

Fraser, David



COLLECTIVE



FAQs (The If aaaa questions)

If some members are not joining the mini majelis can they pull out along with their 20,000 euro?

If the mini majelis decides collectively to divide the budget equally to all the members of the mini majelis to go into their own projects or ecosystems - then that is valid and their decision. If an artist wants to withdraw from the mini majelis, they can of course but they let go of their governance of the common pot, unless the mini majelis decides otherwise.

What are the main restrictions we have to respect?

That the use of the common budget is translated/or has representation/ can be presented in the exhibition in an artistic form. And that the reserved budget is spent by September 2022.

Should each collective come with its proposal or we need one proposal for the group?

What 's the deadline?

You can decide this together; whether you all agree on one proposal or you agree that you each have a different proposal and divide the budget. The deadline for the draft proposal is December 2021.

For example, Scenario #1: Can one individual from the mini majelis use their share of the CP to do a collaborative project with someone (individual or collective) from their own local ecosystem, and not someone that has been invited to D15?

The group in the mini majelis can decide this - to collectively make a decision that some or all members can "do a collaborative project with someone (individual or collective) from their own local ecosystem" . As long as it is within lumbung values, within the timeline and can be presented in some form within the 100 days.

Example Scenario #2: The mini Majelis makes a unanimous decision that taking an active/inactive role in the mini Majelis is in itself a labour on its own, and as a result, the CP shares are allocated as mini majelis "seed money" to all mini majelis members.

If the basic idea of the collective pot is sustainability; does your scenario #2 strategies accomplish that? Does it Maintain/contribute to your long term sustainability? How would you distribute the common budget? basic income?/ need? The second question would be can you translate this into an art project in the exhibition/ public program? It is also a question about labor; who's labor is harvested and for whom? Or does it have to do with the general precariousness of our work in art?

- How is the collective pot administered? Do we need to make a budget and run it by the production department the same way we have to do with our individual production budgets?

Yes. First you need to send a proposal to the artistic team. If you need support in drafting the proposal and budget please ask. Then the proposal will be discussed with the production team.

- Does every member of the mini majelis need to agree on the spendings of each mini majelis member? I.e. if a member wants to use 'their' 20.000 on an individual project, do the others have to be in accordance? If so, how does this accordance need to be formalised?

This is up to the group. The 20.000 euro is not the individual artists' budget, as it is already in the collective pot. Meaning if the group in the mini majelis decides that the member can use part of the budget on an individual project then they are able to. One way which the Lumbung Interlokal has agreed on is to present the project to the group, then attempt to reach consensus, but if some members are not convinced, they meet alone with each other and resolve. Your group could come up with a protocol if needed, or simply agree to trust each other and that if some members need to do it, it will be based on lumbung values...

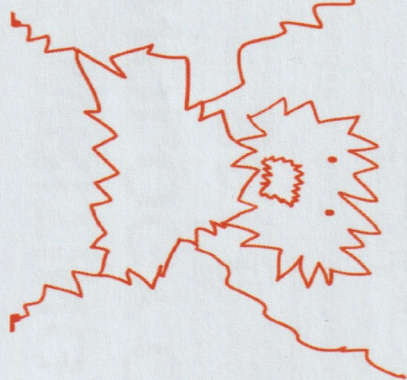
Would it be possible for the mini majelisis to rearrange themselves, or members of one mini majelis switch into another group?

This should be possible if there is agreement around it. One way could be that they can also take from their collective pot if they want it for a collaboration with minimally one other artist and it fits into the lumbung values.

What if our mini majelis does not want or need the money in the collective pot of resources?

Then the budget goes to the overall collective pot. The other mini majelises will be informed; if they need more they can agree on a way to reach into it, if it is not used then it goes towards everyone's travel and stay for a final majelis akbar in September 2022.

The Panic Monster



- The limits
- running it before september 22
- CONstrain BY 22
DEADLINE
- more about 2y-5y timeframe
- DIFFERENT
AND SHARED
URGENCY/NECESSITY
- assisting other initiatives
 - TO MAKE WORK TO SECURE
AND GO TO POT
 - 50% to support artist in the region
 - bring artist to bring experience
documenta from the regions

BEGN MEETING SINCE SPRING

2x a month

MOST USEFUL WAYS OF USING THE MONEY

ALSO POLITICALLY

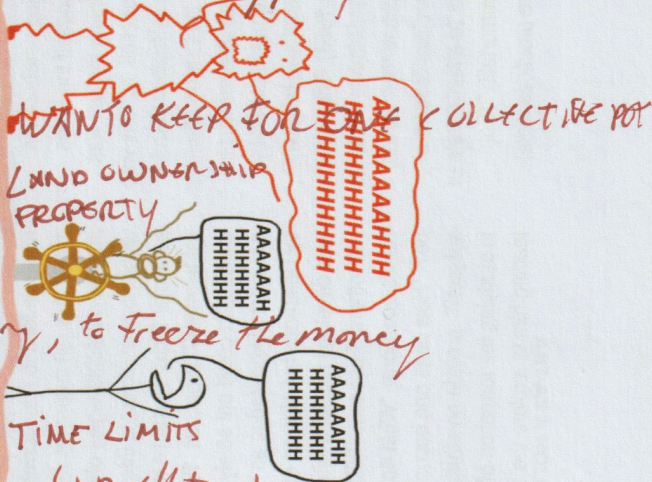
RE-DISTRIBUTION OF MONEY
IN PROJECT INVOLVED OR NOT

models becoming grant funder?
problematic position

DON'T WANT TO BE IN THAT POSITION

72

one collective needs the money for
travel & shipping



MAKE A PROTOTYPE
AND SEND TO THE
GGM BH TO START

↳ Build trust
relationship
↳ stressful
↳ gain time by freezing money

AGRAW: A BRIEF INTRODUCTION

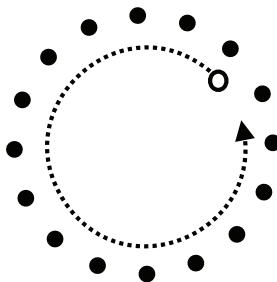
Agraw (also called Lgour, Lgwira, Tajmaat, Jmaa or Aqwir depending on the region), is the ancestral assembly by which many Amazigh (Berber) tribes democratically governed and managed themselves outside the sultan/central state's control in regions historically known as "Bled Siba" or "lands of anarchy." The means by which Igrawen (plural for Agraw) were run varied greatly across regions and time. Sometimes Agraw is a representative system, others a direct democracy, sometimes electoral, and others by consensus.

Amongst the Ait Atta tribe in the southeast of Morocco, Agraw entails a confederate system in which different villages choose a delegate to attend the tribal Agraw, then from the tribal Agraw to an inter-tribal or confederal Agraw. Delegates are never allowed to take decisions in the stead of the Agraw, but only report to the various levels of Igrawen which collectively take decisions by consensus from the bottom-up. Delegates rotate every year, described as a "black year" for the family whose member is a delegate because it means they will have one less helping hand during harvests or transhumance. Indeed, being a delegate was seen as a form of responsibility rather than a form of power.

THE AGRAW PROCESS

In the commune of Imider, Agraw takes the physical form of a circle, denoting equality of power amongst the individuals which form the collective. The places in which the individuals sit are rocks, placed in a circular format or just on the ground. The seats have no order and do not signify any form of rank or status. People sit spontaneously based on whoever comes first, taking the most comfortable rocks to sit on or the best-shaded area from the sun.

Once everyone is present, the moderator, collectively appointed in the previous Agraw introduces the agenda, also collectively decided-upon in the previous meeting. Once the moderator introduces the first point they/she/he begin to walk around the circle.



Whoever wants to speak must stop the moderator as they pass by. Once they finish speaking the moderator continues to walk around the circle until the next person stops them. This goes on until they have completed the circle. If consensus has been reached by the end of the first round, the moderator announces the next point in the agenda. If not, they will continue to walk around the circle until consensus is reached even if it needs several Agraws over weeks.

ADVANTAGES OF THE AGRAW MODEL

Agraw's circular dimension gives time for people to think about if they have something to say, what they want to say, and if they want to say it. It ensures more equal speaking time since it more actively gives a "chance" for all individuals to participate. It also prevents the abrupt interventions that can sometimes disturb the "raised-hand" system or the back-and-forth that can take place between two individuals in disagreement, often monopolising a collective dialogue. Instead it leaves time for people to respond until the next turn in the circle, thus using time to help diffuse tensions. More importantly, by allowing different individuals to speak between two parties as they wait for their next turn to speak, Agraw encourages collective mediation of conflicts and builds consensus with every turn of the circle.

HOW CAN ALL OF THIS BE TRANSLATED TO OUR MINI-MAJELIS?

In order to digitally mimic the process described above, our mini-Majelis can be run according to the following mechanisms:

1. Moderators (also Zoom hosts) change for each session, they should not only be different individuals but also represent different collectives to ensure that the same collective is not in charge of moderation for several mini-Majelis in a row.
2. Moderators announce all the points in the agenda at the beginning of the mini-Majelis, then the first point in the agenda in order to open the debate.
2. To open the debate, the moderator can "walk around the circle" by calling out the names of every individual, allowing for several seconds for them to decide if they want to speak or not. It is important to pause after each name, symbolising a firm existence of a time-space for each person's opinions and encouraging expression, even amongst the most timid.
3. The order by which the moderator calls out names should not be fixed. It should be random and differ with each mini-Majelis. Perhaps the "online circle" can be formed in the order in which people enter the Zoom call so that it changes each time.
4. At the end of the mini-Majelis propositions for the agenda for the next one can be made, in addition to whatsapp, e-mail and the excel sheet created by Fadescha for those who could not attend the mini-Majelis.

AGRAW METHOD

amasir method of collective
decision making

- SELECT DIFFERENT MODERATION
every time
sharing the agenda
- PASSING THE WORD

→ how many rounds per subject
Decide together

→ Agraw-en.pdf

→ Sometimes not perfect
not always for everyone
but also a practice of
listening.

GO FROM PERSON TO PERSON

EVERYONE GET THE OPPORTUNITY

TO SPEAK, so also those who speak

slower or not easily or have other ways

still not decide yet
a few possible ways ahead

NOTES

Free Visas
For those
involved in
DIS
Easier than to
put a lot of
Administration
on it

Address issues
↳ travel issues
↳ specific context related contr
LETTER TO ADDRESS
connected to TIMELINES
issues for ex. with land ownership
visa

ACCOMMODATION
100 DAYS KASSEL

↳ taken from production
led by production team
solve differently
maybe IN PARTNERING

↳ is there a sponsor for
motomares

collecting data, experiences
people
on the visa and travel
ISSUES
within Kassel, within
Lümburg artist, curatorial team
and all friends connected

90 days
not
100 days

than neoliberalism wants us to remember them, we must also recognise the extent to which the capitalist dystopia of 21st-century culture is not something that was simply imposed on us – it was built out of our captured desires. 'Almost everything I was afraid of happening over the past 30 years has happened,' Jeremy Gilbert has observed. 'Everything my political mentors warned might happen, since I was a boy growing up on a poor council estate (that's a housing project, if you're American) in the North of England in the early 80s, or a high-school student reading denunciations of Thatcherism in the left press a few years later, has turned out just as badly as they said it would. And yet I don't wish I was living 40 years ago: he point seems to be: this is the world we were all afraid of; but it's also sort of the world we wanted.' (Jeremy Gilbert, 'Moving on from the Market Society: Culture (and Cultural Studies) in a Post-Democratic Age', <http://www.opendemocracy.net/ourkingdom/jeremy-gilbert/moving-on-from-market-society-culture-and-cultural-studies-in-post-democracy>) But we shouldn't have to choose between, say, the internet and social security. One way of thinking about hauntology is that its lost futures do not force such false choices; instead, what haunts is the spectre of a world in which all the mantras of communicative technology could be combined with a sense of solidarity much stronger than anything social democracy could muster. Popular modernism was by no means a completed

re think collective resources

minimalism = sharing resources, knowledge, network, ...

IMAGINE, BUILD LIVE BEYOND

↳ without covid it would be build more naturally

ing-class inventiveness in a way that is now scarcely imaginable to us, but this was also a time when casual racism, sexism and homophobia were routine features of the mainstream. Needless to say, the struggles against racism and (hetero)sexism have not in the meantime been won, but they have made significant hegemonic advances, even as neoliberalism has corroded the social democratic infrastructure which allowed increased working class participation in cultural production. The articulation of class from race, gender and sexuality has in fact been central to the success of the neoliberal project, making it seem, grotesquely, as if neoliberalism were in some way a precondition of the gains made in anti-racist, anti-sexist and anti-heterosexist struggles.

What is being longed for in hauntology is not a particular period, but the resumption of the processes of democratisation and pluralism for which Gilroy calls. Perhaps it's useful to remind ourselves here that social democracy has only become a resolved reality in retrospect; at the time, it was a compromise formation, which those on the left saw as a temporary bridgehead from which further gains could be won. What should haunt us is not the no longer of actually existing social democracy, but the not yet of the futures that popular modernism trained us to expect, but which never materialised. These spectres – the spectres of lost futures – repress the formal nostalgia of the culture is crucial here, because it is the culture constellated around music (fashion, discourse, cover art) that has been as important as the music itself in conjuring seductively unfamiliar worlds. The destranging of music culture in the 21st century – the ghastly return of industry moguls and boys next door to mainstream pop, the premium put on 'reality' in popular entertainment, the increased tendency of those in music culture to dress and look like digitally and surgically enhanced versions of regular folk; the emphasis placed on gymnastic emoting in singing – has played a major role in conditioning us to accept consumer capitalism's model of ordinariness. Michael Hardt and Antonio Negri are right when they say that the revolutionary take on race, gender and sexuality struggles goes far beyond the demand that different identities be recognised. Ultimately, it is about the dismantling of identity. The 'revolutionary process of the abolition of identity, we should keep in mind, is monstrous, violent, and traumatic. Don't try to save yourself—in fact, your self has, to be sacrificed! This does not mean that liberation casts us into an indifferent sea with no objects of identification, but rather the existing identities will no longer serve as anchors.' (Michael Hardt and Antonio Negri, Commonwealth, Harvard University Press, 2011, p.339) While Hardt and Negri are correct to warn of the traumatic dimensions of this transformation, as they are also aware, it also has its joyful aspects. Throughout

TO LIVE LONGER THEN THE SHOW

↑ together

Collective Pot Question

EKOSISTEM

MAGELIS MEDIUM
(without Lambing interlocks)

Majelis - Assembly

How did the Collective pot started!

↳ came together and govern collectively

CURATOR NOT THE ONLY MEDIATOR

↳ we want to do this for longer than documents

↳ Not only the curator as center of relationship FOR LONG TERM SUSTAINABILITY OF ALL OUR PRACTICES

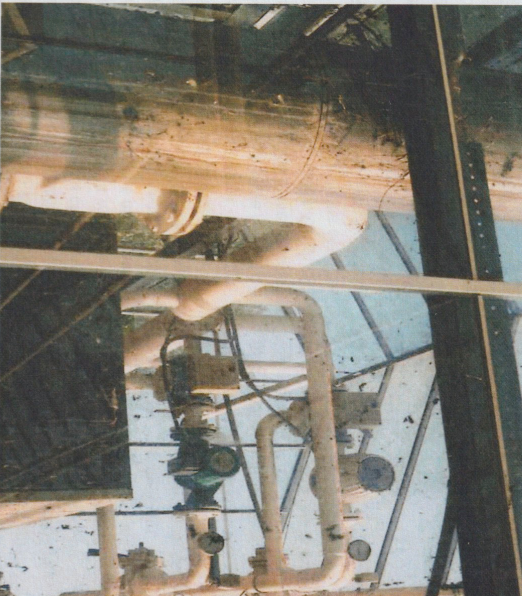
↳ THEREFOR COLLECTIVE POT AND MAGELIS

SHARING DECISION MAKING

↳ By also understanding localities

CENTRALISTIC DESTRUCTIVE form of working

↔ minimajelis



the process, and those who will participate in the past are condemned to have it resold to them forever.

modernism was by no means a completed project, some pristine zenith that needed no further improvement. In the 1970s,

tures - reproach the formal nostalgia of the capitalist realist world. Music culture was central to the projection of the futures

It also has its joyful aspects. Through the 20th century, music culture was that played a major role in preparing

INTEREST

F.1

summary (Batu-m-n-n)

→ Agra

GO FROM A
EVERYONE G
TO SPEAK, S
slower or n

38

attention to something placed within it. Of course, a box isn't a frame, it's a space, and in that sense everything that I've done in this house is an installation within an installation. We're in a private home that houses a collection that had been annotated and dealt with in a scholarly way by Freud, and the house itself today is a collection of objects: even its ordinary furniture has now become museum objects. A box within a vitrine within a room within this institutional space within this house - one is attempting to carve out a space in which something else can happen, to make some kind of intervention. So I've got a situation where I've used a pre-existent vitrine which needed to be remade entirely, shelves, lighting, everything - but in order to look almost exactly as it did before... Embedded in all this I've placed my practice ~~working~~ through objects.

I thought I should say one or two things about one or two of the

- reduce inequalities
- collab, exchange knowledge
- Land ~~territory~~ ^{owning land} union

still not dec
a few possib

39

I started with one called Cowgirl, because that image of the cowgirl has become a sort of logo for my exhibition. The box starts with two cow-creamers, my attraction/repulsion for them. It's important in connection with these objects that I never heard a woman called a 'cow' until I came to England, so this is a box about sexual insult and my reaction to it. The word 'cowgirl' puts the two terms together, and I came across an old photograph of a famous woman outlaw/cowgirl: in the American West all the famous outlaws and criminals posed for their photographs, and Jennie Melcalf was no different. She had herself photographed in her outlaw gear, and she's got a gun, a big pistol. Of course this image was a totally irresistible Freudian pun, and to insert it in the Freud Museum seemed to me at first very witty. On that level I didn't see any more in it. I put it together with the two cow-creamers (we call them creamers in the USA, here they're called milkjugs, I know that, and it's interesting that both terms have

paper you're supposed to spend a year on. And I knew for a paper like that, my normal work flow was not an option. It was way too big a project. So I planned things out, and I decided I kind of had to go something like this

→ LAND HOUSING

redistribute
share with
collectives

generate a large village

coming from this opportunity

THE ARGUMENT
COMMUNITY
EDUCATION

IN TUNE WITH DIS
SUBJECTS

to emerge of how they came together for me and how I think they narrate themselves. The objects within each box were the starting points: the framing of the objects, the finding of the right word or words and the finding of the image, map, text, diagram or whatever, was a way of contextualizing the objects, not to limit their meanings but to open them out to these symbolic links along the themes I've mentioned.

One box that someone asked me about because I apparently misspelled the word that titles it, and I do admit I have a real block about this word - the word is Futurer - there's a box of that title, misspelled Futurer. You would think I would have noticed it, which I didn't until it was pointed out to me. But in a way I am sort of glad that that happened, because all the objects that I have accumulated are things which are very very disturbing to me, and in a way by making this kind of mistake it indicates that the disturbance is quite real and I am not just putting it

02-03
I thought that was the end of everything.

dove in slow motion, and got it in just at the deadline.

(Laughter)

00:18

you get started maybe a little slowly, but you get enough done in the first week that, with some heavier days later on, everything gets done, things stay civil.

00:26

(Laughter)

00:27

And I would want to do that like that. That would be the plan. I would have it all ready to go, but then, actually, the paper would come along, and then I would kind of do this.

00:37

(Laughter)

ISSUES
OF VISAS

HOW MUCH OF
THESE FUNDS
SHOULD BE PAID
BY DOCUMENTA

00:40
And that would happen every single paper.

Those first few months? They came and went, and I couldn't quite do stuff. So we had an awesome new revised plan.

01:22

(Laughter)

01:24

And then --

01:25

(Laughter)

01:27

NOT FROM
COMMON POT

CALL ~~TO~~ LETTER TO
DOCUMENTA

NOT ALL NEED BUT IT
IS CREATING SPACE

But then those middle months actually went by, and I didn't really write words, and so we were here. And then two months

turned into one month, which turned into two weeks. And one day I woke up with

three days until the deadline, still not having written a word, and so I did the only

thing I could: I wrote 90 pages over 72

WHAT DO WE ASK FROM

KASSEL FRIENDS/COLLECTIVES

Need to be careful as well

→ energy for only 100/90 days

or what kind of long term exchange

→ many rent out their space for

→ extra income during Documenta
OR plan own activities

13-41

the effects of procrastination are contained in the short term because the Panic Monster isn't involved. But there's a second kind of procrastination that happens in situations when there is no deadline. So if you wanted to start a career where you're a self-starter — something in the arts, something entrepreneurial — there's no deadlines on those things at all. Because nothing's happening, not until you've gone out and done the hard work to get it momentum, get things going. There's so all kinds of important things outside of your career that don't involve any deadlines, where you're seeing your family or exercising and taking care of your health, working on your relationship or getting out of a relationship that isn't working.

31

Now if the procrastinator's only mechanism for dealing these hard things is the Panic Monster, that's a problem, because in all these non-deadline situations, the Panic Monster doesn't show up. He has nothing to wake up for, so the effects of procrastination, they're not contained; they just extend outward forever. And it's this long-term kind of procrastination that's much less visible and much less talked about than the funnier, short-term deadline-based kind. It's usually offered quietly and privately. And it can be a source of a huge amount of long-term unhappiness, and regrets. And I thought, that's why those people are emailing, and that's why they're in such a bad place. It's not that they're cramming for some project or that long-term procrastination has made them feel like a spectator, at times, in their own lives. The frustration is not that they

12:28 So I read these emails and I had a little bit of an epiphany -- that I don't think non-procrastinators exist. That's right -- I think all of you are procrastinators. Now, you might not all be a mess, like some of us,

12:44
(Laughter)

12:46
and some of you may have a healthy relationship with deadlines, but remember the Monkey's sneakiest trick is when the deadlines aren't there.

12:54 Now, I want to show you one last thing. I call this a Life Calendar. That's one box for every week of a 90-year life. That's not that many boxes, especially since we've already used a bunch of those. So I think we need to all take a long, hard look at that calendar. We need to think about what we're really procrastinating on, because everyone is procrastinating on something in life. We need to stay aware of the Instant Gratification Monkey. That's a job for all of us. And because there's not that many boxes on there, it's a job that should probably start today.

13:36
Well, maybe not today, but ...

13:39
(Laughter)

TRY TO MEET SLOW
FIND A RYTHM FOR
EVERYONE

HOW TO UNLOCK THE ^{we mostly didn't} POT TO MAKE SENSE OF IT

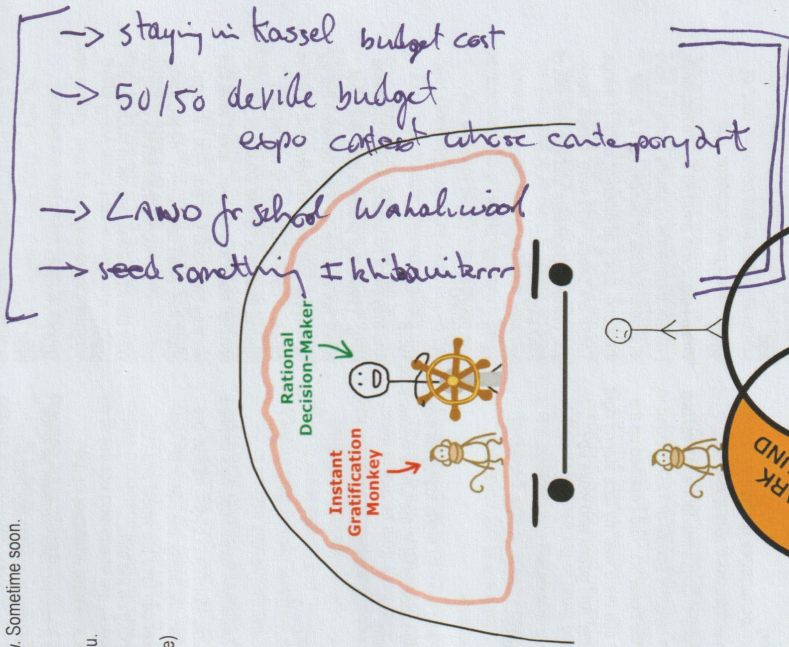
**BUT HOW TO
IN REALITY**

you may
with dear
sneakier
en't there

time zone
size of group

Finding a way to
 enter ~~as~~ this thing
 we mostly didn't know each
 other

DIFFERENT, today. GEOGRAPHIES



THE DARK
PLAYGROUND

- 14:09:47 From Shaunak (they) / Party Office to Everyone:
Helloo! Nice to be in the bigger majelis again :)
- 14:09:50 From hestu A nugroho to Everyone:
hello Everyone, I,Äôm Hestu from Taring Padi..
- 14:10:03 From Saadia Gacem to Everyone:
hello
- 14:10:15 From reinaart to Everyone:
hello all,,Äôm still at school
- 14:10:18 From Siwa Plateforme Yagoutha Belgacem to Everyone:
bonjour tout le monde
- 14:10:33 From Sari Middernacht to Everyone:
Hello everyone! I'm Sari from Centre d'art Waza, Lubumbashi
- 14:10:44 From reinaart to Everyone:
was ment to go home for the meeting so don,Äôt have adapter and earplugs
with me ;-((will switch of camera
- 14:10:45 From Ulf to Everyone:
hello everyone))
- 14:10:51 From reem / subversive film to Everyone:
Siyafiutu Dina is also joining shortly,Ä¶
- 14:10:54 From Lyno (Sa Sa Art Projects) to Everyone:
Hello everyone! I,Äôm having dinner. Don,Äôt mind me.
- 14:11:05 From Gertrude Flentge (she/her) to Everyone:
Selamat makan!
- 14:11:26 From lara khaldi to Everyone:
thanks Lydia
- 14:11:35 From Gertrude Flentge (she/her) to Everyone:
What are you having Lyno?
- 14:11:54 From Lyno (Sa Sa Art Projects) to Everyone:
Basic fried fish with rice hehe
- 14:12:20 From Tyuki Imamura to Everyone:
guten appetit!
- 14:12:30 From BARRY INTERPRETE to Everyone:
can leave out aboubcar alpha barry for my realy
- 14:12:32 From Gertrude Flentge (she/her) to Everyone:
hmmm getting hungry
- 14:12:44 From BARRY INTERPRETE to Everyone:
you seem to have assigned both my emails
- 14:16:58 From Francesca / LE 18 to Everyone:
I just shared a short description of the agraw process
- 14:17:45 From reinaart to Everyone:
nice lara , thank you
- 14:20:13 From lara khaldi to Everyone:

THANK
30

Y
O
O
O
O
31

:-)



thanks Francesca for the doc on agraw!

14:22:58 From Ade Darmawan to Everyone:

Thanksomuch lydia

14:23:27 From reem / subversive film to Everyone:

Thank you Lydia :)

14:24:42 From lara khaldi to Everyone:

this is the list of groups of mini majelises

14:24:44 From lara khaldi to Everyone:

<https://docs.google.com/document/d/16ldJjKUQRnvMOqw99HYnrk-eVzE6E-ILKc-y0t3a6P5A/edit>

14:32:22 From lydia antoniou to Everyone:

you can all switch to english in the interpretation option if you want to have translation from spanish (:

14:32:57 From AFISINA, Reza to Everyone:

Rancho

14:33:04 From Lyna Kourn (Sa Sa Art Projects) to Everyone:

very interesting

14:33:37 From lineo segoete to Everyone:

the translation is speaking gibberish 🍏üòÖ

14:34:10 From C - Serigrafistas queer to Everyone:

yesss! crazy

14:34:31 From Molemo Moiloa to Everyone:

i think you are reading closed captions Lineo. go to interpretation 🍏üòÇ

14:35:01 From lydia antoniou to Everyone:

(live transcription is not working, but interpretation does (:

14:35:04 From lineo segoete to Everyone:

lol. ok

14:36:31 From Tupac Spanish Interpreter to Everyone:

scary, i thought i was making no sense

14:37:06 From lineo segoete to Everyone:

apologies, Tupac. I'm ok track now

14:37:16 From lineo segoete to Everyone:

*on

14:38:03 From lara khaldi to Everyone:

ook_reinaart vanhoe

Taring Padi

Richard Bell

ikkibawiKrrr,Ä©

Wakaliwood

14:39:12 From Gertrude Flentge (she/her) to Everyone:

If we speak About combining Collective pots there is also the lumbung inter-lokal, here an update on their talks and process:

14:40:44 From Gertrude Flentge (she/her) to Everyone:

<https://drive.google.com/file/d/17LNuUuTdYN-IKmdA1sIY-PrJ2QHkDjpj/view?usp=sharing>

14:44:56 From reinaart to Everyone:

here we share our notes: <https://pad.riseup.net/p/majelis1-keep>

14:45:07 From reinaart to Everyone:

minimajelis 1

14:45:12 From reinaart to Everyone:

(rough notes)

14:49:46 From Ade Darmawan to Everyone:

thanks for sharing the doc Mas art

14:56:52 From dina_arts collaboratory to Everyone:

Thanks Reem! I have nothing to add

15:10:16 From reinaart to Everyone:

<https://www.engelvoelkers.com/de/search/?q=&pageSize=18&startIndex=0&businessArea=residential&facets=dstrct%3Akassel%3Brgn%3Ahesse%3Bcntry%3Agermany%3B%3Bsnsr%3Aresidential%3Btyp%3Abuy>

15:10:18 From reinaart to Everyone:

hihi

15:10:56 From Mariela. serigrafistas queer to Everyone:

stop de finalcial bycicle

15:11:10 From Mariela. serigrafistas queer to Everyone:

how to do?

15:12:56 From reinaart to Everyone:

<https://www.syndikat.org/en/>

15:13:08 From reinaart to Everyone:

collectives in germany taking houses out of the market

15:13:17 From reinaart to Everyone:

(just sharing)

15:13:40 From reinaart to Everyone:

(they want to do a camp during d15 actually)

15:13:41 From Ulf Aminde he/him to Everyone:

thanks Marwa,

your description made very clear how complex we discuss the issue in our nice little minimajelis

15:15:27 From Ulf Aminde he/him to Everyone:

@reinaart this is a great and very important housing movement initiative

15:20:29 From MInghao & Jianjun_LIU Mankun to Everyone:

Following Lyno, Æôs sharing, I would like to ask whether it is possible to arrange simultaneous translation (En to Mandarin Chinese for the medium Majelis? before?..

15:23:10 From Boloho-xiaotian to Everyone:

thanks Lyno, your description are precise so boloho has nothing to add.:)

15:24:12 From Lyno (Sa Sa Art Projects) to Everyone:
hehe,Ä¶

15:30:29 From erick to Everyone:
Accommodation during documenta period seems also to fit in that discussion

15:31:58 From reinaart to Everyone:
(I don,Äôt know on the move well enough but maybe we could ask them to think along with visa and travel issues)

15:31:59 From reinaart to Everyone:
<https://on-the-move.org/>

15:37:44 From hestu A nugroho to Everyone:
hi everyone, sorry..i must leave now to pickingup my Kid. see you again.

15:38:05 From Jaro Tomanova to Everyone:
thank you hestu !! see you soon

15:39:28 From reinaart to Everyone:
ÄüëÄüë

15:39:38 From Kiri Dalena to Everyone:
Thank you Hestu!

15:40:02 From Lyno (Sa Sa Art Projects) to Everyone:
Valid point to raise @Minghao & Jianjun

15:40:19 From Mariela. serigrafistas queer to Everyone:
i didnt understand the traslation

15:41:52 From Interpreter - Rani to Everyone:
click the globe icon, choose Spanish. Don't read the closed caption

15:42:08 From reinaart to Everyone:
the motorhome industry in europe is big with the cover criss. I heard there are long waiting list but YES GOOD ONE

15:42:35 From reinaart to Everyone:
mobile home

15:42:38 From Mariela. serigrafistas queer to Everyone:
yes, i listen the spanish trasATION

15:42:39 From reinaart to Everyone:
sorry my english

15:43:02 From AFISINA, Reza to Everyone:
We have caravan community here in Kassel

15:43:05 From Mariela. serigrafistas queer to Everyone:
vans

15:43:32 From AFISINA, Reza to Everyone:
Back early this year, we having sort of conversation with them

15:43:35 From Gertrude Flentge (she/her) to Everyone:
Hi Minghao and Jianjun, yes we will try to find a way next time. Can you recommend someone good for reasonable rate?

15:44:09 From lydia antoniou to Everyone:

Hessenland

15:44:12 From AFISINA, Reza to Everyone:

Designated caravan site; for their parking and storing their own caravan

15:45:02 From √ñzge Ersoy (Asia Art Archive) to Everyone:

Hello everyone. I,Äôm with Asia Art Archive. We met with The Black Archives, Siwa Platforme, Graziela, and Sourabh last week in Kassel. We will have our first mini majelis in the coming weeks. We discussed similar ideas like supporting visa/accommodation/hospitality costs, creating shared infrastructures (making small publications together, working with the same designer, etc), having a nursery for all the lumbung artists with children, and also the possibility of buying tickets with our common pot and shared them with people for free,Äiespecially interesting for us as we are part of Fridskul and imagining a temporary school structure together. These are just very initial ideas on our side.

15:45:10 From Jaro Tomanova to reinaart(Direct Message):

it's 50 EUR incl. a per diem (allowance for food)

115:46:27 From AFISINA, Reza to Everyone:

For example, I just recieved the letter for indiividual from Kassel that offers; car, plus if they could drive around, hosting with two gusetroom

15:46:40 From AFISINA, Reza to Everyone:

*from individual

15:47:11 From AFISINA, Reza to Everyone:

Some collectives also had room(s) could also hosting, but in sort of donation in change

15:47:15 From Sari Middernacht to Everyone:

Thank you all, I have to go now, hope we will be able to meet up with our Maje-lis soonish too.

15:48:01 From AFISINA, Reza to Everyone:

We could collecting these sort of ,Äühospitalities,Äù

15:48:08 From guille mongan - serigrafistas queer to Everyone:

<https://www.youtube.com/watch?v=ZdWVq21QkwQ> CARVANAS

15:48:41 From reinaart to Everyone:

90 days program

15:49:13 From Francesca / LE 18 to Everyone:

90 days (inshallah) program

15:49:42 From Ade Darmawan to Everyone:

:)))

15:50:05 From reinaart to Everyone:

for camping maybe good to check with dynamo winrad

they work with football clubs and in summer the fields might be empty

15:50:17 From Jaro Tomanova to Everyone:

perhaps we can write na open call to the public to invite people from Kassel to host artists ... ? incl. a garden space for tents or parking for a motorhome.. ...

wish
~~not~~ to share experiences
from uzbekistan of December 15
with younger artists

try to secure a site
to stay for free and
create ability to
come up with something

- each time other host
to learn to know histories
different

• LAND PROPERTY

• SUPPORT ARTISTS WITH A NON WESTERN UNDERSTANDING OF CONTEMPORARY ART

- VISA expenses ^{question of hospitality} • covid related costs
also administrative effort costs
- STAY DURING DIS ^{prime} lockdowns
living space

A COLLECTION OF NOTES FROM THE MEDIUM MAJELIS ON THE EXPERIENCES
OF ORGANISING THE COLLECTIVE POT, NOVEMBER 2021.

Subjective notes by reinaart vanhoe, the saved zoom chat,
le 18 on the method of AGRAW and a FAQ document by the a-team.