

Documenta 15

Preview 15.6.22

My first way led me to the RuRu-house. It was nice to see how the old department store has transformed. Everything was bright and cheerful. A small café on the left, an information stands on the right. The books at the back. I was very happy to find my book about Arnold Bode there.



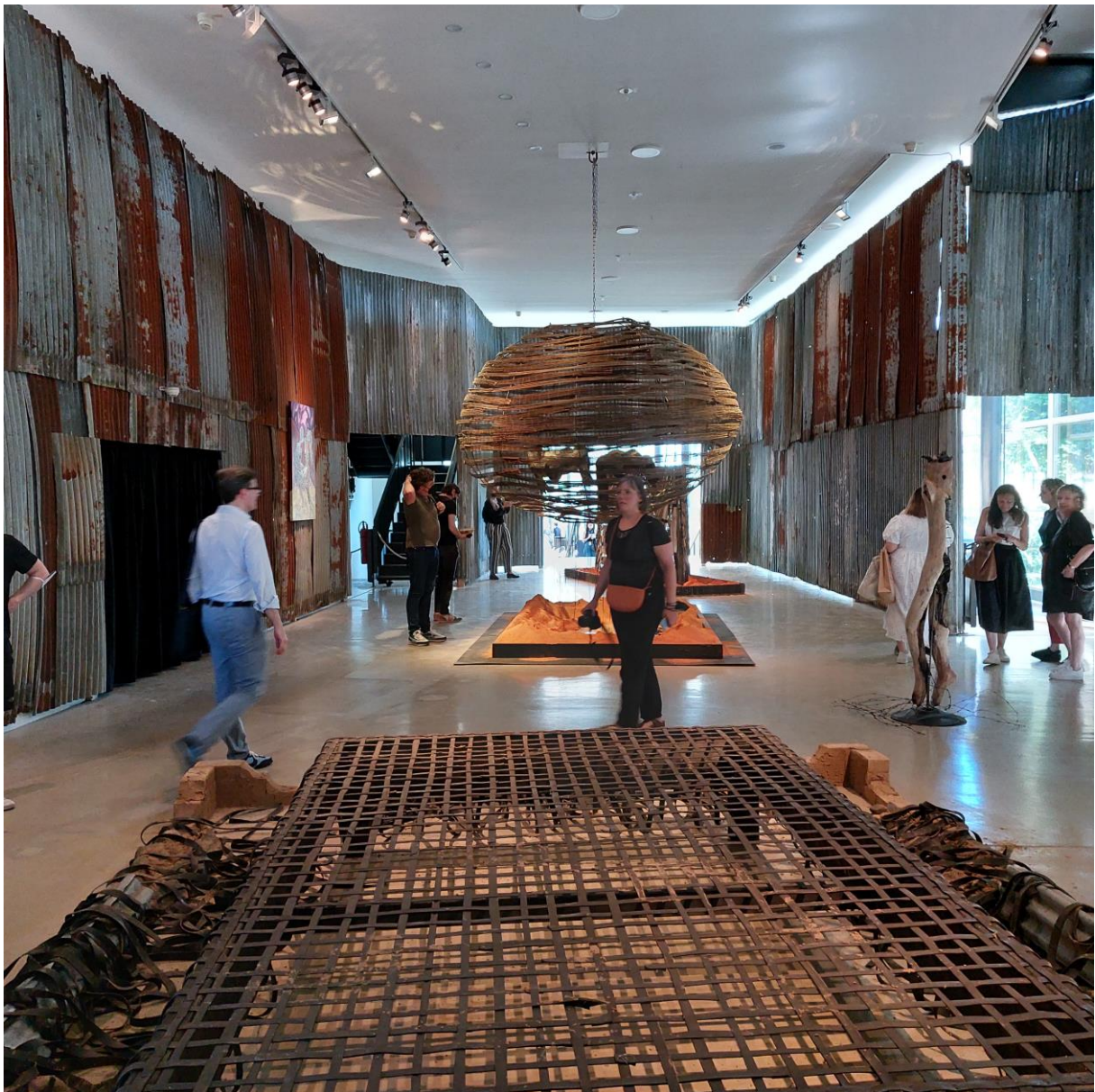
In the basement I heard bees and saw information about a project: A landscape. Local knowledge Kassel Ost. A path is suggested here that leads from Ahoi-Place to the indoor pool east, past various stations. We'll see on Sunday.

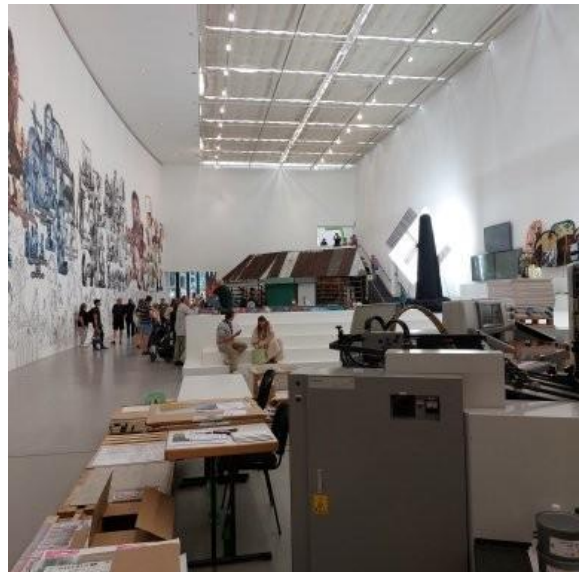
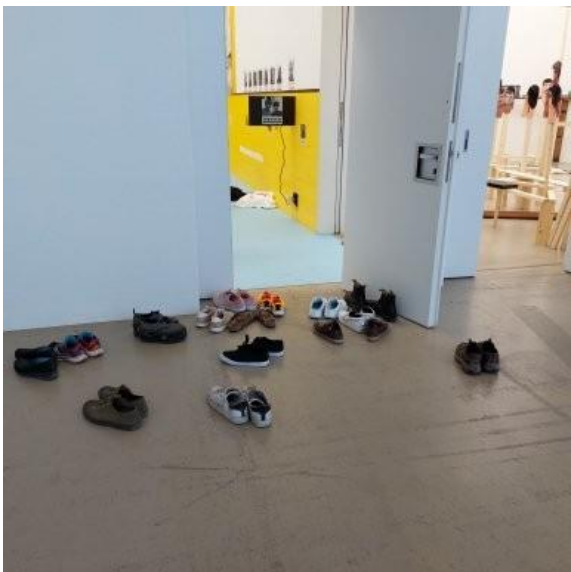
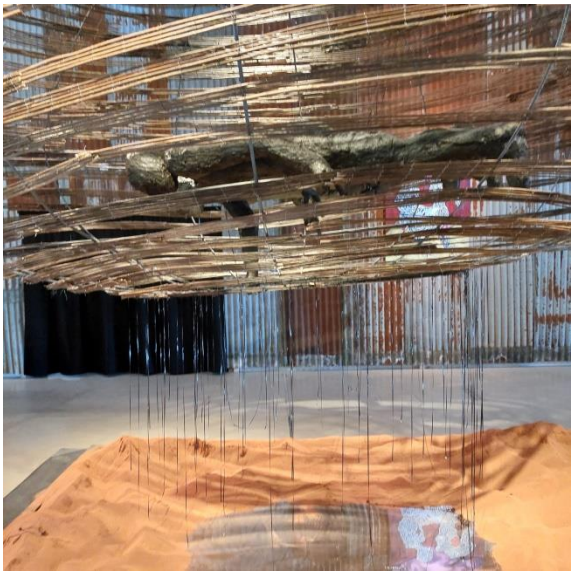
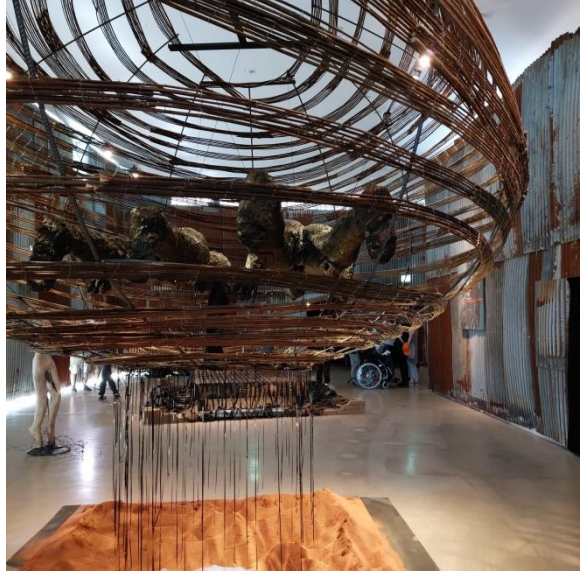
I go from the RuRu house to the documenta hall.

An art event was presented at the State Theater. Anna Run Tryggvadottir from Iceland transforms the opera foyer with an installation.

Unfortunately, our co-op with Anna Run didn't work out. They wanted to deal with the architect of the State Theater, Paul Bode, and have his wife's diary read to him. That would have been interesting and should take place in May 2022. Unfortunately, this action did not take place. Family problems...

A corrugated iron tunnel was built in front of the documenta hall, you only enter the building through it and you are completely in the dark inside. After that, the previously transparent space is hardly recognizable. The corrugated metal sheets in front of the glass facades create a completely different space that has really stuck with me. The large work of art in the middle of the room also immediately attracts attention. In addition, an installation made of knives. In the lower room you can see printing presses and in the back there is a film. The small café in the middle of the house, from which I go outside, is always nice. Here many people built on wickerwork.







I go up the stairs again to Friedrichsplatz and from there to the Natural History Museum. Here I am more impressed by the outdoor facilities, the small café and the pond than the indoor installations. It's nice to see this facility coming back to life.



I walk across Friedrichsplatz under the trees to Königsstrasse, and then to the Hotel Hessenland. Tables are everywhere and people are sitting in the shade because it has gotten quite warm in the meantime.



In the Hotel Hessenland I am all alone in the big old ballroom, which has been empty for so long and cannot be used. Everything is dark here, you hear noises. On the ground an installation like mountains or islands. I go up to the gallery. Apart from a craftsman there is nobody there. There's construction going on outside in the hallway.



I turn to the Museum of Sepulchral Culture. There I have to lock my bag and show my ID. Inside, you can hardly tell the documenta art from the exhibits. From here I go to the Brothers Grimm Museum. Here it is even more confusing. What belongs here to the documenta? Which way do I have to go? I meet the moderator of the press conference. And I also see the performance artist from the press conference there, even if I can't relate to his installation.

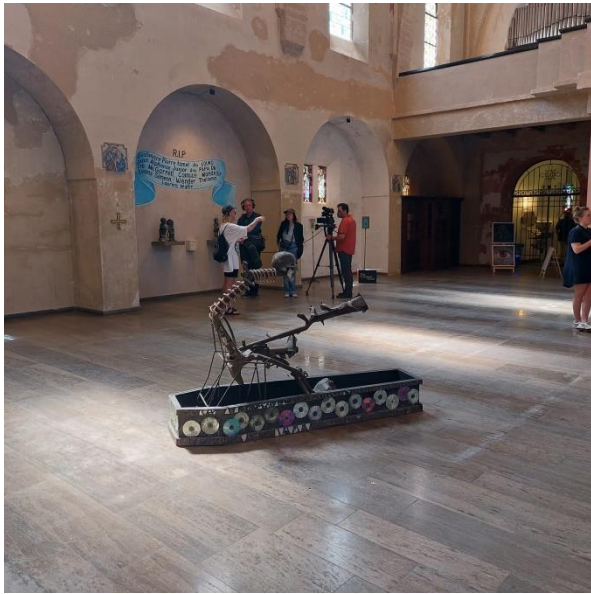


Opposite the Hotel Hessenland there is still the building of the old administrative court, it is currently being gutted and demolished. The new wallpaper museum is to be built here and the square is to be redesigned.

Preview 16.6.22

Today I'm going to the old indoor swimming pool East. Wladimir Kaminer is standing in front of the door, with a camera in front of him and a drone hovering over me. The impression of space inside is amazing. But when I ask the artist for a translation of the texts on the pictures, he only says that I should just enjoy the pictures. In the hot sunlight I walk down Leipzigerstrasse in the direction of Kunigunde. Today is a holiday, everything is empty, the way is long. And then depressing figures await me there.





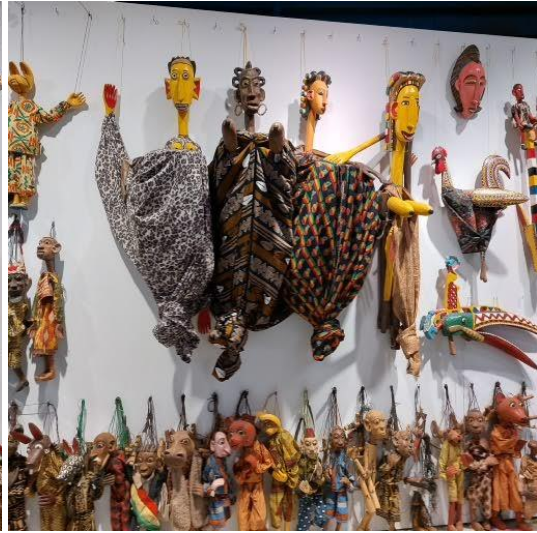
I go out the back, there's a man painting outdoors. The paintings are offered for sale. I find my way to the Hübner area. But what do the people who don't know their way around here do? The Hübner area is huge. Everything is crooked, some almost hidden. Small videos in which children tell what happened to them as refugees in Denmark. Cruel administration. A large screen shows a film, a collage of images from war and western films. Finally I can't find the exit.

Opposite Hübner you can see the old Salzmann site. It's a shame that everything is still empty here.



My path leads me further to the Sanderhaus. In the backyard they set up domes and canvas tents. Here you can see the remains of the oat cocoa factory. This is also one of the disgraceful points of monument protection.







The way to Hafenstraße leads past empty squares, empty halls, broken streets, building supplies and recycling companies. Everything makes a very murky impression. It's hot, the path becomes a gravel path on which you have to make room for cyclists. Wich way do I have to go? No sign shows the way? You can't get here by public transport either. People are walking around in the middle of nowhere.





In Hafenstrasse it looks like the entrance is closed. The security guard, who hardly speaks German, points to the ramp. There is a bag indication at the top but no entrance. Where is the toilet? In the container. So back. Then i'll find the entrance after all. Inside there is pure industrial architecture. A young woman is being interviewed in a room with a purple carpet. I'm listening. She wants to give young people more to say and change standards, but everything remains very vague. Talk to each other and then? About what? China-Germany. The project was invited by documenta, but without funding. Foundations had to help and then they are only in Kassel for a few days. Frustrating. I relax a little in a large room that was carpeted. Piano music, drums.

Finally, I am invited to a small wooden house to play music. There is a film in the toilet room. The way back to public transport is long, it leads over the Fulda Bridge through the Nordstadtpark.

Sylvia Stöbe, Kassel, 17.6.22