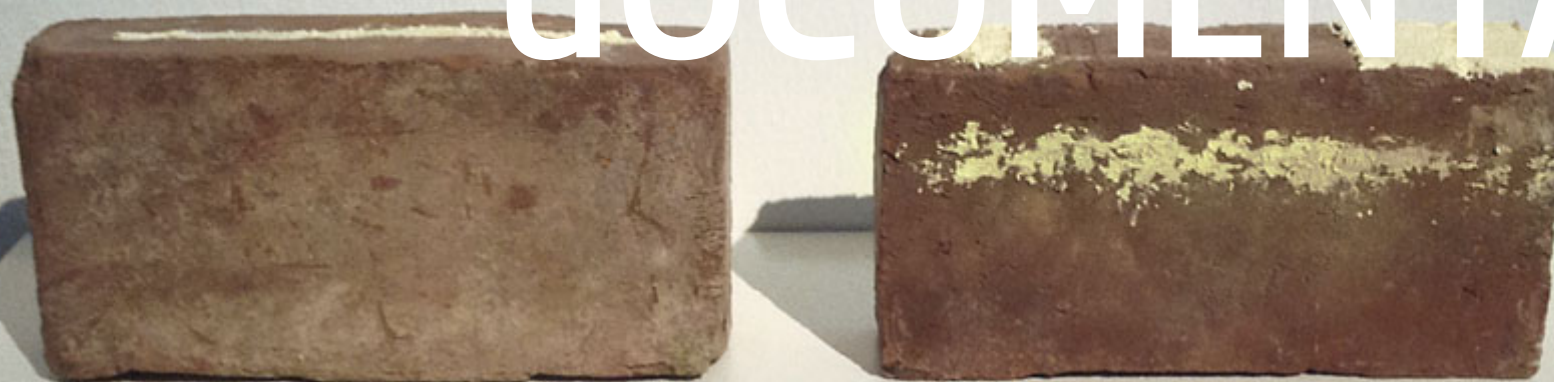


Balkon

PDF Section of the Balkon Contemporary Art Magazine © Budapest

#11_2012

dOCUMENTA (13)



KASSEL, 9 June – 16 September 2012





ROTUNDA IN THE FRIDERICIANUM: THE BRAIN
installation view



Tamás St.Turba
Czechoslovak Radio 1968, 1969–2012



Horacio Larrain Barros
Selection of original slides on fog experiments, 1980-92



In search of
fine by geographers with
with sand and rocks. Not
to about as extremely scarce
place when abandoned, for total
don't always feel attracted by
springs. They have discovered them
however was not the exception
with increasing instability, to the
ment and calcareous strata.
even houses being for the South
famous or Arctic ice. To place
and fine of it
the better view and look because
water when water killed, with
water will make further
to be as can see efforts to
that through the fog traps. This type
not yet in final hands. Hopefully, will

at Lito, Tachana
Two into added
Lito, Tachana
Cachagua, sp.
1961/62

Potos de la Tala
Added into found
de water basin
1961/62

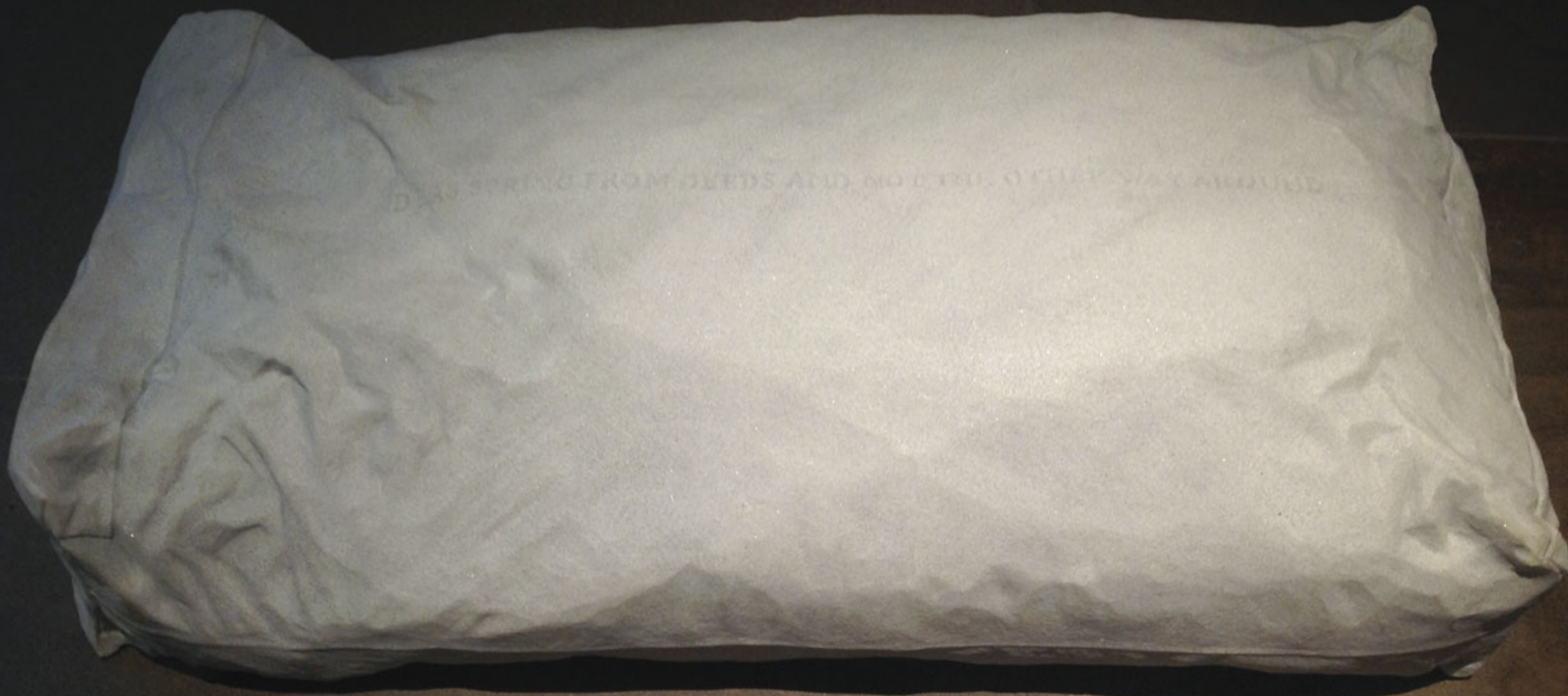
will be added
by Christ in the
some authors, quia illi hitem



Judith Hopf
Mask, 2012
Yellow cardboard, 100 cm x 100 cm x 100 cm
Edition 1/10

Judith Hopf
Mask, 2012
Yellow cardboard, 100 cm x 100 cm x 100 cm
Edition 1/10

Judith Hopf
Mask, 2012



Sam Durant

Calcium Carbonate (ideas spring from deeds and not the other way around), 2011

paradox

A reproduction in part of the top of Hans Belloc's photograph of the Eiffel Tower, 1889.



A reproduction in part of the top of Hans Belloc's photograph of the Eiffel Tower, 1889.

A reproduction in a drawing of the Eiffel Tower, 1889.



A reproduction in a drawing of the Eiffel Tower, 1889.

A reproduction in part of the top of Hans Belloc's photograph of the Eiffel Tower, 1889.



A reproduction in part of the top of Hans Belloc's photograph of the Eiffel Tower, 1889.

This Guidebook is a selection of some of the many objects, artifacts, photographs and ephemera that compose "Brain" - a taxonomy of objects that...

from competing perspective



A reproduction in a drawing of the Eiffel Tower, 1889.

Orbits of the historic

What is "Brain" if not a reproduction of a different order?



A reproduction in a drawing of the Eiffel Tower, 1889.



A reproduction in a drawing of the Eiffel Tower, 1889.

suspended around each object

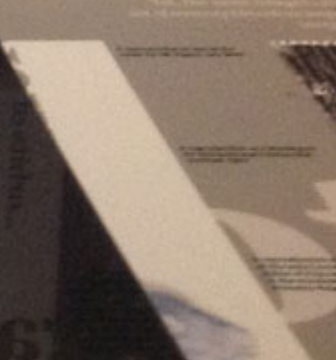


A reproduction in a drawing of the Eiffel Tower, 1889.

suspension



A reproduction in a drawing of the Eiffel Tower, 1889.



A reproduction in a drawing of the Eiffel Tower, 1889.

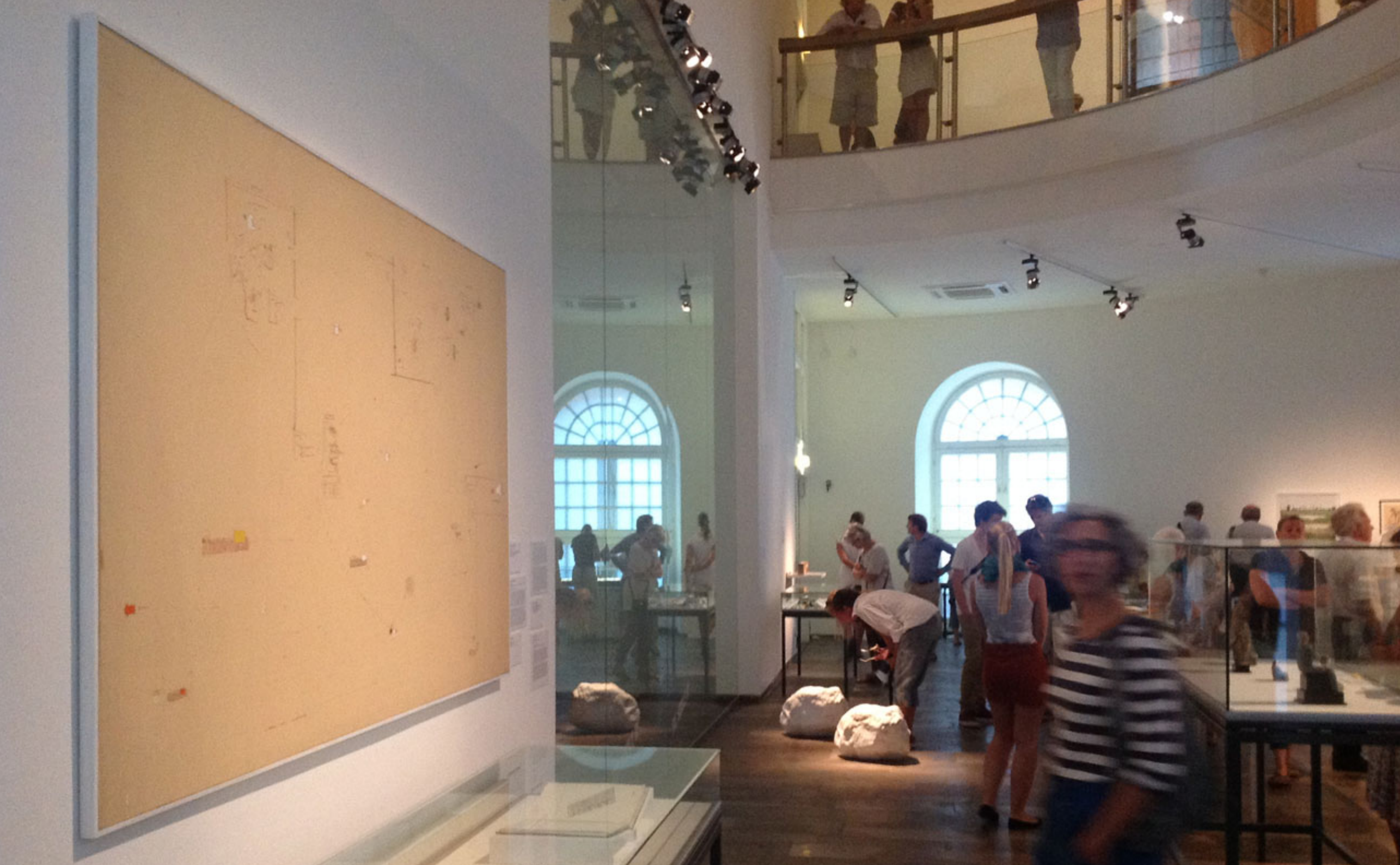




Bactrian Princesses



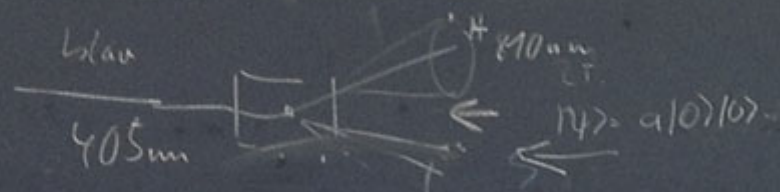
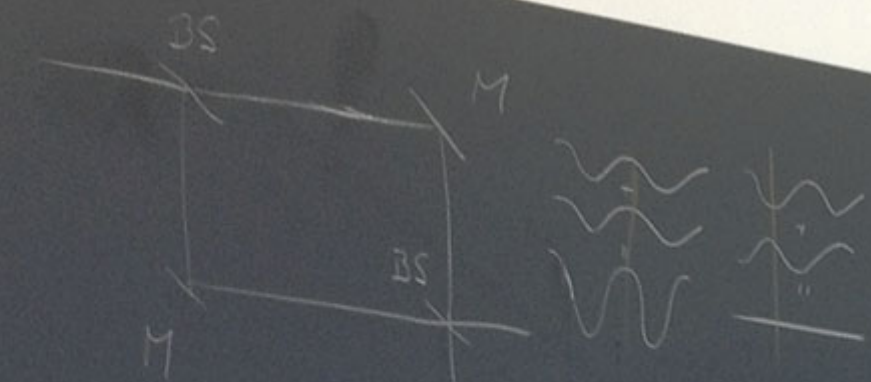






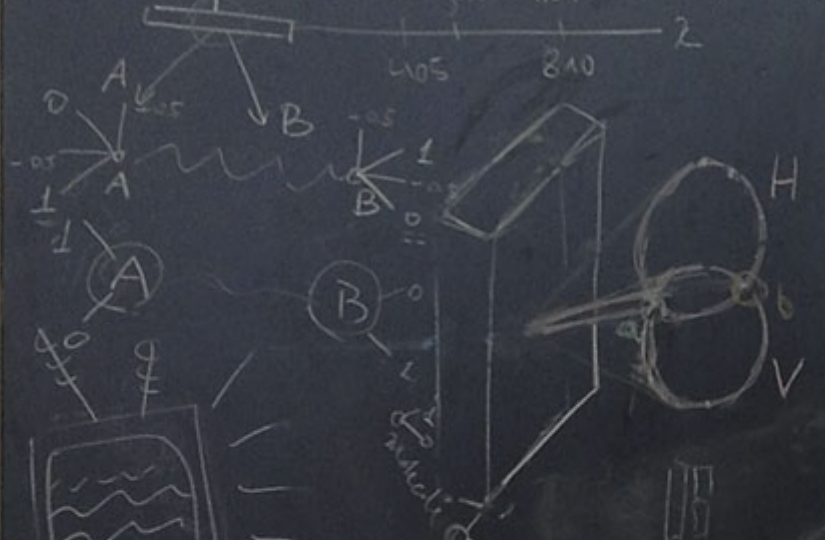


Julio González
installation view



What the bleep
do we know?

$$E_{ph} = \frac{hc}{\lambda}$$

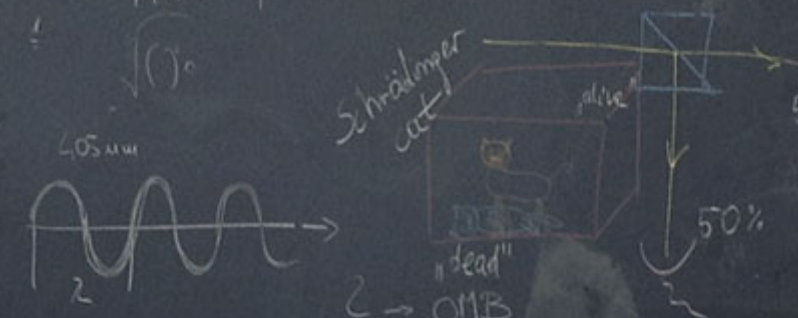


$$e^{i(kx - \omega t + \phi)}$$

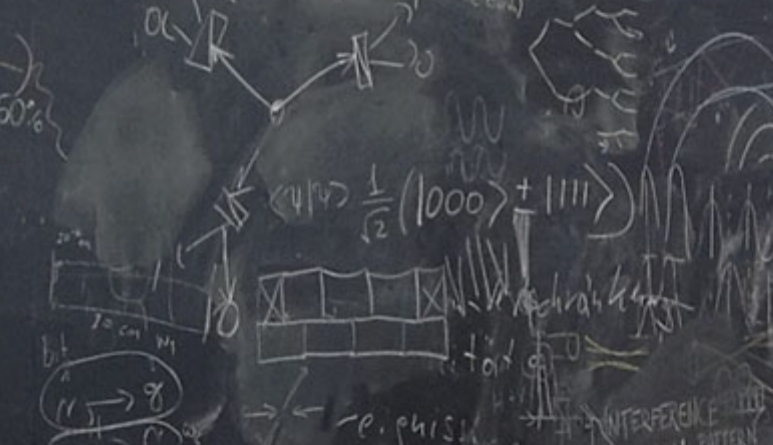
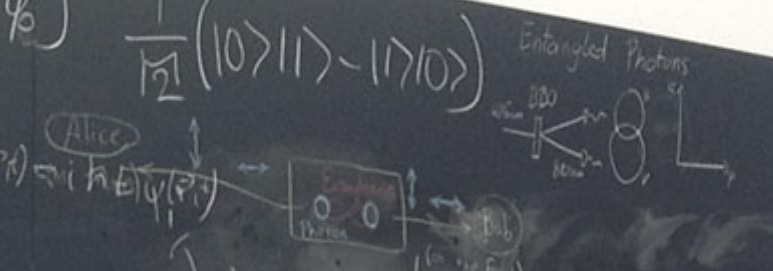
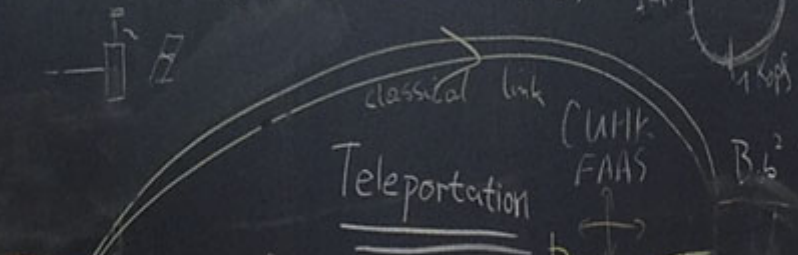
$$\frac{1}{\sqrt{2}}(|0\rangle|1\rangle - |1\rangle|0\rangle)$$

$$-\frac{\hbar^2}{2m} \nabla^2 \psi + V(\vec{r}, t) \psi = i\hbar \frac{\partial}{\partial t} \psi$$

$$P(X=k) = \phi\left(\frac{k - 0.5 - \mu}{\sigma}\right)$$



$$|\psi\rangle = \frac{1}{\sqrt{2}}(|HV\rangle - |VH\rangle)$$



@Schrodinger
STOP abusing cats









Mario Garcia Torres
installation view



Alighiero Boetti
Mappa, 1971







happy.
Sometimes a person who comes from
London to a girl from London back. The language
of Christ

I held it
I caressed it
It shit in the

himself. The first time she kissed her hand
with such violence that her
fingers were monstrous and deformed.
The girl's laugh shivered wounds.



Death is very final
Don't say good
I feel my gentle hand
Don't
Don't
Don't



To help you... you are saying that all the things to say
and it is not the only way to say them. Some things to say
other than to say and you are not alone. I also want to
be the one to say and to say the things that are
the "Black Book", "The Book", and "The Book".

But!
If you get off the page
You killed her?
She killed herself
Yes. Prison

YES
THIS IS
ART

YOU
THINK
I'M AN
IDIOT
FIRST
ENSLAVE
MANKIND





happy.

Sometimes a person never comes back
Sometimes a girl never comes back. She becomes
bride of Christ.

I held it
I caressed it
It shit in it

herself. The first time she knocked her head
against the floor with such violence that her
features became quite monstrous and deformed.
The second time she gave herself thirteen wounds.

I still remember my mother
as the mother of my people
I still see her smiling face
as she looked at me from
the bottom of my grave
and I think, my mother, you gave
me life, and I will give you
my life, my soul, my body
my everything, my everything.

I remember more things from my sixth year onwards.



Death is very final
Don't cry papa
I feel my genitals shrivel
In males
Don't look
Don't turn around
Don't move



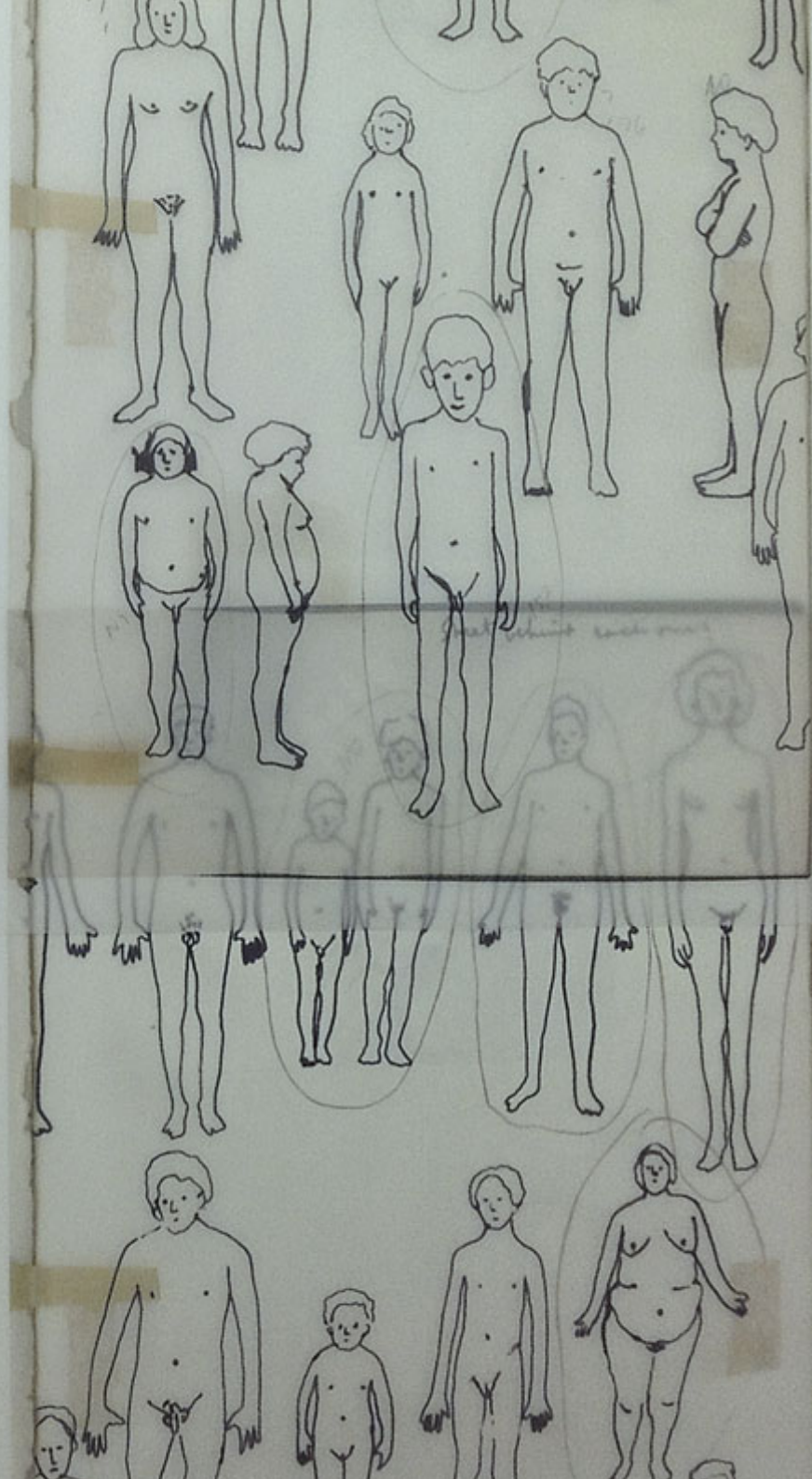
SCREW
MOTHERS
DAY

CHAOS
IS
USEFUL

I'LL TELL
THEM TO
EAT CAKE
I'LL BAN
ALL FOOTBALL
GAMES



th is very final
it cry papa
feel my genitals shrivel
in naked
Don't look
Don't turn around
Don't move



wards

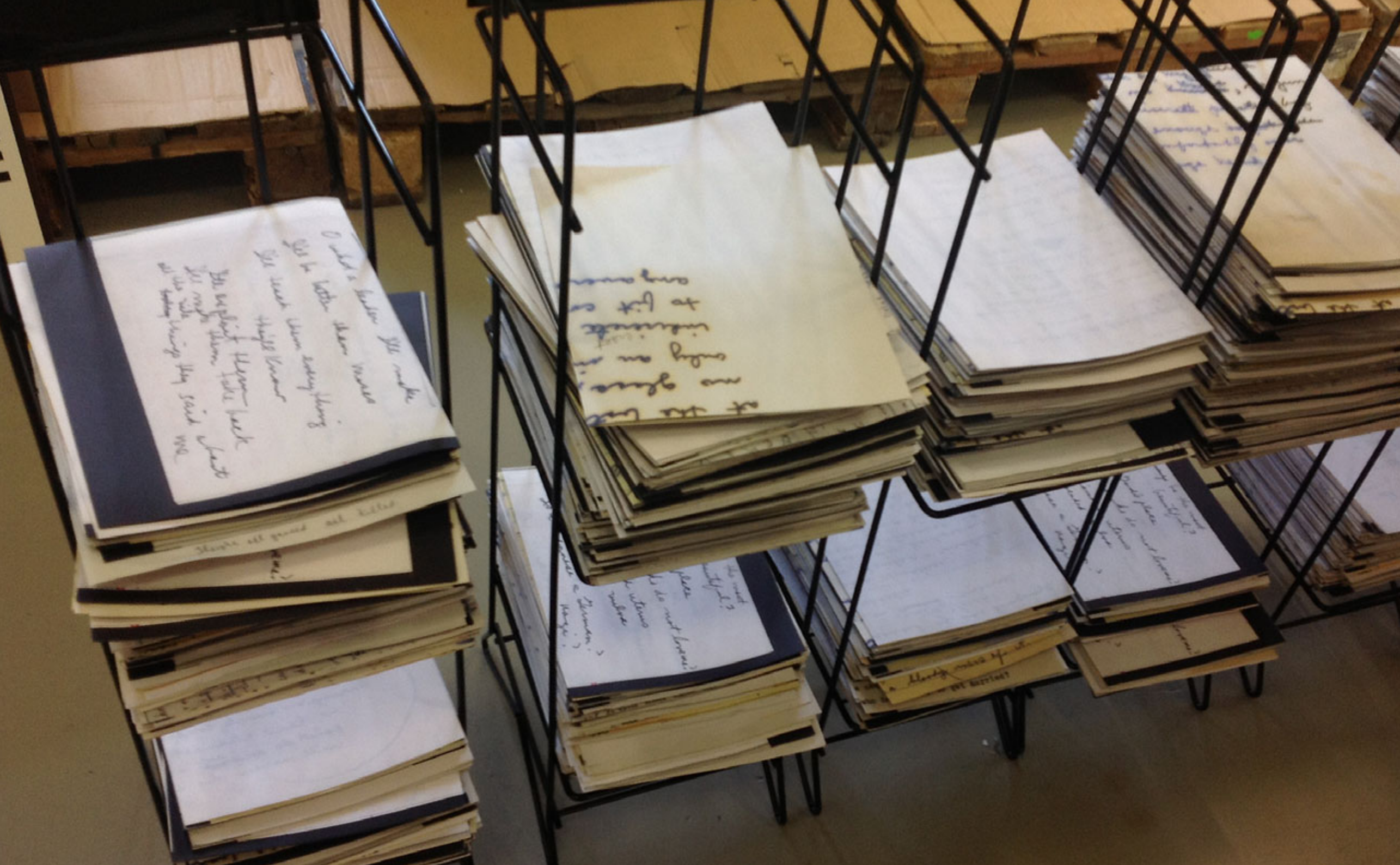


Death is very final
Don't cry people
I feel my genitals should
be male
Don't look
Don't turn around
Don't move



To be
and v
other
so it
were

I'LL TELL
THEM TO
EAT CAKE
I'LL BAN
FOOTBALL



I wish a letter you could be
you be better than everything
you wish than know
the world of heaven back
all night than like back
all night than like back
all night than like back

Thank all good and kind

at the end
no place
only an
interest
to let
anyone

the world
place
to be not know
to be not know
to be not know
to be not know

Hardy miss of it
we know

**I SEE BY
YOUR
FINGERNAILS

THAT YOU
ARE MY
BROTHER**







RESOLUTION: RECOMMENDATION OF THE INITIATION OF AN EXTRAORDINARY PROCESS TO NOMINATE EARTH'S ATMOSPHERE FOR INSCRIPTION ON THE WORLD HERITAGE LIST

As a State Party to the UNESCO World Heritage Convention, "The Nation," submits its request for the nomination of Earth's Atmosphere for inscription on the World Heritage List.

Recognizing the outstanding universal value of Earth's Atmosphere, and responding to the formidable threat and risks to its integrity from greenhouse gases and other anthropogenic pollutants,

Considering the impacts of further damage to the atmosphere, to vulnerable biological systems on Earth, to biodiversity, and to humankind,

Finding it in the common interest to protect Earth's Atmosphere for present and future generations,

Acknowledging that its preservation is the duty of the entire international community,

Further recognizing the impact climate change will have on sites of natural and cultural heritage currently inscribed on the World Heritage List and on the future of all nations,

As a committed partner, The Nation recommends the initiation of an extraordinary process for inscription of Earth's Atmosphere on the UNESCO World Heritage List, consistent with the aims and goals of the World Heritage Convention.

H.E. Mr Almir Sahovic
Permanent Delegation of
Bosnia and Herzegovina to UNESCO
Ambassade de Bosnie-Herzégovine
174, rue de Courcelles
75017 Paris
FRANCE

Kassel, 08/02/2011

Dear H.E. Mr Sahovic,

I am writing you in reference to the exhibition dOCUMENTA (13), which will take place from 9 June – 16 September 2012, in Kassel, Germany, in support of the project proposal of American artist Amy Balkin to inscribe the Earth's Atmosphere on the World Heritage List.

Documenta is a periodic exhibition which began in 1955 with the exhibition "Presentation of the art of the 20th century" as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after World War II. Since then, every five years, it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relation between art and society. Usually focused on the contemporary visual arts, I am however interested in broadening the perspectives of the project to culture generally and its relations with the world at large at this moment in history.

For dOCUMENTA (13), I would like to focus on where we are, where we come from, and where we might be going through artworks that are experienced as moments of depth, embodiment, intensity and poetry. Concerning the question of 'where we might be going', I am interested in contextualizing the new artworks that will be created for this edition of documenta within a broader discussion and reflection on the possible future of mankind.

This project is crucial to the curatorial concept of dOCUMENTA (13) as it reflects our time and future by providing an opportunity to investigate international cultural relations from an ecological perspective as well as in dialogue with other contemporary perspectives.

As the atmosphere is a borderless, extra-state system, we are hoping to initiate an extraordinary process for the nomination of Earth's Atmosphere for inscription on

H.E. Mrs Gisèle Marie Barthelemy
Ousakedjombo-Ngousa Moutang
Permanent Delegation of Gabon to UNESCO
Maison de l'UNESCO
1, rue Mollat
75732 Paris Cedex 15
FRANCE

Kassel, 08/02/2011

Chère H.E. Madame Ousakedjombo-Ngousa Moutang,

Me référant à l'exposition dOCUMENTA (13) qui aura lieu du 9 juin au 16 septembre 2012 à Kassel (Allemagne), je vous écris pour soutenir la proposition de projet de l'artiste américaine Amy Balkin : inscrire l'atmosphère terrestre sur la liste du patrimoine mondial de l'humanité.

dOCUMENTA est une manifestation pluridisciplinaire créée en 1955 avec l'exposition « Présentation de l'art du 20^{ème} siècle » destinée à établir la culture et les arts visuels en tant qu'élément principal de la société et à reconnecter à l'époque, après la Seconde Guerre mondiale, l'Allemagne avec l'art international. Depuis lors, tous les cinq ans, elle est devenue à la fois une exposition d'art contemporain au niveau mondial et un moment de réflexion sur la relation entre l'art et la société. Habituellement concentrée sur les arts visuels contemporains, je souhaite cependant élargir les perspectives du projet vers la culture en général et ses relations avec le monde dans son ensemble et dans l'histoire actuelle.

Avec la dOCUMENTA (13), je voudrais mettre l'accent sur le thème « où sommes-nous, d'où venons-nous et où allons-nous ? » en passant par des œuvres d'art vécues comme des moments poétiques, personnels, intenses et poétiques. Concernant la question de « où allons-nous », je suis intéressé par une contextualisation des œuvres d'art nouvellement créées pour cette édition de la dOCUMENTA au sein d'un large débat et d'une réflexion sur l'avenir possible de l'humanité.

Ce projet est essentiel au concept curatorial de la dOCUMENTA (13) dans la mesure où il reflète notre époque et notre avenir en fournissant une occasion d'étudier les relations culturelles internationales d'un point de vue anthropologique ainsi qu'à travers du dialogue avec d'autres perspectives contemporaines.

Dans la mesure où l'atmosphère est un système extra-étatique à sans frontières, nous espérons initier une procédure extraordinaire pour inscrire l'atmosphère

Amy Balkin

Public Smog: Earth's Atmosphere as UNESCO World Heritage Site, 2012

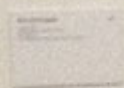




Small white label on the wall.



Hannah Ryggen
installation view





Alexander Tarakhovsky

DNA Sequencing of genes affected by fear, 2012

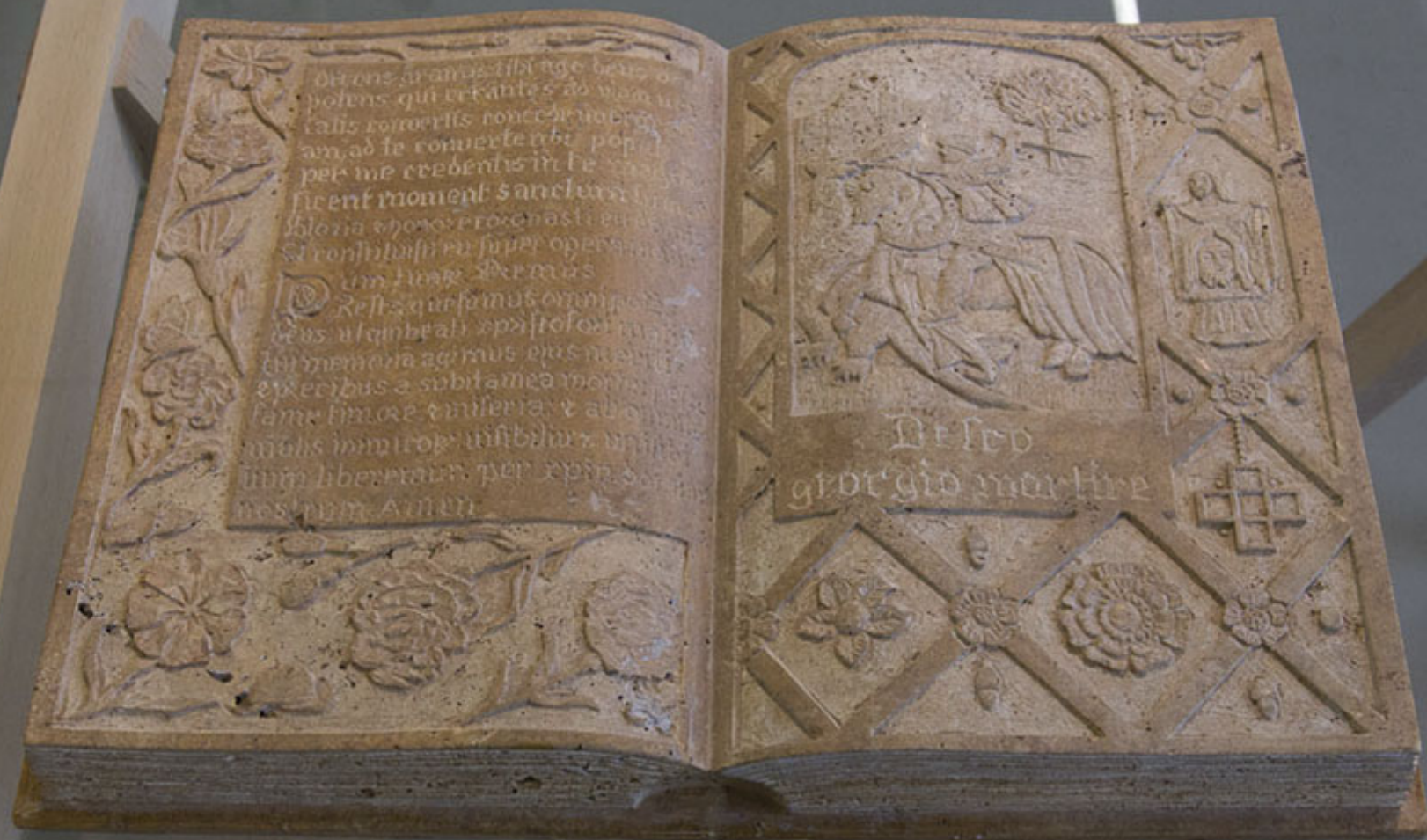








Michael Rakowitz
What Dust Will Rise?, 2012



St. George fights the dragon in this sixteenth century prayer book, which belonged to an adversary of Martin Luther and shows stylistic influences of Van Eyck and Dürer. In the aftermath of the Second World War, seven of its pages were stolen by an American soldier from the Salt Mine in Dorndorf where it had been stored for safekeeping. In 1989 a museum director rediscovered them in a carpet store in Boston, and in 2006 they were reunited with the rest of the manuscript.





Warlimpirrnga Tjapaltjarri, Doreen Reid Nakamarra
installation view



Warlimpirrnga Tjapaltjarri
installation view







Doreen Reid Nakamarra
installation view







Sopheap Pich
installation view







Pratchaya Phinthong
Sleeping Sickness, 2012



Fabio Mauri
installation view



L'ARTEFA PERCHÉ È STORIA E MONDO

L'ANTEFA FENICE E STORIA E MONDO

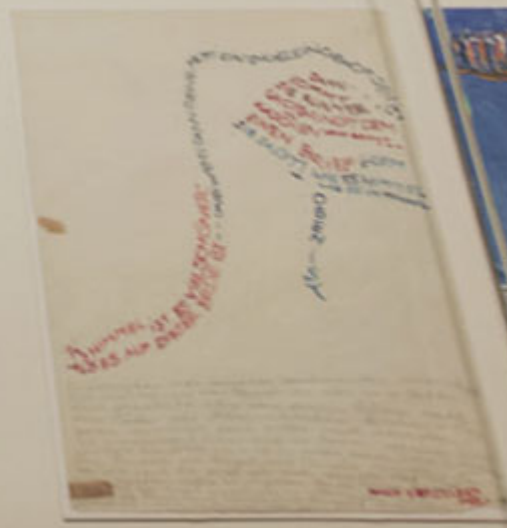
NESSUN SEGNO PARTICOLARE
STORICO E NESSUN TESTO
MONDO E FUORI DALL'ENIGMA

WIND LOVE FINE NEW TESTAMENT

Charlotte Salomon

Life? of Theater? A Play with Music, 1941-42









HIMMEL IST ES VIEL SCHÖNER -
 ALS ES AUF DIESER ERDE IST - - UND WENN DANN DEINE MUTI EIN ENGELEIN GEWORDEN IST
 DANN -
 SIE KOMMT UND RUNTER
 UND BRINGT DEM
 KUSCHEN UND BRINGT
 EINEN BRIEF IN DEM
 SIE SAGT WIE ES HIMMEL
 WIE ES IM HIMMEL
 (S) - 2mbo

erkrankte war ziemlich sentimental war. Ich
 oft nahm sie das Kind zu sich in's Bett
 und sprach es sehr von ihrem Leben nach
 dem Tode in himmlischen Sphären - das
 ganz herrlich sein sollte und nach allem
 in der Welt zu begehren. Sie hatte
 in ihrer Blauzeit als - ob es nicht schon
 die Mutter ein Buch mit Bildern -
 die sie fand das auch sehr schön -
 Mutter nicht zu vergessen die in
 die sie auch sehr viel in der
 und die Mutter sehr viel davon
 - das war ein sehr schönes Bild.

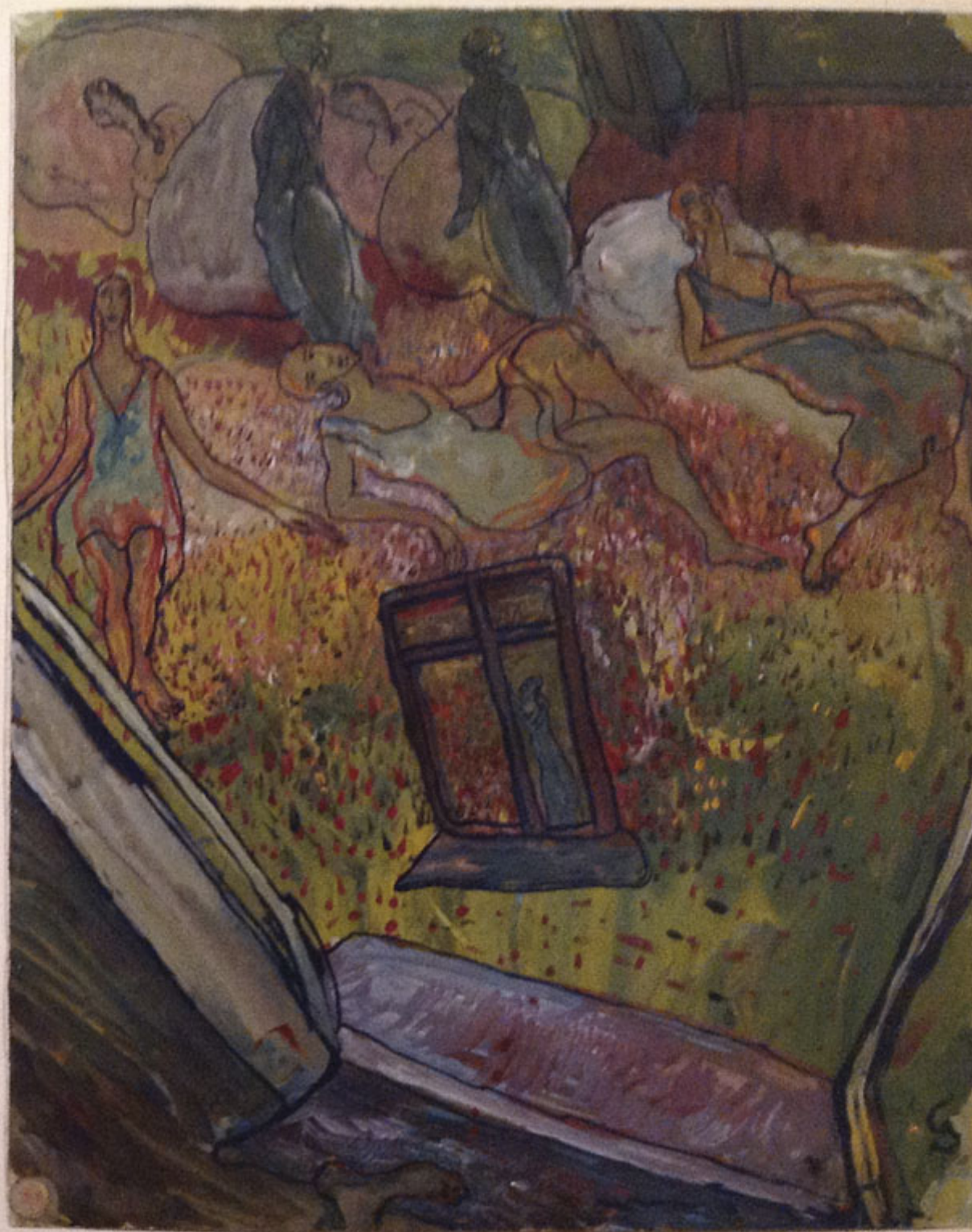
NACH DERSELBEN
 MEL. 18



Auch die Frau
 ist diesen Ansichten
 nur verwehrt
 sie aber Hoffnung
 auf die Zukunft
 mit der Atodtheiten
 verknüpft sind
 verläßt
 zur keinen
 wahren - der
 gedank von
 Fränsiska

ausgenutzt wurde
 ICH KANN ES NICHT ERTRAGEN
 das
 nämlich

sich aus
 Stein Fenster zu stürzen
 das Zimmer



Frankische ist nicht tot
 denn die Wohnung liegt am
 breiten Stroh Es ist noch
 nicht an dem Anger der
 Natur

HOCH
 SIEH
 BLAU
 CHEN
 MIT
 WINDEN
 DICH

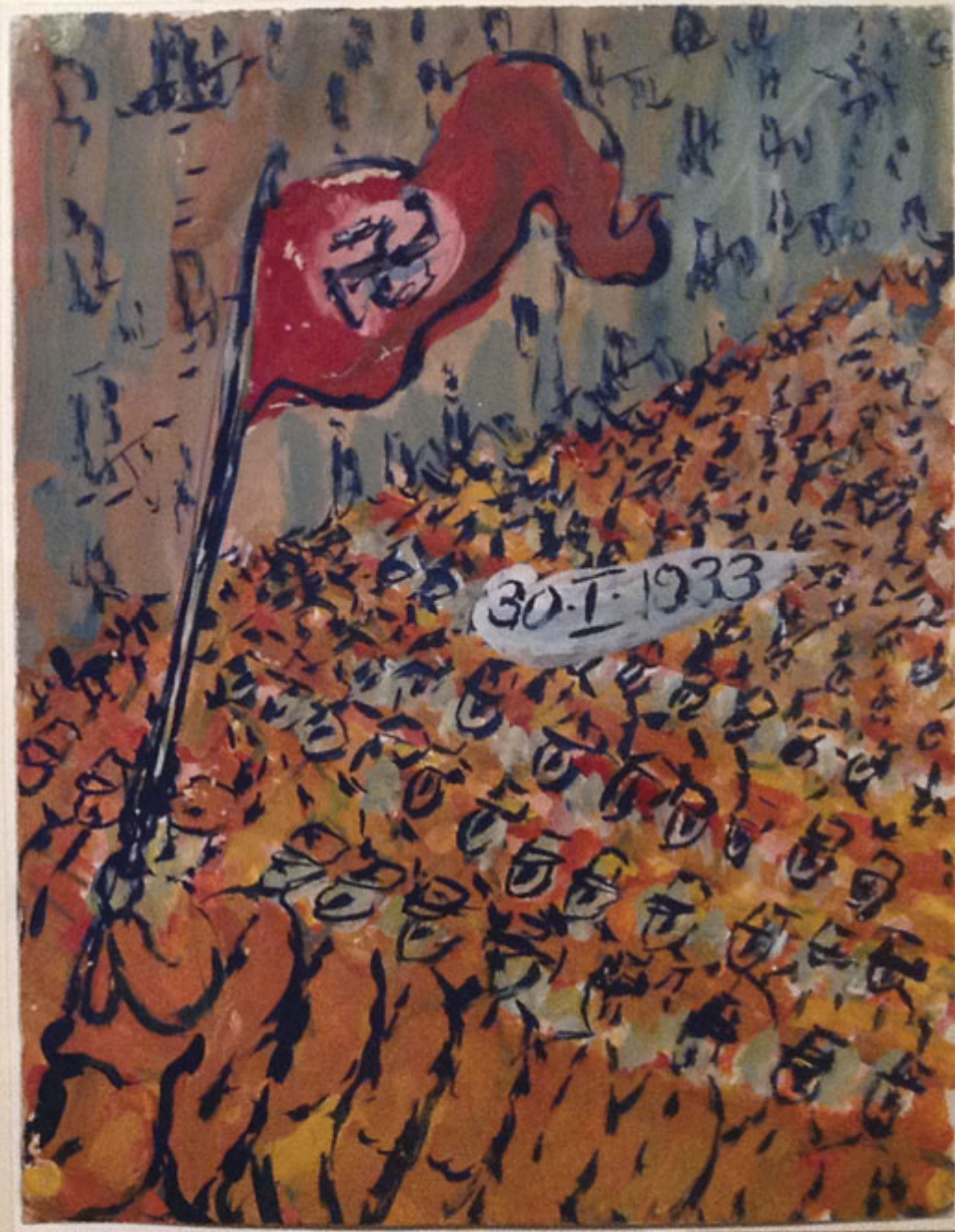
24



Die...
 Die...
 Die...







LACHT MICH NICHT AUS —
ICH GLAUBE AN DIE WÜRFEL
WER DREIMAL HINTEINANDER
6 WÜRF — MIT DEM WIRD ETWAS
— GROSSES — GESCHEHEN



MADONNA
SIE ENTÄUSCH
MICH



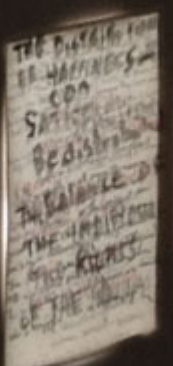
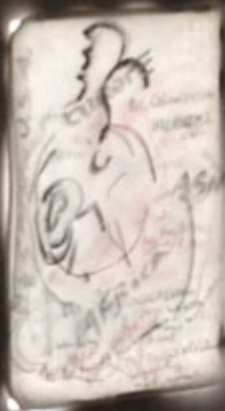
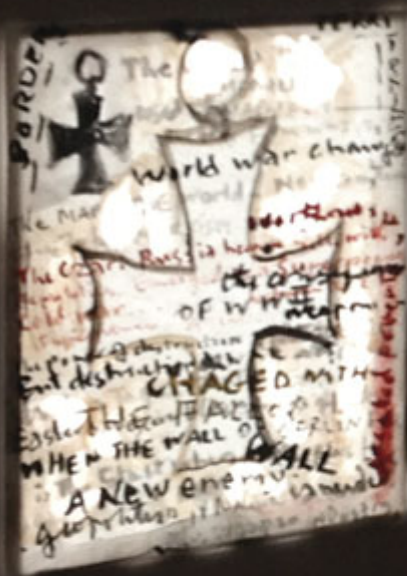
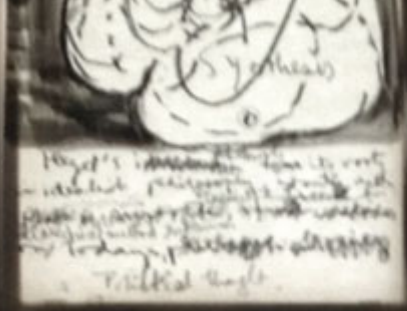
SIE
WERDENS
NOCH
EINMAL
SPÄTER
SEHR WEIT BRINGEN - DENN
SIE BESITZEN - MEIN KLEINES FRAULEIN
SEHR VIEL EHRGEIZ - MEIN KLEINES FRAULEIN



Anna Boghiguian
installation view



Anna Boghigian
Unfinished Symphony, 2011-12







Kader Attia

The Repair from Occident to Extra-Occidental Cultures, 2012

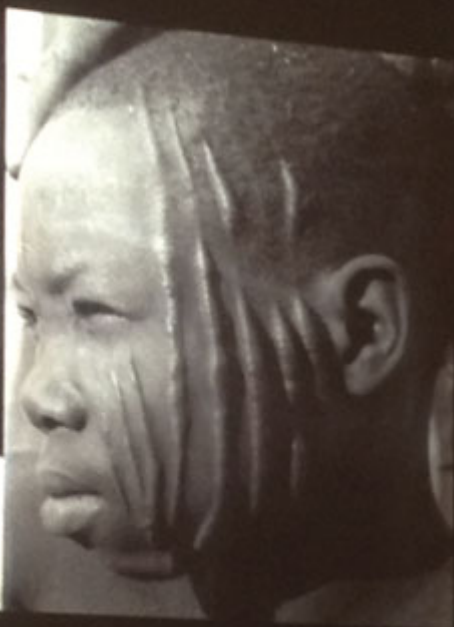
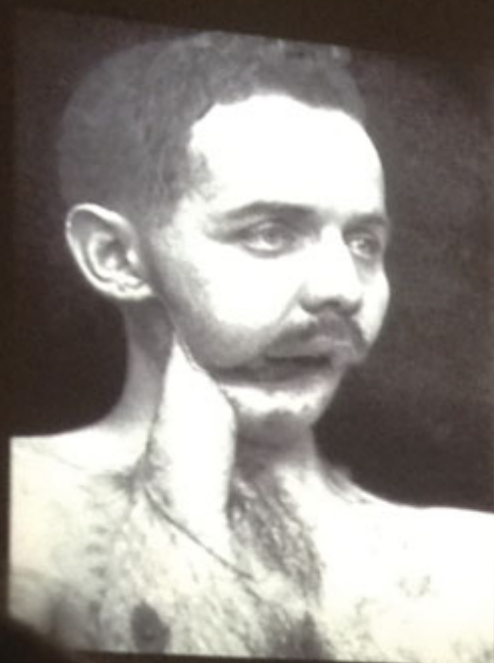


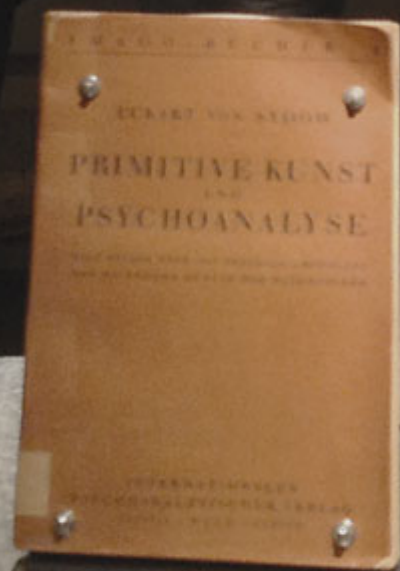
Kader Attia

The Repair from Occident to Extra-Occidental Cultures, 2012













LA CORNE D'AFRIQUE

CAROL BECKWITH

ANGELA FISHER



CHENE









Kader Attia

The Repair from Occidentto to Extra-Occidental Cultures, 2012





Goshka Macuga

Of what is, that it is; of what is not, that it is not 1, 2012





SCHIRME
statt Banken



STINK
capital
political art
documenta 13
LABOUR





