povo, an autonomous art space. Seroussi holds a Master in Sociology (Ecole Normale Supérieure and Ecole de Hautes Etudes en Sciences Sociales) and a Master in Cultural Management (Sciences-Po Paris). He was deputy director at Centro da Cultura Judaica (São Paulo, 2009-2012); associate curator on the 31st Bienal de São Paulo, How To (...) Things That Don't Exist (2014) with Charles Esche, Galit Eilat, Luiza Proença, Nuria Enguita Mayo, Oren Sagiv and Pablo Lafuente; chief curator of Vila Itooró Canteiro Aberto (São Paulo, 2014-2017), regional coordinator of COINCIDÊNCIA, the exchange programme for South America of the Swiss Art Council (2017-2019), Pro Helvetia and lectures regularly on curating and cultural management.

## Casa do Povo

Casa do Povo is an art center founded and historically run by the left-oriented Jewish community in São Paulo, Brazil. Opened in 1953, it was established as a living monument to the memory of the millions murdered during the Second World War. Casa do Povo's neighbourhood, Bom Retiro, has historically received different waves of immigrant groups, including Greeks, Koreans and Bolivians, among others - and they are all active and welcome participants in the house's activities. In Casa do Povo, memory serves as a basis for the imagination and construction of a better future based on tolerance, diversity, human rights, and redistribution.

## David Duindam

David Duindam is researcher and board member of the Amsterdam School for Heritage, Memory and Material Culture and teaches at the department of Literary and Cultural Analysis at the University of Amsterdam. His research focuses on memory, sites of painful heritage and memorial museums. In December 2017, he organised the international conference 'Materialities of Postcolonial Memory', with keynotes from Ann Stoler, Lynn Meskell, Nikita Dhawan and Wayne Modest. In 2019 his monograph Fragments of the Holocaust: The Amsterdam Hollandsche Schouwburg as a Site of Memory was published by Amsterdam University Press. Currently he is working on a project about his family history in Indonesia.

## Subversive Film

Subversive Film is a cinema research and production collective that aims to cast new light upon historic works related to Palestine and the region, to engender support for film preservation, and to investigate archival practices. Their long-term and ongoing projects explore this cine-historic field including digitally reissuing previously overlooked films, curating rare film screening cycles, subtitling rediscovered films, producing publications, and devising other forms of interventions. Formed in 2011, Subversive Film is based between Ramallah and Brussels.

## Yolande Zola Zoli van der Heide

Yolande Zola Zoli van der Heide is an exhibition curator at the Van Abbemuseum. Before that she was deputy director at the Utrecht Casco Art Institute: Working for the Commons, where she started as an intern in 2008. She was also a teacher at the Dutch Art Institute/Roaming Academy and thesis advisor at the Fine Arts Department of the Amsterdam Sandberg Institute. Van der Heide is a board member at NeverNeverland in Amsterdam and at the Rotterdam Kunstituut Melly. She is also co-editor of publications such as *A Lasting Truth Is Change* (Van Abbemuseum, 2022); *Laure Prouvost, This Means Love* (Cornerhouse Publications, both 2021); *Unlearning Exercises: Art Organizations as Sites for Unlearning* (Valiz with Casco Art Institute: Working for the Commons, 2018).

## Jonas Staal

Jonas Staal is a visual artist whose work deals with the relation between art, propaganda, and democracy. He is the founder of the artistic and political organization *New World Summit* (2012-ongoing). Together with Florian Malzacher he co-directs the training camp *Training for the Future* (2018-ongoing), and with human rights lawyer Jan Fermon he initiated the collective action lawsuit *Collectivize Facebook* (2020-ongoing). With writer and lawyer Radha D'Souza he founded the *Court for Intergenerational Climate Crimes* (2021-ongoing) at *Framer Framed*, Amsterdam, and with Laure Prouvost he is co-administrator of the *Obscure Union*.

Exhibition-projects include *Art of the Stateless State* (Moderna Galerija, Ljubljana, 2015), *The Scottish-European Parliament* (CCA, Glasgow, 2018), *Museum as Parliament* (with the Democratic Self-Administration of Rojava, Van Abbemuseum,

Eindhoven, 2018-ongoing) and *We Demand a Million More Years* (Fondazione Sandretto Re Rebaudengo, Turin, 2022). His projects have been exhibited widely at venues such as the Stedelijk Museum in Amsterdam, M\_HKA in Antwerp, Moderna Museet in Stockholm, Centre Pompidou-Metz and the Nam June Paik Art Center in Seoul, as well as the 7th Berlin Biennale, the 31st São Paulo Biennale and the 12th Taipei Biennale.

Publications include *Nosso Lar*, Brasília (Jap Sam Books, 2014), *Stateless Democracy* (With co-editors Dilar Dirik and Renée In der Maur, BAK, 2015), *Steve Bannon: A Propaganda Retrospective* (Het Nieuwe Instituut, 2018), *Propaganda Art in the 21st Century* (The MIT Press, 2019), and *Training for the Future Handbook* (With co-editor Florian Malzacher, Sternberg Press, 2021). Staal completed his PhD research on propaganda art at the PhDArts program of Leiden University, the Netherlands.

## Mirjam Shatanawi

Mirjam Shatanawi lectures at the Reinwardt Academy part of Amsterdam University of the Arts. She studied Arabic at the University of Amsterdam and the History of Africa and Asia in London (SOAS). She has been associated with the Tropenmuseum as a curator between 2001-2018. Her research focuses on the place of the image in Islamic culture. She analyses visual culture as a religious phenomenon in the context of the image as a research field for Western art historians. On May 13, 2022, she obtained her PhD cum laude from the University of Amsterdam with her dissertation *Making and Unmaking Indonesian Islam. Legacies of Colonialism in Museums*. Until 2018 Mirjam Shatanawi was curator of Middle Eastern and North African collections at the Tropenmuseum (Amsterdam), for which she has curated exhibitions such as *Urban Islam* (2003), *Inside Iran* (2006), *Palestine 1948* (2008), *Escher Meets Islamic Art* (2013) and *The Sixties: A worldwide happening* (2015). Mirjam Shatanawi is author of *Islam at the Tropenmuseum* (LM Publishers 2014) and *Islam in beeld: kunst en cultuur van moslims wereldwijd* (SUN 2009), in which she takes a critical look at the history of the Tropenmuseum's Islamic collections. Since March 2019 she is a member of the Supervisory Board of *Framer Framed*.

## Yazan Khali

Yazan Khalili (1981) is an architect, visual artist, and cultural producer. He received a BA degree in architecture from Birzeit University in 2003, a MA degree from the Centre for Research Architecture at Goldsmith's College, University of London in 2010, and an MFA degree at the Sandberg Institute, Rietveld Academy, Amsterdam, in 2015. Since 2019, he has been a co-chair of the photography discipline at the Bard NY MFA program. From 2015 to 2019, he was the artistic director of the Khalil Sakakini Cultural Centre in Ramallah and in 2020 he co-founded Radio Alhara, a communal online station. Currently, he is a PhD candidate in the Amsterdam School for Cultural Analysis and just finished his guest artist in residence at the Rijksakademie, Amsterdam.

### The Question of Funding

The Question of Funding is a growing collective of cultural producers and community organisers from Palestine. By producing, documenting, accumulating, and disseminating resources, experience, and knowledge with their wider community, it aims to rethink the economy of funding and how it affects cultural production both in Palestine and the world.

### Eszter Szakács

Eszter Szakács is a curator, researcher, and PhD candidate at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam, where she is taking part in a project IMAGINART—Imagining Institutions Otherwise: Art, Politics, and State Transformation. Eszter is on the curatorial team of the grassroots art initiative OFF-Biennale Budapest, with which they are currently lumbung members at documenta fifteen. She was a team member of the East Europe Biennial Alliance—co-funded by OFF-Biennale Budapest—that collectively curated the Kyiv Biennial in 2021. Eszter worked as curator and editor at tranzit.hu in Budapest between 2011 and 2020. Her research and writing revolve around grassroots art organizing outside state art infrastructures.

### OFF-Biennale Budapest

OFF-Biennale Budapest started in 2015 as a grassroots statement project that was to testify to the independence, resilience, and capability of the local

art scene in Hungary. Started and sustained by a handful of art professionals, the one-time event has since turned into an independent platform where art engages with pressing issues, and the underlying dialogues and collaborations of artists, curators, researchers, students, and various civil groups and organizations can be nurtured and promoted on a local as well as international level. OFF has never applied for Hungarian public funding and, except for a few partnerships, rarely collaborates with state-run art institutions — a policy that, while it counters the project's principles of cooperation, sharing, and serving the common good, is still deemed necessary in order to preserve freedom of expression and professional integrity.

### Layal Ftouni

Layal Ftouni is an Assistant Professor of Gender Studies and Critical Theory at the Graduate Gender Programme, and a research affiliate at the Institute of Cultural Inquiry (ICON) at Utrecht University. As a core faculty member, Layal teaches a variety of courses in Gender Studies and supervises dissertations on MA, RMA, and PhD levels. Layal's research and teaching is transdisciplinary. She works across the fields of gender and sexuality studies, cultural studies, political theory, visual studies and critical race studies. Layal is currently working on a new research project (2020-2024) funded by the Dutch Research Council (NWO) tentatively entitled *Ecologies of Violence: Affirmations of Life at the Frontiers of Survival*. The research explores the politics of life and living at the boundaries with death (both human and environmental) in conditions of war and settler colonialism, focusing on Syria and Palestine. She is also currently working on a journal issue entitled *Radical Kinship: Solidarity and Ethico-Political Belonging for Darkmatter Journal* (2021). The journal addresses the urgency of intersectional solidarity and coalitional politics in our current global political conjuncture.

### Ade Darmawan

Ade Darmawan lives and works in Jakarta as an artist, curator and director of ruangrupa. His works range from installation, objects, drawing, digital print, and video. Exhibitions include Magic Centre (solo show held both in Portikus, Frankfurt, 2015, and Van AbbeMuseum, Eindhoven, 2016), Gwangju Biennial and Singapore Biennale (both 2016) and Doing Business with the Dutch (Lumen Travo Gal-

lery, Amsterdam, 2018). As a curator, he has contributed to Riverscapes IN Flux 2012, Media Art Kitchen 2013, Condition Report 2016, and Negotiating the Future: 6th Asian Art Biennial in Taiwan. Together with ruangrupa, he co-curated TRANSaction: Sonsbeek 2016.

From 2006-09, he was a member of Jakarta Arts Council, which led him to be appointed to become the artistic director of Jakarta Biennale in 2009. He is the executive director of Jakarta Biennale during its 2013, 2015 and 2017 editions.

## Indra Ameng

Since 2001, Indra Ameng has been working as a program coordinator at ruangrupa, with whom he has participated in various art events, including co-curating TRANSaction: Sonsbeek 2016 in Arnhem, NL. He is also working as a Festival Director for RRREC Fest—an annual three-day alternative music festival and art in Jakarta and Sukabumi (West Java) that focused on showcasing music from Asia—from 2011 until now. He is also working as a band manager of Indonesian pop sextet White Shoes & The Couples Company, since 2004. In 2007, with his partner Mrs. Keke Tumbuan, he created The Secret Agents, a duo working on projects involving conceptual art that is based on photography and promoting good music in the local music scene. The Secret Agents have been running a music gig since 2008 named “SUPERBAD!” a monthly showcase of indie music at the Jaya Pub Jakarta.

## ruangrupa

ruangrupa was founded in Jakarta in 2000 by a group of artists. The founders felt that there was a great necessity for “space” (physically and mentally) in Jakarta, where artists could work intensively and could direct their attention more to means of analysis and less to means of production. A space that conveyed the ideas of visual art – which are important to analyse, mediate, and furnish – like public art, performance art, and video art. The founders felt that this was the only way in which visual art could possess a critical sensibility, which is the most important position of art in society.

As a non-profit organisation, ruangrupa consistently advances artistic ideas in both an urban context and within culture at large through exhibitions, festivals, art laboratories, workshops, research, and by publishing books, magazines and online journals.

## Gertrude Flentge

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Gertrude Flentge is member of the artistic team for documenta fifteen, together with ruangrupa.

Throughout her working life she has been involved in developing, facilitating and supporting (alternative) arts institutions, cultural networks and artists' collectives, with an aim to rethink artistic practice and economy, towards more collaborative and just approaches.

Gertrude graduated in 1996 in cultural studies and policies at the Rijksuniversiteit in Groningen and coordinated several networks like the Gulliver network for artists and intellectuals in Europe at the Felix Meritis Foundation (1996-1999) and the RAIN network for visual artists initiatives in Africa, Asia and Latin-America at the Rijksakademie van beeldende kunsten (1999-2004). After freelancing for some time she started to work on funding practice at Hivos and later DOEN Foundation (2007-2020). At DOEN she co-developed the Arts Collaboratory network, amongst others to rethink approaches to work and life, build sustainable and interdependent artistic practices and to decolonize and de-bureaucratise funding practice. During these years she was also deeply involved in cultural sector building in West and East-Africa.

Gertrude is striving for a more commons based approach to life and work. She is involved in developing inclusive school and living environments.

## Lara-Khaldi

Lara Khaldi (PS) is an independent curator from Jerusalem, Palestine, living temporarily in Amsterdam. She is part of the curatorial team of Documenta 15. Until recently she was the head of the Media Studies Programme at Al-Quds Bard College, Jerusalem. She has curated projects and symposia in Palestine and abroad, some of which are; Shifting Ground, Sharjah Biennial 13 project in Ramallah (2017), Walter Ben-

jamin in Palestine, Birzeit University and International Academy of Art, Palestine (2015), Jerusalem Show (2011, 2012), Al-Ma'mal Art Foundation. She has also contributed to a number of publications such as *Phantom Archive in Time has Fallen Asleep in the Afternoon Sunshine*, Mousse Publishing, 2019, *The Impossible Museum in Of(f) Our Times*, Sternberg Press, 2019 and edited a number of publications among the latest is *In Aching Agony and Longing I Wait for you at the Spring of Thieves*, on artist Jumana Emil Abboud's work, Black Dog Press, 2018.

## Wayne Modest

Wayne Modest is Director of Content of the National Museum of World Culture (a museum group comprising the Tropenmuseum, Museum Volkenkunde, Africa Museum) and the Wereldmuseum Rotterdam, in the Netherlands. He is also Professor (by special appointment) of Material Culture and Critical Heritage Studies at the Vrije Universiteit, Amsterdam.

A cultural studies scholar by training, Modest works at the intersection of material culture, memory and heritage studies, with a strong focus on colonialism and its afterlives in Europe and the Caribbean. His most recent publications include the co-edited publications, *Matters of Belonging: Ethnographic Museums in A Changing Europe* (Sidestone Publications, 2019, together with Nick Thomas, et al), and *Victorian Jamaica* (Duke University press: 2018, together with Tim Barringer). Modest has (co)curated several exhibitions, most recently, *What We Forget*, with artists Alana Jelinek, Rajkamal Kahlon, Servet Kocyigit and Randa Maroufi, an exhibition that challenged dominant, forgetful representations of Europe that erase the role of Europe's colonial past in shaping our contemporary world.

## Mitchell Esajas

Mitchell Esajas (the Netherlands, 1988) is a co-founder of New Urban Collective, a network for students and young professionals from diverse backgrounds with a focus on the Surinamese, Caribbean and African diaspora. Esajas studied Business Studies and Anthropology at the Vrije Universiteit Amsterdam. In 2016 he co-founded the Black Archives in Amsterdam, a cultural centre based on a unique collection of books, documents and artefacts documenting the histories of Surinamese and Black people in the Dutch context. The Black Archives develops exhibitions and public programs based on the collections and urgent societal issues.

## The Black Archives

The Black Archives is a historical archive with a unique collection of books, documents, and artefacts documenting the histories and culture of Black Dutch emancipation movements, thinkers, and activists in the Netherlands and beyond. The stories rediscovered in the archive challenge normative historical narratives which tend to whitewash histories of colonialism, racism, imperialism and its legacies in present day societies. The stories uncovered in the archive also show histories of a Black radical tradition and stories of transnational solidarity. Histories which seemed isolated and disconnected are more interwoven than we may think.

## Fernando García-Dory

Fernando García-Dory (b. Madrid, 1978) studied Fine Art and Rural Sociology in Madrid and is currently working towards a PhD at the Institute of Sociology and Peasant Studies at the University of Andalusia, Spain. In rethinking the role of the artist as a producer of living culture, García-Dory aims to address how humans relate to nature within the multifaceted context of landscape, rurality, identity, crisis, and utopia. His work addresses conflict and cooperation from microorganisms to social systems through expanded sculpture, collaborative agro ecological projects, actions, and cooperatives. He is a trustee of the World Alliance of the Mobile Indigenous Peoples, an organisation with which he has been involved since 2007.

## INLAND

INLAND is a collaborative agency started in 2009 by Fernando Garcia-Dory. It provides a platform for diverse actors engaged in agricultural, social, and cultural production.

During its first stage (2010–2013) and taking Spain as an initial case study, INLAND was engaged with artistic production in twenty-two villages across the country, nationwide exhibitions and presentations, and an international conference. This was followed by a period of reflection and evaluation, launching study groups on art and ecology, and a series of publications. Today INLAND functions as a collective focused on land-based collaborations and economies, and communities-of-practice as a substrate for post-contemporary art and cultural forms.

INLAND has a radio station, an academy, produces shows, and makes cheese. It is also a consultant for the European Union Commission on the use of art for rural development policies, while promoting a European Shepherds' Network, a social movement to question those same policies.

## Zippora Elders

Zippora Elders is the chief curator and Head of Curatorial Department & Outreach of the Gropius Bau in Berlin. From 2016-2022 she was artistic and managing director of Kunstfort bij Vijfhuizen in the Netherlands, where she increased the visibility of this UNESCO heritage site as a thriving retreat for contemporary art and ecological exchange under the themes of Science Fiction and Enchantment, Healing, Fertility. Formerly she was amongst others curator at Foam, museum for photography in Amsterdam. Zippora studied Art History, Curatorial Practice and Museum Heritage, with extracurricularly Public Administration and Philosophy. She is engaged as an advisor, writer and board member for various organisations and projects. Since 2019 she is co-curator of sonsbeek 20-24 Force Times Distance: On Labour and its Sonic Ecologies.

## Emily Shin-Jie Lee

Emily Shin-Jie Lee is a programmer and researcher at Framer Framed with a focus on art residencies, social practice, and academic collaborations. Her work is often realised through discursive formats involving multiple interlocutors. Emily studied anthropology at National Taiwan University and obtained her research master's degree in Art Studies from the University of Amsterdam. She is currently working on a PhD project at the Amsterdam School for Cultural Analysis (ASCA) at the University of Amsterdam, in which she studies art residency and its critical engagement with ecological, feminist and decolonial enquiries. Emily is one of the founding members of Lightbox, a public photo library and centre for contemporary photography in Taipei; and co-founder of Hide & Seek Audiovisual Art, a multidisciplinary collective from Taiwan focusing on cultural mediation and alternative pedagogy.

# LIST

## OF READINGS AND REFERENCES

This (English, Dutch and German) digital reading list is based on conversations and research within the programming team of *(un)Common Grounds*. We are grateful for the additional suggestions by many critical friends. The list contains statements and letters by different parties of documenta fifteen, reports and reviews about the exhibition published by international (art)media, as well as interviews, critical texts and other materials that together informed the overall programme. We are aware that this list is far from exhaustive and invite you to keep us recommended for further suggestions or share your reflections by sending us an email at [info@framerframed.nl](mailto:info@framerframed.nl)

- Press release from the undersigned members of the scientific advisory panel of documenta fifteen (Sep 10, 2022)

<https://www.documenta.de/en/press#-press/3046-press-release-from-the-scientific-advisory-panel-of-documenta-fifteen>

- Press release from the scientific advisory panel of documenta fifteen (Sep 10, 2022)

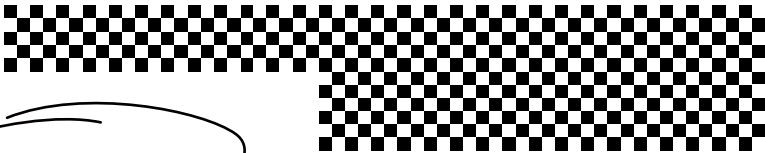
<https://www.documenta.de/en/press#-press/3046-press-release-from-the-scientific-advisory-panel-of-documenta-fifteen>

- Censorship Must Be Refused: Letter from lumbung community (July 27, 2022)

<https://www.e-flux.com/notes/481665/censorship-must-be-refused-letter-from-lumbung-community>

- A “São Paulo Jewish collective” on false rumors about documenta and antisemitism (July 20, 2022, by Casa do Povo)

<https://www.e-flux.com/announcements/480787/a-so-paulo-jewish-collective-on-false-rumors-about-documenta-and-antisemitism/>



### STATEMENTS AND LETTERS

- Press release from the scientific advisory panel of documenta fifteen (Sep 16, 2022)

<https://www.documenta.de/en/press#-press/3054-gemeinsame-erklarung-des-aufsichtsrates-und-der-gesellschafter-der-documenta-und-museum-fridericianum-ggmbh>

- The Statement of Finding Committee (Sep 15, 2022)

<https://documenta-fifteen.de/en/news/the-statement-of-finding-committee/>

- We are angry, we are sad, we are tired, we are united: Letter from lumbung community (Sep 10, 2022)

[https://www.e-flux.com/notes/489580/we-are-angry-we-are-sad-we-are-tired-we-are-united?fbclid=IwAR2oJPBIOw56vQoPpSvmclBoPL3tMkHqDi4B-MqKn\\_7zajPDY0vJGNuaXQZI](https://www.e-flux.com/notes/489580/we-are-angry-we-are-sad-we-are-tired-we-are-united?fbclid=IwAR2oJPBIOw56vQoPpSvmclBoPL3tMkHqDi4B-MqKn_7zajPDY0vJGNuaXQZI)

- documenta General Director: documenta has taken Appropriate Measures Following Allegations (July 13, 2022)

<https://documenta-fifteen.de/en/news/documenta-general-director-documenta-has-taken-appropriate-measures-following-allegations/>

- Speech by Ade Darmawan(ruangrupa) in the Committee on Culture and Media, German Bundestag (July 6, 2022)

<https://documenta-fifteen.de/en/news/speech-by-ade-darmawan-ruangrupa-in-the-committee-on-culture-and-media-german-bundestag-july-6-2022/>

- Statement by Taring Padi on dismantling “People’s Justice” (June 24, 2022)

<https://documenta-fifteen.de/en/news/statement-by-taring-padi-on-dismantling-peoples-justice/>



- ruangrupa and the artistic team on dismantling “People’s Justice” (June 23, 2022)

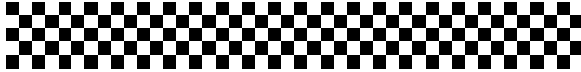
<https://documenta-fifteen.de/en/news/ruangrupa-on-dismantling-peoples-justice-by-taring-padi/>

- Further measures initiated by the management of documenta gGmbH (June 23, 2022)
- <https://documenta-fifteen.de/en/news/weitere-massnahmen-durch-die-geschaeftsfuehrung-der-documenta-ggmbh-initiiert/>

- Das antisemitische Bild, das niemanden stört Veröffentlicht (September 8, 2022 by Volker Breidecker)

<https://www.welt.de/kultur/plus240329189/Documenta-Das-antisemitische-Bild-das-niemanden-stoert.html>

- HistoY in Pieces (September 1, by David Joselit)
- <https://www.artforum.com/print/202207/david-joselit-on-documenta-15-and-the-59th-venice-bien-nale-88912>



- Documenta Finding Committee on the deinstallation of “People’s Justice” by Taring Padi (June 23, 2022)
- <https://documenta-fifteen.de/en/news/documenta-finding-committee-on-the-deinstalla-tion-of-peoples-justice-by-taring-padi/>

- Statement by Dr. Sabind Schormann on the deinstallment of the banner “People’s Justice” by Taring Padi (June 21, 2022)
- <https://documenta-fifteen.de/en/news/statement-by-dr-sabine-schormann-on-the-deinstallment-of-the-banner-peoples-justice-by-taring-padi/>

- On the Concealment of a work by Taring Padi at documenta fifteen (June 20, 2022)
- <https://documenta-fifteen.de/en/news/on-the-concealment-of-a-work-by-taring-padi-at-documenta-fifteen/>

- Furor Over Documenta Highlights a Widening Chasm in Germany (August 6, 2022, by Alex Marshall)
- <https://www.nytimes.com/2022/08/06/arts/design/documenta-antisemitism.html>

- The double bind: on Documenta 15 (August 3, 2022, by Skye Arundhati Thomas)
- <https://www.art-agenda.com/criticism/482210/the-double-bind-on-documenta-15>

- Friendship and Antagonism: Documenta 15 (August 2, 2022, by Ming Nguyen)
- <https://www.artnews.com/art-in-america/aia-reviews/documenta-15-review-lumbung-ruangrupa-1234635632/?fbclid=IwARISN1EcCpVoiKPln022heW10cHu7ioPYqK9XZGKKIR6J3zv5CJ9F0rAaI>

- documenta fifteen (July 16, 2022, by Paris Lettau)
- [https://memoreview.net/reviews/documenta-fifteen-by-paris-lettau?fbclid=IwAR1VVNe\\_DLFDE-GdCbLv2DuqHKO1LSWjxbjFCn7iwXCuJm\\_ALqVt-DWLNakM8](https://memoreview.net/reviews/documenta-fifteen-by-paris-lettau?fbclid=IwAR1VVNe_DLFDE-GdCbLv2DuqHKO1LSWjxbjFCn7iwXCuJm_ALqVt-DWLNakM8)

- Het roerige ruruHuis – over documenta 15, en ruangrupa’s wereldwijde kunstbeweging (July 13, 2022, by Sjoukje van der Meulen & Max Bruinsma)
- [https://www.metropolism.com/nl/reviews/47262\\_het\\_roerige\\_ruruhuis\\_over\\_documenta\\_15\\_en\\_ruangrupa\\_s\\_wereldwijde\\_kunstbeweging](https://www.metropolism.com/nl/reviews/47262_het_roerige_ruruhuis_over_documenta_15_en_ruangrupa_s_wereldwijde_kunstbeweging)

- Withdrawals From Documenta Fifteen After Controversy (July 11, 2022, by HG Masters)
- <https://artasiapacific.com/news/withdrawals-from-documenta-fifteen-after-controversy>

## REPORTS AND REVIEWS OF DOCUMENTA FIFTEEN

- Art-World Heavyweights Come Out in Support of Documenta’s Embattled Curators Amid Latest Allegations (September 15, by Taylor Dafoe)
- <https://news.artnet.com/art-world/curators-support-ruangrupa-documenta-allegations-2176477>
- Ruangrupa nennt Auschwitz-Komitee und Roth rassistisch (September 14, 2022 by Stefan Trinks)
- <https://www.faz.net/aktuell/feuilleton/kunst-und-architektur/documenta/documenta-streit-eskaliert-ruangrupa-nennt-auschwitz-komitee-rassistisch-18316347.html>

- Documenta 15 – Wanneer is samenwerken een radicaal idee geworden? (July 7, 2022, by Robbie Schweiger) <https://www.mistermotley.nl/documenta-15-wanneer-is-samenwerken-een-radicaal-idee-geworden/>

- The History of Conscious Collectivity Behind ruangrupa (July 6, 2022, by Elly Kent) <https://artreview.com/the-history-of-conscious-collectivity-behind-ruangrupa/>

- Documenta Presents an Invigorating Alternative to a Market-Driven Art World. Maybe That's Why the Industry's Establishment Has Largely Dismissed It. (July 1, 2022, by Kate Brown) <https://news.artnet.com/market/documenta-art-market-2135862>

- "Contested Histories": on Documenta 15 (June 29, 2022, by Jörg Heiser) <https://www.art-agenda.com/criticism/477463/contested-histories-on-documenta-15>

- Documenta Was a Whole Vibe. Then a Scandal Killed the Buzz (June 24, 2022, by Siddhartha Mitter) <https://www.nytimes.com/2022/06/24/arts/design/documenta-review.html>

- Die größte kulturpolitische Katastrophe in der Geschichte der Documenta (June 24, 2022 by Ulrike Knöfel, Carola Padtberg und Tobias Rapp) [https://www.metropolism.com/nl/features/47065\\_de\\_bevrijdende\\_documenta\\_fifteen](https://www.metropolism.com/nl/features/47065_de_bevrijdende_documenta_fifteen)

- Judenhass bei der Documenta, Diese Kunst tötet (June 23, 2022 by Richard C. Schneider)
- Umstrittenes Wandbild auf documenta 15: Kaputte Ösen sorgten für Verzögerung (June 23, 2022 by Ulrike Pflüger-Scherb) <https://www.hna.de/kultur/documenta/kassel-documenta-15-fifteen-kaputte-oesen-sorgten-verzoegerung-91625833.html>

- Buh-Rufe und Applaus bei Kunstwerk-Abbau auf Kasseler Friedrichsplatz (June 22, 2022 by Ulrike Pflüger-Scherb) <https://www.hna.de/kultur/documenta/buh-rufe-und-applaus-bei-abbau-91625827.html#:~:text=Buh%2DRufe%20und%20Applaus%20bei%20Kunstwerk%2DAbbau%20auf%20Kasseler%20Friedrichsplatz&text=Rund%20300%20Menschen%20beobachteten%20am,am%20Dienstagabend%20auf%20dem%20Friedrichsplatz.>

- De bevrijdende documenta fifteen (June 20, 2022, by Domeniek Ruyters) [https://www.metropolism.com/nl/features/47065\\_de\\_bevrijdende\\_documenta\\_fifteen](https://www.metropolism.com/nl/features/47065_de_bevrijdende_documenta_fifteen)

- Documenta 15 Review: Who Really Holds Power in the Artworld? (June 17, 2022, by J.J. Charlesworth) <https://artreview.com/documenta-15-review-who-really-holds-power-in-the-artworld-ruangrupa/>

- What is in the largest ever Documenta exhibition? No one is quite sure (June 15, 2022, by J.J. Charlesworth) <https://www.theartnewspaper.com/2022/06/15/what-is-in-the-largest-ever-documenta-no-one-is-sure>

- The Bumpy Road to a Group-Led Documenta (June 10, 2022, by Catherine Hickley) <https://www.nytimes.com/2022/06/10/arts/design/documenta-ruangrupa.html?>

## INTERVIEWS, CRITICAL TEXTS AND OTHER MATERIALS

- Documenta-Teilnehmerin Tania Bruguera "Wir Künstler wurden nicht fair behandelt" (September 15, 2022, by Saskia Trebing) <https://www.monopol-magazin.de/interview-tanja-bruguera-documenta-kuba-instar-antisemitismus-debatte-wir-kuenstler-wurden-nicht-fair-behandelt>

- Het Westen blijft moeite hebben met niet-westerse kunst (September 5, 2022, by Sjaron Minailo) <https://www.nrc.nl/nieuws/2022/09/05/het-westen-blijft-moeite-hebben-met-niet-westerse-kunst-a4140769>

- 'We Take Ownership and Responsibility': Indonesian Collective Taring Padi Reflects on the Scandal That Has Paralyzed Documenta (August 10, 2022, by Kate Brown) <https://news.artnet.com/art-world/taring-padi-collective-interview-2155080>

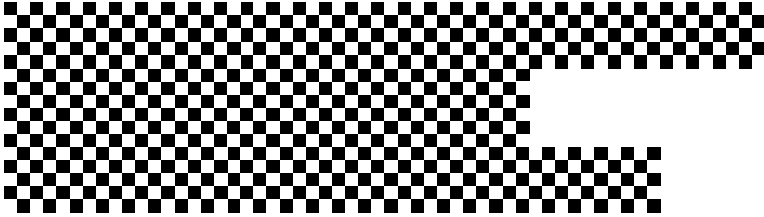
- In Kassel (August 4, 2022, by Eyal Weizman) <https://www.lrb.co.uk/the-paper/v44/n15/eyal-weizman/in-kassel>

- ‘Deze Documenta antisemitisch noemen, getuigt van islamofobie’ (June 29, 2022, by Toef Jaeger)

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FRAMER FRAMED

ADDRESS

Oranje- Vrijstaatkade 71  
1093 KS Amsterdam

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CONTACT

info@framerframed.nl  
www.framerframed.nl

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