

# Introduction to dOCUMENTA (13)

## Artistic Director's Statement

dOCUMENTA (13) is dedicated to artistic research and forms of imagination that explore commitment, matter, things, embodiment, and active living in connection with, yet not subordinated to, theory.

These are terrains where politics are inseparable from a sensual, energetic, and worldly alliance between current research in various scientific and artistic fields and other knowledges, both ancient and contemporary. dOCUMENTA (13) is driven by a holistic and non-logocentric vision that is skeptical of the persisting belief in economic growth.

This vision is shared with, and recognizes, the shapes and practices of knowing of all the animate and inanimate makers of the world, including people.

The exhibition in Kassel aims at engaging with a site and, at the same time, producing a polylogue with other places.

dOCUMENTA (13) is located in an apparent simultaneity of places and times, and it is articulated through four main positions corresponding to conditions in which people, in particular artists and thinkers, find themselves acting in the present. Far from being exhaustive of all the positions that a subject can take, they acquire their significance in their interrelation. The four conditions that are put into play within the mental and the real spaces of the project are the following:

- On **stage**. I am playing a role, I am a subject in the act of re-performing.
- Under **siege**. I am encircled by the other, besieged by others.
- In a state of **hope**, or optimism. I dream, I am the dreaming subject of anticipation.
- On **retreat**. I am withdrawn, I choose to leave the others, I sleep.

These four conditions relate to the four locations in which dOCUMENTA (13) is physically and conceptually sited—Kassel, Kabul, Alexandria/Cairo, and Banff. These places are phenomenal spatialities that embody the four conditions, blurring the associations that are typically made with those places and conditions, and which are instead constantly shifting and overlapping.

Each position is a state of mind, and relates to time in a specific way: while the retreat suspends time, being on stage produces a vivid and lively time of the here and now, the continuous present; while hope releases time through the sense of a promise, of time opening up and being unending, the sense of being under siege compresses time, to the degree that there is no space beyond the elements of life that are tightly bound around us.

Artists, artworks, and events occupy these four positions simultaneously.

In Kassel, besides the traditional main venues of documenta, the Fridericianum, the documenta-Halle, and the Neue Galerie—museum spaces and white cubes—dOCUMENTA (13) takes place in a variety of other spaces that represent different physical, psychological, historical, cultural realms and realities. It takes place in spaces devoted to natural and technical science, such as the Ottoneum and the Orangerie. And it takes place in little components throughout the Baroque Karlsuae park, suggesting a particular mode of proximity by way of the spatially diffused aggregation of elements that also maintains their own singularities. Counterparts to the park are the industrial spaces behind the former Hauptbahnhof, once Kassel's main train station but now only used for local transport—a dystopian space connected to the factory world that produced the military tanks for the

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National Socialist regime in the twentieth century and that is still adjacent to the factories. And it takes place in a variety of “bourgeois” spaces of a different order, off the main venues, places that are still in normal use or, on the other hand, places that have been forgotten and “removed.”

dOCUMENTA (13) takes a spatial or, rather, “locational” turn, highlighting the significance of a physical place, but at the same time aiming for dislocation and for the creation of different and partial perspectives—an exploration of micro-histories on varying scales that link the local history and reality of a place with the world, and the worldly.

### **Artistic Director**

Carolyn Christov-Bakargiev

### **Head of Department and Member of Core Agent Group**

Chus Martínez

### **Core Agent Group**

Ayreen Anastas

Rene Gabri

Marta Kuzma

Raimundas Malašauskas

Kitty Scott

Andrea Viliani

### **Agents**

Leeza Ahmady

Tue Greenfort

Sofia Hernández Chong Cuy

Sunjung Kim

Adam Kleinman

Koyo Kouoh

Joasia Krysa

Livia Páldi

Hetti Perkins

Sarah Rifky

Eva Scharrer

Nicola Setari

### **Honorary Advisory Committee**

Mario Bellatin

Iwona Blazwick

Ali Brivanlou

Donna Haraway

Salah M. Hassan

Pierre Huyghe

Michael Petzet

Alexander Tarakhovsky

Michael Taussig

Jane Taylor

Anton Zeilinger

**Carolyn Christov-Bakargiev, Artistic Director**

Carolyn Christov-Bakargiev, Artistic Director of dOCUMENTA (13), is a curator and writer based in Rome, Kassel, and New York. After organizing exhibitions as an independent curator in different countries, from 1999 to 2001 she was senior curator of exhibitions at P.S.1 Contemporary Art Center, a MoMA Affiliate. She was the chief curator at the Castello di Rivoli Museum of Contemporary Art in Turin from 2002 to 2008 (and interim director of the museum in 2009). She was the co-curator of the first Turin Triennial in 2005 and artistic director for the 16th Biennale of Sydney in 2008.

As a writer, she has been interested in the relations between historical avant-gardes and contemporary art and has written extensively on the Arte Povera movement, such as in her book *Arte Povera* (London: Phaidon, 1999). She published the first monograph on the work of South African artist William Kentridge (Palais des Beaux Arts, Brussels; Serpentine Gallery, London; MACBA–Museu d’Art Contemporani de Barcelona, 1998–99), and the first monograph on Canadian artist Janet Cardiff, including works done in collaboration with George Bures Miller (P.S.1, New York, 2001).

As an independent curator, she co-curated “Il suono rapido delle cose,” a homage to artist and composer John Cage for the Venice Biennale in 1993. For “Antwerp ’93: European Capital of Culture,” she co-curated the international survey exhibition “On taking a normal situation and retranslating it into overlapping and multiple readings of conditions past and present” at MuKHA–Museum van Hedendaagse Kunst Antwerpen. In 1996, she curated the first largescale survey on Italian postwar artist Alberto Burri (Palazzo delle Esposizioni, Rome; Palais des Beaux Arts, Brussels; Lenbachhaus, Munich). In 1997, she organized “Città-Natura,” a city-wide exhibition of international artists in various locations of Rome, including the zoology museum and the botanical gardens. She then co-curated “La Ville, le Jardin, la Mémoire” at Villa Medici in Rome (1998–2000), a three-year project that included new artworks by more than 100 artists.

As senior curator at P.S.1, she initiated and co-curated the first edition of “Greater New York” in 2000, a collaboration with MoMA, that marked a generation of new art. She then curated a historical exhibition on international art in the 1980s, “Around 1984: A Look at Art in the Eighties” (2000), and solo exhibitions of artists including Georges Adéagbo and Carla Accardi.

**Chus Martínez, Head of Department and Member of Core Agent**

dOCUMENTA (13) head of department, core agent, curator, writer

Chus Martínez was Chief Curator at MACBA, Barcelona (2008–10), Director of the Frankfurter Kunstverein (2005–08), and Director of Sala Rekalde, Bilbao (2001–05). She lectures regularly and has written numerous catalog texts and critical essays.

## Core Agent Group

### Ayreen Anastas

DOCUMENTA (13) agent, artist, researcher

I am not as much as I would like, as far as I could, if I was not myself one. If I were one, for sure I would, and then something afterward will most likely happen. Thinking about it makes me feel the same, and why then should I write it. Thinking that repeating in language and a biography is something to avoid, habitually when and especially. Avoidance is a mode of silence. The space is shrinking je ne sais quoi no entries found yet still hoping and feeling she felt like she was giving a wide berth.

### Rene Gabri

DOCUMENTA (13) agent, artist, researcher

How much should he write to fulfill the task to fill in the blanks. I am a bit of a character a letter, a figure, a symbol, a sign, a mark, a line. How long? How long will it take for the world to know that ecology has more than seven characters, that economy is not wealth, in terms of production and consumption of goods and services. A possibility of something happening: join forces, combine, band together, ally, cooperate, collaborate, work together, pull together, team up, hitch up, hook up, twin.

### Marta Kuzma

DOCUMENTA (13) agent, curator

Since 2005, Marta Kuzma has been Director of the Office for Contemporary Art Norway (OCA), where she has curated numerous academic platforms and exhibitions, including “Whatever Happened to Sex in Scandinavia?” Kuzma is a visiting professor at the Faculty of Arts and Design, Iuav University of Venice, and a member of the editorial board of *Afterall*. She co-curated Manifesta 5 (2004) in San Sebastián, Spain.

### Raimundas Malašauskas

DOCUMENTA (13) agent, artist, curator, writer

Raimundas Malašauskas, born in Vilnius, has been a curator at CAC, Vilnius, a visiting curator at California College of the Arts, San Francisco, and, until recently, a curator at large of Artists Space, New York. Exhibitions he has curated include “Into the Belly of a Dove,” Museo Tamayo, Mexico City (2010), and “Repetition Island,” Centre Pompidou, Paris (2010). His recent projects “Hypnotic Show” and “Clifford Irving Show” are ongoing.

### Kitty Scott

DOCUMENTA (13) agent, curator

Kitty Scott is Director of Visual Arts at The Banff Centre, Alberta, and a visiting lecturer at the California College of the Arts, San Francisco. Previously she was Chief Curator at the Serpentine Gallery, London, and Curator of Contemporary Art at the National Gallery of Canada, Ottawa. She has written on contemporary art in journals such as *Parachute*, *Parkett*, and *Canadian Art* and has contributed to numerous publications.

### Andrea Viliani

DOCUMENTA (13) agent, curator

Andrea Viliani was the Director of the Fondazione Galleria Civica—Centro di Ricerca sulla Contemporaneità de Trento from 2009 to 2012. From 2005 to 2009 he was Curator at the MAMbo—Museo d’Arte Moderna di Bologna and from 2001 to 2005 Assistant Curator at the Castello di Rivoli, Turin. Viliani, who was among the sixty “players” of the 2007 Biennale de Lyon, also writes for *FROG*, *Mousse*, and *Kaleidoscope*.

## Agents

### Leeza Ahmady

dOCUMENTA (13) agent, curator

Leeza Ahmady, born in Afghanistan, is an independent art curator and educator based in New York. She has traveled widely, researching and presenting the largely unknown artists of Central Asia in international art forums such as the Biennale di Venezia, the Istanbul Biennial, and Asia Art Archive, Hong Kong. Ahmady directs New York's Asian Contemporary Art Week, a biannual series of exhibitions and public programs at leading museums and galleries.

### Tue Greenfort

dOCUMENTA (13) agent, artist

Tue Greenfort was born in 1973 in Holbæk, Denmark, and lives in Denmark and Germany. Since studying at the Städelschule, Frankfurt/Main, and at the Funen Art Academy, Odense, he has had solo exhibitions at the South London Gallery (2011), the Kunstverein Braunschweig (2008), the Wiener Secession, Vienna (2007), and Witte de With, Rotterdam (2006). He has participated in Skulptur Projekte Münster (2007) and in the exhibition "Made in Germany," Sprengel Museum, Hanover (2007).

### Sofía Hernández Chong Cuy

dOCUMENTA (13) agent, curator, writer

Sofía Hernández Chong Cuy, born in Mexicali, Mexico, lives in New York and is the Curator of Contemporary Art at Colección Patricia Phelps de Cisneros. Exhibitions she has curated independently include "Autopsia de lo invisible" at MALBA, Buenos Aires, and "Archaeology of Longing" at the Kadist Art Foundation, Paris. Her writing on art and culture is published regularly, including on her blog, and she develops the editorial project Murmur.

### Sunjung Kim

dOCUMENTA (13) agent, curator

Sunjung Kim is a Seoul-based curator and Professor at the Korea National University of Arts. Since the 1990s, she has played a pivotal role in linking Korean contemporary art and the international art world. Kim was the commissioner of the Korean Pavilion at the Biennale di Venezia in 2005. She is one of the six Co-Artistic Directors of the Gwangju Biennale 2012.

### Adam Kleinman

dOCUMENTA (13) agent, curator, writer

Born in New York City in 1978, Adam Kleinman is dOCUMENTA (13) Agent for Public Programming. He was Curator at Lower Manhattan Cultural Council, where he created the interpretative humanities program "Access Restricted." Kleinman curated the exhibitions "Avenue of the Americas" (2010) and "Points & Lines" (2009) and contributes to exhibition catalogs and magazines including *Agenda*, *Artforum*, *e-flux journal*, *Frieze*, and *Mousse*.

### Koyo Kouoh

dOCUMENTA (13) agent, curator

Koyo Kouoh, born in Cameroon, educated in Switzerland and France, lives and works in Dakar and is the Founding Artistic Director of RAW MATERIAL COMPANY, a center for art, knowledge, and society. Specializing in photography, video, and art in public space, Kouoh has curated numerous exhibitions internationally and written on contemporary African art.

### Joasia Krysa

dOCUMENTA (13) agent, curator

Joasia Krysa is Founding Director of KURATOR and Visiting Associate Professor (Reader) in Art and Technology at Plymouth University, U.K. She was curator at the WRO Media Art Biennale and art director at Polish Television. She is editor of the DATA browser series and author of *Curating Immateriality* (2006). Krysa regularly lectures, curates internationally, and writes about digital culture, contemporary art, and technology.

### Lívía Páldi

dOCUMENTA (13) agent, curator

Born in Budapest, Lívía Páldi is Director of BAC—Baltic Art Center, Visby, Sweden, and was Chief Curator at the Múcsarnok/Kunsthalle Budapest (2007–11). She is currently a doctoral candidate at the Institute for Art Theory and Media Studies at Eötvös Loránd University, Budapest. Páldi has curated numerous exhibitions, has edited several exhibition catalogs, and was a contributing editor of *East Art Map* magazine and book (2006).

**Hetti Perkins**

dOCUMENTA (13) agent, curator

Hetti Perkins is a member of the Eastern Arrernte and Kalkadoon Aboriginal communities. Currently, she is artist-in-residence at the Bangarra Dance Theatre Australia. Until recently, she was the senior curator of Aboriginal and Torres Strait Islander art at the Art Gallery of New South Wales in Sydney, and she has worked with Indigenous visual art for more than twenty years. In 2010, Perkins wrote and presented the national three-part documentary series *art + soul* for ABC television.

**Sarah Rifky**

dOCUMENTA (13) agent, curator

Sarah Rifky lives, writes, talks, curates, and teaches in Cairo and elsewhere. She has been curator of the Townhouse Gallery of Contemporary Art since 2009 and taught at the American University in Cairo and MASS Alexandria. Her projects include “Invisible Publics,” Cairo (2010), and “The Bergen Accords,” Bergen (2011). Rifky is Founding Director of CIRCA (Cairo International Resource Center for Art).

**Eva Scharrer**

dOCUMENTA (13) agent, curator, writer, art historian

Eva Scharrer, currently based in Kassel, has been working as Curatorial Researcher and writer for dOCUMENTA (13) since April 2009. In 2007, she was co-curator of the Sharjah Biennial 8, and as a freelance curator, she has worked on exhibitions in Germany and Switzerland. Scharrer is a regular contributor to contemporary art journals such as *Artforum*, *Modern Painters*, *Kunst-Bulletin*, *Spike Art*, *C Magazine*, and *Texte zur Kunst*.

**Nicola Setari**

dOCUMENTA (13) agent, philosopher

Nicola Setari, born in 1978 in Brussels, is co-editor of dOCUMENTA (13)'s *The Logbook* and editor of the exhibition's digital tool for mobile devices, dMAPS. He lectures in Visual Anthropology at the New Academy for Fine Arts and at the IULM University in Milan, and is Secretary General of Dena Foundation for Contemporary Art in Paris. Between 2006 and 2009, he was Editor in Chief of the cross-disciplinary art magazine *Janus*.

## Honorary Advisory Committee

### Mario Bellatin

dOCUMENTA (13) advisor, writer

Born in Mexico City in 1960 and raised in Peru, writer Mario Bellatin studied screen writing in Cuba before returning to Mexico in 1995. His recent novels include *Chinese Dames* (2006 [1995]), *Lessons for a Dead Hare* (2005), *Hero Dogs* (2003), *Jacob the Mutant* (2002), *Shiki Nagaoka: A Fictional Nose* (2001), and *Sechuan's House of Human Pain* (2001). In 2008, he received the Mexican National Award for *The Great Glasswork* (2007).

### Iwona Blazwick

dOCUMENTA (13) advisor, curator

Iwona Blazwick is Director of the Whitechapel Gallery in London, leading its expansion and reopening in 2009. As Head of Exhibitions and Displays at Tate Modern, London, Director of Exhibitions at London's ICA, and an independent curator in Europe and Japan, she has organized and commissioned numerous exhibitions. Blazwick has published extensively, and is series editor of the *Whitechapel/MIT Documents of Contemporary Art*.

### Ali Brivanlou

dOCUMENTA (13) advisor, biologist

Ali Brivanlou heads the Laboratory of Molecular Embryology at the Rockefeller University in New York. Much of his research focuses on the molecular events and cellular interactions that regulate the emergence of key structures in the early embryo. Brivanlou has received numerous honors including a Presidential Early Career Award for Scientists (1996), the U.S. government's most prestigious honor for young investigators.

### Donna Haraway

dOCUMENTA (13) advisor, science studies and cultural theorist

Donna Haraway is Professor Emerita in the History of Consciousness Department at the University of California, Santa Cruz, where she taught Feminist Theory, Science Studies, and Animal Studies. Her recent publications include *When Species Meet* (2008), *Crystals, Fabrics, and Fields: Metaphors That Shape Embryos* (2004 [1976]), and *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (2003).

### Salah M. Hassan

dOCUMENTA (13) advisor, art historian, cultural theorist

Salah M. Hassan is Goldwin Smith Professor and Director of the Institute for Comparative Modernities and Professor of African and African Diaspora art history at Cornell University, Ithaca, New York. Hassan has curated numerous exhibitions and authored several books including *Darfur and the Crisis of Governance in Sudan* (2009) and *Diaspora, Memory, Place* (2008).

### Pierre Huyghe

dOCUMENTA (13) advisor, artist

Pierre Huyghe, born in Paris, was educated at the École Nationale Supérieure des Arts Décoratifs. He has had solo exhibitions at the Museo Reina Sofía, Madrid (2010), Tate Modern, London (2006), the Castello di Rivoli, Turin (2004), the Guggenheim Museum, New York (2003), and the Centre Pompidou, Paris (2000). He has participated in the Biennale of Sydney (2008), the Whitney Biennial (2006), the Biennale di Venezia (2001), and Documenta 11 (2002).

### Michael Petzet

dOCUMENTA (13) advisor, conservationist

Prof. Dr. Michael Petzet, born in 1933, has been President of the German National Committee of ICOMOS since 1989 and was President of ICOMOS International.

For 25 years he was Conservator General and directed the Bavarian State Conservation Office, and before that the Lenbachhaus, Munich. He has published numerous books and articles on the theory and practice of conservation and on French architecture of the seventeenth and eighteenth centuries.

### Alexander Tarakhovsky

dOCUMENTA (13) advisor, geneticist

Alexander (Sasha) Tarakhovsky was born in 1955 in Chernivtsi, Ukraine, formerly part of the U.S.S.R. He graduated from medical school and started a professional career as a scientist at the Institute for Cancer Research, an affiliate of the Ukrainian Academy of Science.

He was Professor at the Institute for Genetics at the University of Cologne and is now Professor and laboratory head at the Rockefeller University in New York.

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### **Michael Taussig**

dOCUMENTA (13) advisor, anthropologist

Michael Taussig is a medical doctor from Sydney who has been teaching cultural anthropology at Columbia University in New York since 1993 and been writing about writing, violence, terror, the abolition of slavery, shamanism, mimesis and alterity, color, iconoclasm, Bataille, and Walter Benjamin's grave. His books include *What Color Is the Sacred?* (2009), *Law in a Lawless Land* (2003), and *The Magic of the State* (1997).

### **Jane Taylor**

dOCUMENTA (13) advisor, cultural theorist, writer

Jane Taylor is Visiting Professor at the University of Chicago and Mellon Senior Research Advisor at the University of the Western Cape. She is also Company Dramaturg with Handspring Puppet Company and has curated numerous exhibitions. Her publications include the novels *Transplant Men* (2009) and *Of Wild Dogs* (2005), the libretto *The Confessions of Zeno* (2001), and the script for the play *Ubu and the Truth Commission* (1997).

### **Anton Zeilinger**

dOCUMENTA (13) advisor, physicist

Anton Zeilinger, born in 1945, is Professor of Physics at the University of Vienna and Director of the Institute for Quantum Optics and Quantum Information of the Austrian Academy of Sciences.