**PARKING LOT**

**Parking LOT Majelis Akbar 6 - 9 September 2021**

**Write down your issues - questions - topics that need attention/that you want to discuss, but cannot be discussed today. They will be taken to other days or next meetings. If possible please add your name, but not necessarily.**

**Monday 06.09.2021**

**QUESTION: How to access ruru haus? Is there a way to access mechanisms, propose, use? How to manage conflict? Dissidence? Is it a place to host radical or marginal communities? What are the limits of openness? Within institutions, is there a possibility to go beyond representation of sociability? How to make an institution a common (a lumbung)? Is the institution also a police?**

* to access ruruHaus is easy as long as (physically) in Kassel. Or if there’s some introduction that needed beforehand about accessing ruruHaus, we exercise it via ruruhaus.de and/or could put me in direct message via +4915118010054 just to share some of us elaboration about how ruruHaus being working so far since last July 2020.
* So far ruruHaus also its own assembly (Majlis) and quite intensive meeting (sometime only if needed) for addressing request(s) from others, we share and talks together within us whose works in ruruHaus and sometimes involving other Kassel ecosystem as part of our network of friends, collectives etc in Kassel.
* We work based on our necessity to build up processes hand-to-hand with what already happened within the Kassel ecosystem (including Documenta und Museum Friedericianum gGmbH…) and within all lumbung interlocal members and any other artist(s) related. As a small scale of generating this living room also as part of a laboratory in ruruHaus.
* Conflict should be a natural gesture in this way of generating working together. It’s part of how we would like to embrace it.
* ruruHaus as space are not mean to change or radically change anything, we should accompany and fulfill each other's needs in the necessity of building up sense of contributing and distributing of knowledge, experience, learning and listening to each others, enhancing and extending our related practices (artistic etc…) and perhaps innovate some accessibility.
* ruruHaus a structure doesn’t mean to be as a project or aiming only toward documenta15. This way we create a platform together with the Kassel ecosystem, although the fund comes from gGmbH but we are interdependent as part of working together with the Kassel ecosystem.

**SUGGESTION:** I think it would be great to have a general majelis for the mini-majelises, there is a lot to discuss about the process and the potential ideas etc.

**QUESTION:** Is there intra-majelis discussion on coordinated common pot? Or perhaps a working group on question of economy and labour - to expand the work already undertaken by A-Team?

**SUGGESTION:** Perhaps it can also useful to have a kind of majelis economy working group? Especially as some majelis are already quite far along. Whereas others have just started.

**QUESTION:**

From today’s session (06.09) it came clear to me the long-term strategy that ruru is offering to all of us to create a sustainable network amongst us, and I applaud it. I think to create such a network can be quite a powerful statement in such a visible event as documenta. Now, I can see this strategy working beautifully internally, amongst participants, and locally, by engaging with some people at the local community in Kassel before and after the 100 days.

But I would also like to know which strategies are in place for engaging the international audience that usually attends such an event for a couple of days because that is everything that they can afford, and that expect an exhibition. How does everyone see the relation between these two aspects of documenta 15?

(claudia from La Intermundial Holobiente)

**SHARED RESOURCES FROM THE CHAT:**

Music shared:

Prosper—12 the band: <https://www.youtube.com/watch?v=mDvU1SUEXFI&t=45s>

Bass Man—Shadow: https://www.youtube.com/watch?v=Vng3QVblxxY

<https://zocalopoets.com/2013/08/31/classic-kaiso-bass-man-by-the-mighty-shadow/>

Mini majlis groups info: <https://docs.google.com/document/d/16ldJjKUQRnvMOqw99HYnrk-eVzE6EILKc-y0t3a6P5A/edit>

Introduction to lumbung structure: <https://docs.google.com/document/d/1JA3sTIZ_zdnzsk6nDcin99e1Z0n5N6ElhoTm4jtD5pU/edit>

Economy Working group map: <https://miro.com/app/board/o9J_ly3kZ0s=/>

ATeam discussion on the economy structure: <https://docs.google.com/document/d/1CZSLfzrkWGOgOQtEYnCiPh0hyK8WCEGy/edit>

Model of shared cultural workers labor and salary rates: <https://drive.google.com/file/d/1agl-jrHNCiTlMd2iz00jAWIp8i186S8C/view> and <https://www.instagram.com/p/CSh_d_3AUsj/>

**Tuesday 07.09.2021**

**SHARED RESOURCES FROM THE CHAT:**

ruruHaus documenta fifteen: <https://ruruhaus.de>

Previous ruru huis during SONSBEEK’16: <http://ruruhuis.nl/>

Gudskul’s piece on nongkrong on Asia Art Archive’s online journal: ​​<https://aaa.org.hk/en/ideas/ideas/gudskul-art-collective-learning-while-nongkrong-nongkrong-while-learning>

Lumbung[dot]space majelis akbar harvest (including zoom recordings of each day in the various languages + all break out rooms (only in the language of the speakers)) <https://cloud.lumbung.space/s/P4GjRLBr3CP8JXw>

Music shared by Ameng → Nasida Ria Pantun Gembira: <https://www.youtube.com/watch?v=5LnPQUC5cK8> and <https://open.spotify.com/track/4pc0kcL4CszTr1aaa7tFyo?si=fbf1b30a01d64efb&nd=1> and another song <https://www.youtube.com/watch?v=RVlkGn2h32Q>

About Cinema Caravan <http://cinema-caravan.com/> and <https://www.youtube.com/c/CINEMACARAVANTV>

Collectives based at ruruHaus:

Kmmn practice: <http://kmmn-practice.net/> and <https://documenta-fifteen.de/en/news/visual-identity-introduction-of-kmmn_practice-from-kassel/> and <https://www.instagram.com/kmmn_practice/?hl=en>

Randfilm: [www.randfilm.de](http://www.randfilm.de) and <https://www.instagram.com/randfilmks/>

Filmshop Kassel: <https://www.instagram.com/aelteste_videothek_der_welt/?hl=en> and <https://de-de.facebook.com/filmshopkassel/>

Streetbolzer: [www.streetbolzer.com](http://www.streetbolzer.com) and <https://www.instagram.com/streetbolzer/>

**Wednesday 08.09.2021**

***Link to the chat thread with Tania from INSTAR is*** [***HERE***](https://pad.riseup.net/p/whereistheart)***. Below is a compilation of the conversation less verbatim***

**Tania’s question 1** - **What are the ethics of our projects? And how do we translate this into our aesthetics / Est-etica. What is the element in your project that you would never negotiate in order to make the work and present it to others who don’t believe in it. How can we make legitimate the practice that we do, to People that don't believe what we do?**

**Replies**

Challenging and questioning the very thing that has been called ethics is what I think is the responsibility of ethics

Ethics and aesthetics should not be seen apart. There is no translation between one and another. They come from the same process.

interesting! why Calling what we do is still "art"? is it a strategic?

another thing is the "ethic" itself...it's also a product of western metaphysics… there are other conceptions of way of dwelling the world not based on "ethics" (as a system of values of evaluations)

Challenging and questioning the very thing that has been called ethics is what I think is the responsibility of ethics

Also agree with Farid, post human perspective solves the problem

Could those critics also happen to be the same people who profit off of the art market? 🙃 We should discuss the ethics and aesthetics of profiting as well

We legitimize our practice by questioning legitimated institutions in our society today.

How can we legitimize our practice? Not with the CEOs, but with those who vote for Milei (candidate of the insane right in Argentina 2021)

I guess, it is important to revisit art-history and understand how individual often masculine practices have been legitimated, and thus algon with an economic system have taken the space it still has today. but collective and generally more female practices have always existed. In recent times collective practices have taken more space becasue it becomes obvious that the economic system

Podemos poner un espejo frente a les ceitiques y que se critiquen entre elles o a sí mismes?

Est-ética

Nuestras prácticas artísticas hacen parte de procesos organizativos, movimientos sociales o ejercicios de vida arraigados terrritorialmente, en la medida que pueda hacerse evidente su importancia / entrelazamiento con procesos políticos terrritoriales pueden comprenderse en su contexto

Por qué queremos conquistar a quienes ya decidieron que lo que hacemos no corresponde a la matriz en la que se mueven?

I guess, it is important to revisit art-history and understand how individual often masculine practices have been legitimated, and thus algon with a economic system have taken the space it still has today. but collective and generally more female practices have always existed. In recent times collective practices have taken more space becasue it becomes obvious that the economic system

"Critics" are not a homogenuous bloc..There are critics also who were the ones who began to point the eurocentrism in art

We legitimate our practice by practice by questioning legitimated institutions in our society today.

We legitimate our practice by practice by questioning legitimated institutions in our society today.

As an answer to the question „Where is art?”– a quote always comes to my mind by Hungarian wrtier/poet/humorist Frigyes Karinthy (<https://en.wikipedia.org/wiki/Frigyes_Karinthy> ) in a poem from the 1911 (!)

“…everything must stop:

Art should have no limits -

No beat, no line, no colour.

In other words, art is what you think it is,

And if he thinks nothing, that's art too -

And if he only feels something, that's art too

And if not for you, then for me.

And if it's not art to you

Dear Ernő: then it's not art -

It is not important whether it is art

Or not; - it is not the important thing.

And if it is not art: it is not,

But then it is not art -

For what is important is that people pay attention

and have fun.”

By the time he was also the one to come up with the concept of six degrees of separation.

<https://en.wikipedia.org/wiki/Six_degrees_of_separation>

understanding each other's practices is like understanding each other's language, because art is tacit knowledge all around

Maybe also seeing other word…term? What is art in different language? :)

**Tanias question 2> What is the specific language of your project?**

Maybe also seeing other word…term? What is art in different language? :)

understanding each other's practices is like understanding each other's language, because art is tacit knowledge all around

**Tanias question 3> How can we translate our lived experience into another environment without exoticising ourselves and our work? How can we make people commit? How can the audience relate to our projects not in a superficial way? To make the audience understand that they will always not understand, that there is something that is missing in this translation of lived experience and its international reception**

**Replies**

Is an exhibition experience a non-life experience?

how can you break the distance between the viewer and your project?

Then what happens if what we do wants , insted of being thrwoned into Art, should stay outside that space of representation=?

What is the relation between how individual practices have taken space along with the reinforcement of a very individualistic and exploitative economic system? What are the collective practices that have always existed but were not considered valid?

igual creo que un poco de leña trajo para el fuego, asi deserodenado que es un poco lo que se puede

**Music shared**

Shared by Attaher / Festival sur le Niger> Samba Touré - Anw ba fô <https://www.youtube.com/watch?v=ejo2RPPAsb0>

Shared by Attaher / Festival sur le Niger> Samba Touré - Gafoure <https://www.youtube.com/watch?v=xblRqj7NAMc>

Lumbung Playlist on Soundcloud <https://open.spotify.com/playlist/0UhLK6p2B3KjCIcnxeUY2t?si=e02dea4eef7c4c6d&nd=1>

Radio Rasclat is a non-profit community radio station based in Kassel.

<https://radio-rasclat.com/>

**in-ruruHouse printing**

When will the printing shop be available to start working?

Reza

Yes as part of exercising laboratory for collective printmaking and generate access to one’s (mostly in Kassel) which had already equipment and program to shares and also if possible to bring their surplus materials in ruruHaus

Also to think about more into sustainable and environmental-friendly materials too

So far being activated by two of collectives in Kassel; The Rapid Publisher and Janosch Freitag

First time we had showcase on last Saturday during Kassel museum week for 8 hours staright of collective zine making

**Jazael**

did you make zines we may check?

**caro**

If we make the plates can we proint money? Sí hacemos las placas ¿podemos imprimir bishetes? Son a dos colores los bishetes?

**Reza**

We had equipment on Riso machine, photocopy machine, office printing and silk screen machine

**Jumana**

What about distribution? Is it a collective process as well?

**Reza**

We could think more into suitable distribution

**Fred**

We are working on making a lumbung of independent publishers and printers that can meet and form in a majelis during the 100 days next year and

**For now, we are planning to have the majelis of publishers second weekend of July 2022**

**Thursday 09.09.2021**

**Music shared:**

From Fayrouz / QoF: [**https://www.youtube.com/watch?v=QiNP7trKjQs&ab\_channel=shahdyaseen28**](https://www.youtube.com/watch?v=QiNP7trKjQs&ab_channel=shahdyaseen28)

From Shaunak / Party Office:

Arivu: [**https://www.youtube.com/watch?v=eYq7WapuDLU&feature=youtu.be**](https://www.youtube.com/watch?v=eYq7WapuDLU&feature=youtu.be)

Kabir Kala Manch / Sheetal Saathe -[**https://www.youtube.com/watch?v=2hi3ZwbF1wM**](https://www.youtube.com/watch?v=2hi3ZwbF1wM)

[**https://www.youtube.com/watch?v=0V\_y-PtFoWo**](https://www.youtube.com/watch?v=0V_y-PtFoWo)

**Links shared:**

[**https://scroll.in/article/948345/the-art-of-resistance-kabir-kala-manch-gives-us-a-timeless-song-of-defiance-in-times-of-fascism**](https://scroll.in/article/948345/the-art-of-resistance-kabir-kala-manch-gives-us-a-timeless-song-of-defiance-in-times-of-fascism)

**100 days in Kassel**

How to mediate the “slow burning process” to the visitors for them to experience it in a short time such as 2 days

How to mediate the slowing down and taking time?

“Polyphony” could be a key word to communicate what will be going on.

sound can provide good models of relations

It is also a issue of different times spans some immediate some slow like a background music some like a humming

ruruHaus try to have more jamming session with Kassel ecosystem and us internally.

**Reza:**

Many things that we find here via our building trust and relationship with Kassel ecosystem; aside of potential from Kassel collectives, group, individual and singular individuals. With ruruHaus we are also mapping other potential within space, area, site in Kassel even for them to generate access together with later d15 participants and after d15, they could keep on using and activating.

When ruruHaus start to have our first transmission back in July 2020, we start to resonate with Kassel University student, which in somehow it’s gives us different vibration towards some of friends in Kassel ecosystem as we called it, and after several intense conversations with them Kassel friends all rhythm quite resonance. All potential gives us spirits of listening and learning with them together to address most of subjects that also important to us practices and process. and ruruHaus try to have more jamming session with Kassel ecosystem and us internally.

**Sari on education programme:**

Traditionally the education educates people in the arts, or just explaining the artworks. So it has a specific role traditionally. But now, since we are facing this concept of lumbung like this, it is dissolving things into each other. So art is not different from life, and education is not different from the arts, and producing the arts is also education, or these kinds of things, so we are facing a new situation. And so it came up with this idea to to bring people together, there are busy in teaching arts and the arts education universities and schools, and creating a platform to exchange these kind of ideas in terms of the new role of education and how we can learn from each local to rethink education.

**Kiosxgallery working group question to everyone:** if anyone has recommendations of cooperative galleries for learning sessions please let us know.

**Publications wishing pot for all lumbung members and artists to feed into with their printing/ publications ideas/ plans:** <https://cloud.lumbung.space/apps/files/?dir=/02_Collective%20Governance/04_Lumbung%20Working%20Groups/publications&fileid=37610>

**Claudia on mobile units**

Hi! I can see some of us are imagining a vehicle travelling around Kassel. Would it be possible to do a small-mini-tiny majelis about mobile units, and see if we share functions and therefore could share vehicles?