

The book cover features a layered design. At the top, a classical statue's head and crown are visible in a muted greenish-gold tone. Below this, a horizontal band of orange contains three butterflies with translucent wings and dark markings. The bottom half of the cover shows the torso and arms of a classical statue in a similar muted greenish-gold tone, overlaid with a semi-transparent orange layer.

THE AESTHETICIZATION OF HISTORY AND THE BUTTERFLY EFFECT

VISUAL ARTS SERIES

Edited by
Nancy Wellington Bookhart



VERNON PRESS

SERIES ON THE HISTORY OF ART

The Aestheticization of History and the Butterfly Effect

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Nancy Wellington Bookhart

Institute for Doctoral Studies in the Visual Arts

Series on the History of Art



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Chapter 4

Time Travel and the Twinning of Alighiero e Boetti and Mario García Torres at the *One Hotel* at dOCUMENTA (13)

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Abstract: This chapter investigates the temporal-spatial dimensions of Mexican artist Mario García Torres's project for dOCUMENTA (13), known as the *One Hotel* project that reactivates a business venture and artistic project by the late Italian artist Alighiero Boetti (1940-1994) in Afghanistan that ran from the early 1970s to early 1980s. García Torres's unique time/space construct of *the One Hotel* project, as an interplay of the guest/host relationship across time, instigates the transformation of dOCUMENTA (13) into a "play of places." Once the *One Hotel* project gave rise to the decision by artistic director Carolyn Christov-Bakargiev to co-locate the exhibition in four cities on four continents (Kassel, Germany; Kabul, Afghanistan; Banff, Canada; and Cairo, Egypt), the exhibition itself became an aesthetic event enacted through place-as-medium. Boetti's original invention of a twinning subjectivity, when overlaid across the complex constellation of new artworks and events surrounding the *One Hotel* at dOCUMENTA (13), makes time travel a space of possibility for aesthetic thinking.

Keywords: Alighiero Boetti, Mario García Torres, Carolyn Christov-Bakargiev, dOCUMENTA (13), Walter Benjamin, place-as-medium, twinning subjectivity, a play of places, thinking through place, time travel

This chapter tells the story of how a single moment from art history has rippled across time and space to land in the present, announcing a shift in aesthetic thinking in a category of contemporary art practice that I call place-

as-medium.¹ The year is 1968. Italian artist Alighiero Boetti, a member of the *arte povera* movement, had recently left his studio in Turin to travel the world on a quest to reinvent his artistic practice.² He was sitting inside a taxi strumming on a traditional Afghan ceramic drum somewhere on a dusty road about an hour's drive outside Kabul, Afghanistan, when, suddenly, he was held up on the road by a passing caravan of nomads on horses and camels. It was a defining moment. The artist felt he time-traveled to the year 1000 and became a twin to himself, an experience that led him to famously rename himself Alighiero e Boetti (Alighiero *and* Boetti).

The imprint of this twinning moment was, for Boetti, a “self-genesis, a continuous birth, a vision after another.”³ The taxi ride in Afghanistan is also the story behind Boetti’s iconic 1968 self-portrait, *Gemelli*, of himself holding hands with himself (see Figure 4.1).

Figure 4.1: Alighiero Boetti, *Gemelli [Twins]*, 1968, photographic print (photomontage), 15 x 10 cm © Alighiero Boetti by SIAE/DACS 2022



Boetti was interested in the “twin” aspect of thinking and subject consciousness. Boetti’s image gives the sense that space is a private enmeshment of different worlds in the same consciousness. Duplicating himself in the photograph creates a simultaneity of two selves. The significance is marked: subjectivity is

more than just internal thinking. Now, the superimposed subject has two minds of its own, intimately bonded, yet separate.

Twinning, a subjectivity captured in Boetti's picture, is similar to aesthetic thinking because both require the capacity to travel between two realities: to be oneself fully and to know oneself from a different position. With the experience of a twin, interpretation as the agency of binding one to the other has a quality that involves a deep caring for the other. When we are thinking through an artwork, there is a sense of being oneself and being with a twin-self who sees the world differently now. We don't have access to these two worlds of thought at the same time, and we oscillate between them: a twin standing next to a twin.

Any experience of interpreting the world has this twin quality. In art, it is just more pronounced. With place-as-medium, the aesthetic consciousness of twinning is grounded in place. Boetti recalls the vivid connection between the self-portrait as twins, his renaming himself as Alighiero e Boetti, and the taxi ride in Afghanistan in a letter written on March 25, 1992, only a couple of years before the artist's death:

I was outside the city, nobody was there, when I saw a caravan of Kuci, Afghan nomads, with horses, donkeys, and a lot of camels. I was sitting in the taxi, my fingers were playing the drum, when all of a sudden that phrase "giving birth to the world" crossed my mind. I had been in a flat in Turin just a few days ago, I was looking at a caravan passing by, year 1000, and I was also the one who had this vision. I created that image. So I looked for a very tiny piece of paper and I wrote down the phrase.⁴

The words Boetti jotted down on the piece of paper were *mettere al mondo*, a phrase that Italians use when talking about newborn babies. Its literal translation is "to put (out) to the world," as in, one "puts to the world" one's child.

Later that day, Boetti met with his new business partner, Gholam Dastaghir, to decide to open a new venture called the One Hotel in Kabul, a small hostel and artist's retreat on Share-e-Nau (Chicken Street) in the Northeast quadrant of Kabul that would take a fabled place in art history.⁵

The One Hotel became the artist's base of operations in Afghanistan, where Boetti lived regularly from 1971 to 1977 to work with local artisans to produce some of his most important works, the most well-known of which is the *Mappa* series of approximately 125 large hand-stitched tapestries of the world atlas.⁶ Boetti hosted many artists and friends there until 1977, when the Russian invasion closed off the city to travelers and forced Boetti to abandon the venture.⁷ In the intervening years, the trace of One Hotel was all but lost except through an iconic black and white photograph of Boetti standing in

front of the hotel's entryway that kept appearing in art publications. That picture plays a central role in this time-traveling tale.

Figure 4.2: *One Hotel, Kabul, '70s*, photographic print on paper, 26,4 x 37 cm © Alighiero Boetti by SIAE/DACS 2022



Boetti's defining moment is not his alone, however. In the year 2012, Mexican artist-curator Mario García Torres reopened the portal to that taxicab ride bearing witness to the eternal nature of a nomadic crossing in the desert by finding and reopening the One Hotel as an artist's space in Kabul that had long been thought to be lost to history with an artistic research project that spanned many years and yielded many new artworks about the quest to find the One Hotel. Bringing the One Hotel out into the world again in the hands of another artist instigates yet another defining moment in the history of art: the formation of a new spatial/temporal ground for thinking in an instance of twenty-first-century curatorial practice. The event makes Boetti's taxi ride that much more impactful.

The formation of a new ground for thinking was put out to the world through García Torres' dedication to Boetti in collaboration with the curatorial ingenuity of Carolyn Christov-Bakargiev, the history-making artistic director of DOCUMENTA (13), the quinquennial international exhibition of art that ran from June 9 to September 16, 2012, in Kassel, Germany. Christov-Bakargiev's innovation was to push the boundaries questioning the role of thinking itself by engaging the entire exhibition in the play of the One Hotel in what I call the "play of places."⁸

We can find the key to understanding this new ground for thinking in the space of art somewhere between Kabul and Kassel, between the years 1000, 1968, 1972, and 2012 (and many stops in between), and in the play of a guest/host relationship at the *One Hotel* (as a work of art) between Boetti and García Torres. A twin consciousness is needed to achieve this feat.⁹ While Boetti's *Gemelli* shows us what aesthetic "twinning" looks like, the guest/host relationship between Boetti and García Torres shows us the thinking event is grounded in the aesthetics of place because time traveling can only happen in place.

DOCUMENTA (13)'s connection to Boetti's *One Hotel* is rooted in a deep investment in Boetti by Christov-Bakargiev.¹⁰ The connection between Boetti and Christov-Bakargiev is personal, as they are both from Turin. In the late 1960s and early 70s, Boetti was already exploring art beyond a Euro-centric focus. Christov-Bakargiev, an expert on *arte povera*, explains Boetti's work not in terms of institutional critique but rather as an inquiry into the temporal and spatial orderings of knowledge across human organizational systems such as the global postal service. She explains Boetti's project in her 1999 book *Arte Povera*:

He saw his artworks, whether made in his studio or in far-off places, as things received from, and to be disseminated to, many parts of the world, like so many messages in bottles. Boetti was fascinated by the way humans order and classify for the purpose of acquiring knowledge and create conventional and arbitrary codes to communicate to each other. But he also saw that experience in time, and through memory, transformed conventional codes into processes of change, into myriad stories and histories.¹¹

Boetti was playing with the element of chance in ordered systems, but beyond that, he was also acutely interested in the idea that "everything has its own time."¹²

Christov-Bakargiev utilizes Boetti's artistic research related to time and distance in his early postal projects such as *Viaggi postali (Postal Voyages)* (1969-70) and *Dossier Postal Dossier (Postal Dossier)* (1969-70) that coincided with his departure from Turin to travel around the world and eventually move his artistic practice to Afghanistan. At the time, Boetti was thinking about the connection between imaginary journeys and itineraries and real places. He sent hundreds of stamped letters to different places, addressed to different people to the wrong addresses – or rather to locations Boetti had put on imaginary itineraries where the person may or may not be there to receive it. One of the artists was Lawrence Weiner, for example, to whom Boetti sent

numerous letters to an address in Rome “via the last seven towns appearing in an alphabetical list of Italian towns.”¹³ Boetti collected the ones returned to make an artwork. Some of the letters were returned, and some were not. The *Lavoro postale* series is a precursor to the *One Hotel* for a few reasons. First, it presents distance as real and imagined, bringing in the actual localities with imagined itineraries. Second, it explores the element of chance within an ordered structure. Christov-Bakargiev explains the locational turn of the artist’s work: “Boetti’s conception of time is horizontal rather than vertical – that is, not from a historical standpoint but from a ‘geographical’ one, measuring it as it unfolds through space and culture.”¹⁴

In all of the complex programming of dOCUMENTA (13), the spectral Boetti was ever-present. The exhibition’s “play of places” originates in the gesture of hospitality between guest and host in the ecstatic space of the *One Hotel*. This history is chronicled in the constellation of events that were instigated with the inclusion of García Torres into the developmental thinking of the curatorial design of dOCUMENTA (13). The “play of places” in dOCUMENTA (13) – still resounding with the sound of Boetti’s drum in the taxi – can be considered its artistic *techne*.¹⁵ To consider the *One Hotel* as *techne* calls to attention the importance of place in the role of thinking.¹⁶

After Christov-Bakargiev first connected with García Torres in Los Angeles in 2009 to discuss his work on Boetti, it took about seven months to organize the first research trip to Afghanistan in May of 2010 that included other artists, advisors, and philosophers, including Michael Taussig and Francis Alÿs.¹⁷ The group of artists was taken to the Buddhist caves in nearby Bamiyan that had been blown up by Taliban forces in 2001, among other scouting and social activities. Being together physically in Afghanistan resulted in the manifestation of many projects.¹⁸ The initiative brought the institutional heft of documenta to support and grow the art and culture of Afghanistan. For example, the programing in Kabul brought in top artists and curators from around the world who offered instruction in artistic practice related to language and translation, inclusion and exclusion, archiving, and the use of materials, while the two-part series in Bamiyan offered hands-on instruction on the ancient craft of stone-carving and the Arabic art of storytelling.¹⁹

The group research trip to Kabul in 2010 gave rise to the decision to rent Boetti’s former property (it had long since been converted to office space) to be used by García Torres as again a place of hospitality during the run of documenta in the summer of 2012. Christov-Bakargiev explains: “That is how I resolved the problem of the historical. Kabul is in Kassel, and Kassel is in Kabul. It is a Dream state. Everything is occurring in the same way. Nothing is from the past. Everything in the visual field is of today and enters into the structure of today.”²⁰ Rented for García Torres as an artwork, as “a place where

things could occur,” and thus the new version of the *One Hotel* became “a partly real, partly fictional space-time of the imagination of DOCUMENTA (13).”²¹

As for the butterfly effect of art historical events such as Boetti’s founding of the *One Hotel* in Afghanistan, the rippling is rarely a matter of chance, and it is certainly not linear. In this case, the ripples that reverberate across time go both forward and back. What may look like a chance in a chain reaction is actually enmeshment in the present. The beginning of something now matters in a different way. We can always only enter the aesthetic experience in the present and only situated in a particular place. The unfolding of the story of the *One Hotel* is complex, and it will be recounted in several stages within this chapter, but for simplicity’s sake, we enter the world of the *One Hotel* looking at the very first *Mappa* in the year 2012 on a second-floor room in the Fridericianum, the main hall of documenta that has occurred every five years since 1955.

Figure 4.3: Alighiero Boetti *Mappa* 1971, Installation shot, DOCUMENTA (13), Kassel, Germany (2012). Photograph by Kate Farrington.



The *One Hotel* sets up a gesture of aesthetic thinking through a spatial/temporal, material, *and* relational reconfiguration of the guest/host relationship between García Torres and Boetti over a series of artworks that García Torres curates consisting of historical artworks by Boetti alongside his own that play out an imaginary exchange of roles of being the host and guest of the One Hotel in Kabul and Kassel. From the first encounter with Boetti's work in García Torres' generous installation, the viewer is prepared to engage the work of Alighiero Boetti and his *Mappa* within the larger concept of the event of twinning time and distance, where the hermeneutical "twinning" in the space of art of the *One Hotel* is essentially a gesture of thinking. Along with the artworks by Boetti and García Torres, the installation also includes archival materials that relate to the history of Boetti's participation in documenta 5 in 1972, including correspondences between Boetti and that year's curator Harald Szeemann as they negotiate which artworks to display.²² Such a moment in 1972 could remain a small footnote, but when a curator like Christov-Bakargiev seizes it and allows her exhibition to turn on it, then that instance is monumental.

The significance of the Boetti/García Torres exhibition within the exhibition of dOCUMENTA (13) is greater than one artist's homage to an artist's place in art history, however. Here, art history is an integral part of the art. The novel framework for thinking is set out in Christov-Bakargiev's extraordinary guiding sentence that she asks all visitors to adopt as they take in the exhibition as a whole: "Can dOCUMENTA (13) take place in 1972 in Kabul, Afghanistan?"²³ The simultaneity of 1972 to 2012 (both overlaying the year 1000) across two locations is the unique time/space signature of the *One Hotel* as an artwork. The guest/host twinning device of the *One Hotel* sets in motion the template for its revolutionary design for spatial/temporal thinking. Through dOCUMENTA (13)'s *One Hotel* project, we are presented with the chance to be transported to 1972 on our own terms. In the space of the *One Hotel*, we can stop time, slow time, be released from time, and forget time. The *One Hotel*, for all intents and purposes, is a time travel machine.

García Torres' strategy to connect all the works in the installation through the trope of the guest/host relationship extends an *invitation* from the Middle East to Europe. The idea was actually Boetti's. The original *Mappa* (1971-72) was created during Boetti's first year in residence at the One Hotel. As part of his job as a curator, Harald Szeemann actually traveled all the way to Kabul for a studio visit and saw the project in process. However, the first *Mappa* never appeared in Kassel.²⁴ Instead, Boetti sent a placard – his name – set in bronze, and he requested that it be affixed to the outside front door of the Fridericianum.²⁵ With the gesture, Boetti claimed authorship of the entirety of the contents of documenta 5. Taking credit for all the art is absurdist, but at

the time, it underlined Boetti's extravagance of moving his studio halfway around the world. The gesture also calls out the significance of the artist's rejection of sole authorship.

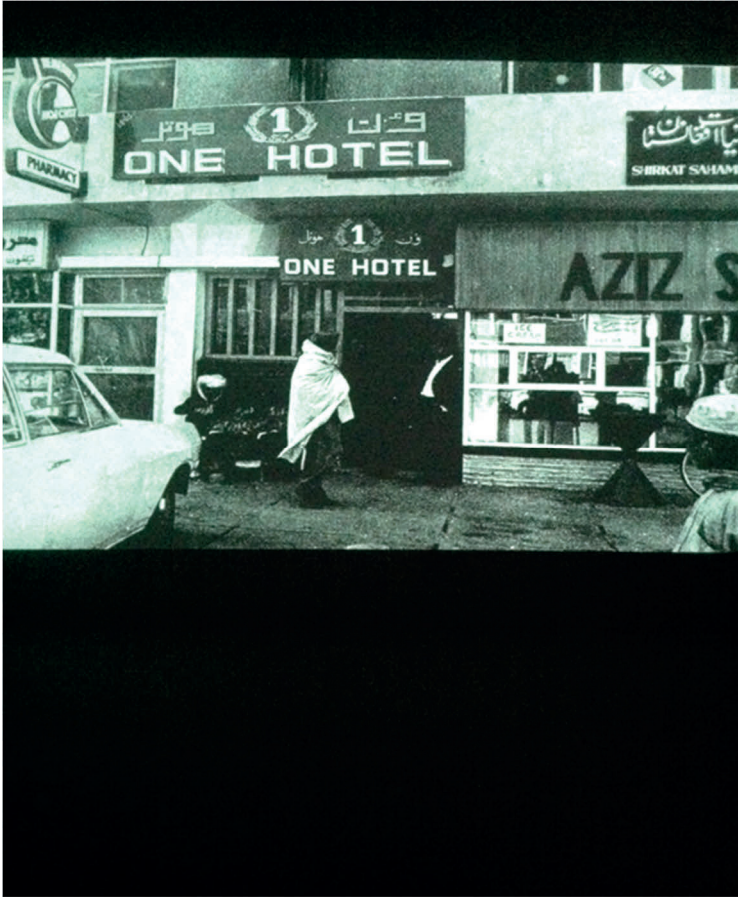
Boetti's taking credit for all the participating artists of documenta 5, in a playful way, is the artistic gesture that takes on an even more complex meaning through the lens of the twinning aspect of dOCUMENTA (13).²⁶ Seen in the light of 2012's dOCUMENTA (13) and the ideas that Christov-Bakargiev eventually teased out, the *One Hotel* as an art project fits into Boetti's logic of de-distancing. At the same time, like Alighiero and Boetti holding hands in the same landscape, the *One Hotel* paradoxically implies vast space. Letting go of fixed authorship opens up the question of authorship of art across time. With the inclusion of the name plate, today, can we say the documenta 5 or dOCUMENTA (13), or both, are located in 1972 in Kabul? Mirroring Boetti's avant-garde move to transport his artistic practice from Italy to Afghanistan is Christov-Bakargiev's assertion that dOCUMENTA (13) actually takes place in Afghanistan in 1972 and not in 2012. Both projects change with their involvement with the other, regardless of the time of their making.

The *One Hotel* is a poetic place in the imagination as much as a findable point on a map. It includes the story of Alighiero Boetti, of course, but it also includes Mario García Torres and his long-term art project, *The Boetti lesson (the Search for the One Hotel)* that extended far beyond dOCUMENTA (13).²⁷ For García Torres, "the whole story is a medium."²⁸ The *One Hotel*'s disappearance into time was part of the story. He states, "My interest in Boetti began in the United States. I lived there during the war with Afghanistan. I suddenly felt the need to say something about the war. I remembered that Boetti said that he had lost his house in the previous Afghan war. It seemed to me that this event, in poetic terms, could help me to express something about the situation I was experiencing."²⁹ The condition of modern warfare and its far-reaching effects, therefore, is ever at work in the project. Being taken to Kabul—in a space where we can look back and forth over time and connect where we are to a place in a state of war—is to be taken into the truth of modern warfare in its ghostly presence at the *One Hotel* – be it its past, present, or future.³⁰

Now back in 2012, in the Fridericianum, in a small, darkened annex off the main room in which *Mappa* and the other works are displayed, is the film, *Have you ever seen the Snow?* (2010), a 50-minute narrated photographic slideshow that is a dreamy, masterful visual lecture in which the artist's training as an art historian shines through. Here, in the work, García Torres crafts a narrative around a series of photographs that take us along on his quixotic journey to search for the poetic meaning of the *One Hotel*. We learn that García Torres initially spent eight years researching the history of the *One*

Hotel that was captured in that single, illusive photograph that had been reproduced over and over in art books referencing the history of *arte povera*. The project went beyond framing Boetti in art history, however.

Figure 4.4: Mario García Torres, *Have you ever seen the Snow?* (2010), Installation shot, dOCUMENTA (13), Kassel, Germany (2012). Photograph by Kate Farrington.



The slides move slowly. We are invited to look closely at the images, as García Torres has done for years. Most of the slides explore different presentations of the iconic black-and-white photograph of Boetti and his Afghan business partner at the entrance of the One Hotel, with a boy in a traditional Afghan cap crossing the field of vision in the lower left-hand corner. García Torres eventually secured other images from the camera roll of

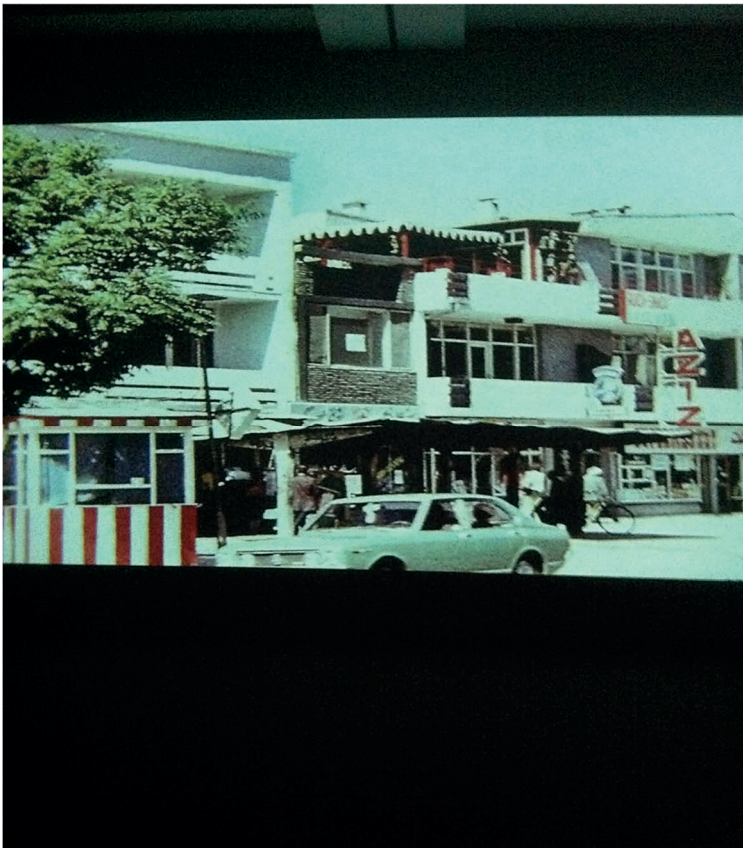
that day that were given to him by Boetti's widow Annemarie Sauzaeu. Using Zoom technology, he discovered other people in the reflections of glass in the scene as well as pieced together the different actions that happened around that moment.

Figure 4.5: Mario García Torres, *Have you ever seen the Snow?* (2010), Installation shot, dOCUMENTA (13), Kassel, Germany (2012). Photograph by Kate Farrington.



García Torres sleuthed through piles of slides and photos to find additional perspectives of the city that could make sense of the puzzle of the One Hotel. The film shows a montage of ever-evolving signage as storefronts change hands and building facades change in witness to a city remaking itself over the years, and keeps us suspended until we learn how the location was finally found. Never giving up, the dutiful art historian eventually identified the right street where the One Hotel's entrance hid itself.³¹

Figure 4.6: Mario García Torres, *Have you ever seen the Snow?* (2010), Installation shot, dOCUMENTA (13), Kassel, Germany (2012). Photograph by Kate Farrington.



Back in the main room is an installation of García Torres' work, *Share-e-Nau Wondering – A Film Treatment* (2006), consisting of a line of fictional faxes documenting an imagined business and logistical correspondence between García Torres and Boetti. The faxes are arranged chronologically in a display

case so that a viewer can read the correspondence as if reading a historical archive. The conflation of García Torres putting himself into a working relationship with Boetti in the managing of the hotel with his own art historical research on the One Hotel makes the imaginary collaboration a real one, at least in the aesthetic space of the installation as a whole. Thus, García Torres successfully changes the “history” of the One Hotel to include himself in its reality in the past.

Figure 4.7: Mario García Torres, *Have you ever seen the Snow?* (2010), Installation shot, dOCUMENTA (13), Kassel, Germany (2012). Photograph by Kate Farrington.



The exchanging of the guest/host position in the fax correspondence of *Share-e-Nau Wondering – A Film Treatment* between Boetti and García Torres, from Kabul to Kassel across time endures further in the screening at DOCUMENTA (13) of another film by García Torres, the video *Tea* (2012), made in the rediscovered and reoccupied space of the One Hotel and screened in Kabul as part of the official programming of DOCUMENTA (13). García Torres presided as host to the One Hotel, offering tea in the garden with newly planted roses. The activities in the rented space of the old One Hotel included not only the serving of tea, but organizational meetings, casual encounters, organized workshops, one-to-one experiences, and even a rock concert.³² Through his personal involvement with visitors to Kabul, made into poetry in the film *Tea*, García Torres further extends his engagement with Boetti at the One Hotel by again playing upon the concept of host and guest in a similar way as his imagined fax correspondence with Boetti over logistical details.

García Torres, unlike a normal exhibition curator, finds space for a more intimate and personal evocation of Boetti's figure and artistic practice in the process of making artworks out of his research by taking on the twinning consciousness. In the ecstatic space *One Hotel*, the two strangers from different generations are essentially occupying the same role as manager of the guest house. Hand in hand, they travel the same path, undertake the same journey, and finally inhabit the same rooms of the One Hotel – separated, but intimately linked. In this way, García Torres engages in an impossible dialogue between people, times, and places remote from each other. All the disparate pieces of the exhibition converge into these rooms as well, and we along with them.

García Torres asks us to wonder if we can enter into this impossible dialogue in his essay for *100 Notes – 100 Thoughts*, the specially commissioned series of essays for DOCUMENTA (13) that Christov-Bakargiev describes “as an interregnum, a temporary rupture in discursive intelligence: they do not direct us towards reason as such but towards a different understanding of the role of consciousness.”³³ With the provocative title for his Notebook, “A Few Questions Regarding the Hesitance at Choosing between Bringing a Bottle of Wine or a Bouquet of Flowers,” García Torres writes:

When an event like documenta is on the table, one wonders whether it is possible to create a work that would set up a story and, simultaneously, entwine the history of former editions of that event. What are the consequences of returning to a previously inhabited framework? Can one return to a specific work that was previously shared in that same space? Can one dream of hosting that person's

participation? Could I inhabit someone else's thought and then share it again? How can I share my relationship to an experience that seems to have been diluted over time and ask previous guests to come back? Could people inhabit a long-gone story? Could old and new guests share the same ideas at the same table?"³⁴

By affirming the fleeting nature of his artistic identity and practice, in a way that is characteristically Boettian and twofold (as in the artist's own presentation of himself as Alighiero e Boetti), García Torres places himself in a constant oscillation between himself and Boetti, between guest and host, between past and present, proposing a twinning experience based on the redefinition of the very concept of the artist and the work. Who is who? When? Where? Art historian and curator Andrea Viliani explains: "This blurred, narrative approach to what art is allows conventional distinctions between guest and host, or now and then, to soften, echoing the welcoming multiverse of artistic gestures that are at the heart of dOCUMENTA (13) in Afghanistan."³⁵ The "welcoming multiverse" Viliani describes ripples back to Kassel and touches other places as well, ever rewriting the past, present, and future. The hesitation between interpreting a work of art this way or that can be like choosing between bringing wine or flowers to a host when invited as a guest. To oscillate between being a guest and host is to enter the aesthetics of place.

What does this mean to enter the aesthetics of place? Christov-Bakargiev names it as an immersion. "A place is no fixed thing; it has an episodic history and takes its particular aspect through an intense immersion."³⁶ The intense immersion into the place of the *One Hotel* gave dOCUMENTA (13) a real presence in Kabul in 2012. Artists were brought in to give public lectures, work was done in archives, and local students participated. A makeshift theatre was created in a bombed-out building to see Francis Alÿs' avant-garde film, *REEL/UNREEL* (2011). In an interview with Man Ray Hsu, Christov-Bakargiev remarked that while only four or five thousand people saw the film in Kassel, over 35,000 people saw it in Kabul, adding that in Kabul, "it changes the landscape forever."³⁷ We know that now more than ever, as today's crushing history in Afghanistan re-writes the project yet again.

The *One Hotel*, in no small part, allowed Christov-Bakargiev to use the "play of places" to enter into historical time and change its past, present, and future. More than a simple satellite of dOCUMENTA (13), the *One Hotel* in Kabul, in play with Kassel, became determinant in the provisional thinking that imagines *and* materializes the aesthetics of place as a space of possibility to become a curatorial position for an exhibition by which we are asked to think through as participants. The exhibition's orientation as an aesthetic thinking-praxis revolves around the subsequent curatorial move by Christov-

Bakargiev to co-locate dOCUMENTA (13) on *four* continents, not only in Europe and Asia with Kassel and Kabul, but also in Africa and North American with the addition of Cairo, Egypt, and Banff, Canada.

The four chosen cities represent and activate four stated conditions based on the general conditions of each city: “on stage,” presenting Kassel as the exhibition site hosting over 200 artists over 100 days; “under siege,” featuring Kabul as a city in a state of war; “in a state of hope” highlighting Cairo as a city whose art scene has had a vibrant resurgence after the Arab Spring; and “on retreat” bringing forth Banff as a beautiful resort city nestled in the Canadian Rocky Mountains.³⁸ What is unique in dOCUMENTA (13) is that the artistic director asks us to engage with “thinking through place” across both distance and time through the “play of places” of the specially chosen four conditions (on stage, under siege, on retreat, in a state of hope) of the four locations in four continents – all set into motion with Boetti’s experience in the taxi in Afghanistan so long ago. The hermeneutical twinning of places across time forms a new creative event.

The guest/host twinning device of the *One Hotel* sets in motion a new template for a revolutionary design for spatial/temporal thinking on par with the philosophical advances on historicity by the philosopher Walter Benjamin almost a century ago. Christov-Bakargiev invokes Benjamin in a multitude of ways to creatively foreground dOCUMENTA (13) as itself an artistic archive of a new type, one that presents a different format of appropriating history to revolutionize the way we think about the present.³⁹ Walter Benjamin’s role in the gesture to frame dOCUMENTA (13)’s contribution to intellectual history as itself a performance of “a play of places” is as a “ragpicker” of curiosities that he collected on walks through the Paris Arcades that are published in the 954-page collection *The Arcades Project*. As a time-travel device that reshaped modernism, *The Arcades Project* is an artwork on the level of the *One Hotel* whose form is a personalized, crystalized, and temporally fixed reflection of the unfixability of history itself.

Foregrounded by Benjamin’s *The Arcades Project* in this way, dOCUMENTA (13) becomes an archive of a new type, one that presents a different format of appropriating the world to say something about history. Christov-Bakargiev is fracturing the dialectical image (Benjamin’s term) to a multi-dimensional space not only grounded in the locality but also open to multiple positionalities of provisional thinking that maps itself in the interactive dialogue with all the invested parties at precisely the moment when dOCUMENTA (13) evolved into a play of places. She calls it “a place of enactment of subjectivity that is both singular and plural, that resists disembodiment and uses fragmentation of the self against that same fragmentation, through the potentiality of provisional aggregations.”⁴⁰ It is

here where dOCUMENTA (13) makes its own imprint on art's long play with time travel.

In dOCUMENTA (13), artistic practice is presented as non-specific knowledge that is tied to locality Christov-Bakargiev's charge to us to think through four particular conditions of the places she activates in our thinking, chosen because they describe the experience "in which people, in particular artists and thinkers, find themselves acting in the present."⁴¹ She explains:

- 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.⁴²

Even though these conditions are not comprehensive, they "acquire their significance through their mutual interrelation and resonance."⁴³ The aliveness of shifting conditions within artworks and across artworks brings together time and space in a particular configuration.

While it is obvious that the choice of the four cities in the four countries of Germany, Egypt, Afghanistan, and Canada dramatically spatializes the event in order to conflate the notion of space, Christov-Bakargiev also links the four conditions to time. In simplified terms, they can be stated as follows: Stage is continuous present; Retreat is suspended time; Siege is compressed time (no space); and Hope is released time.⁴⁴ It is in the aesthetic thinking of dOCUMENTA (13) where we enter the state of apparent simultaneity. Even in the temporal realm, there is a constant fluctuation of these conditions. Christov-Bakargiev writes: Afghanistan today is "a location clearly under siege yet also in a state of hope, retreating, and more than almost anywhere in the world, on stage in the media worldwide."⁴⁵ Boetti's *One Hotel* of the 1970s served as a retreat, inspired artworks, operated as a real hotel, and endured the reality of war. García Torres' *One Hotel* can likewise be described using any of these four conditions.

Christov-Bakargiev's move is to introduce another dimension to the play of history, that is, the activation of locationality as a dimension of the time/space construct of history. Everything at dOCUMENTA (13), including but not limited to the work of the over two hundred exhibiting artists in the many venues across Kassel, is brought together through dOCUMENTA (13)'s signature "play of places" in a special exhibition inside the Fridericianum called *Brain* that is located in a small glassed-in room in the rotunda on the first floor of the Fridericianum that acts as the figurative *cerebellum* of the entire exhibition. Christov-Bakargiev calls *Brain* "a place of enactment of

subjectivity that is both singular and plural, that resists disembodiment and uses fragmentation of the self against that same fragmentation, through the potentiality of provisional aggregations.”⁴⁶ It is in *Brain* where the aesthetic act of twinning takes on its peculiar expression unique to dOCUMENTA (13). We can think of the objects in *Brain* through Christov-Bakargiev’s four conditions as a way to consider art’s role in thinking in an even more complex way.

Christov-Bakargiev calls the *Brain* “an associative space.”⁴⁷ In this small gallery, contemporary and historical works and documents are displayed in cabinets and vitrines, on the walls, on a chair (in one case), and on the floor. These objects include 4,000-year-old hand-sized Bactrian princess sculptures from Pakistan and Uzbekistan; the still-life vases and bottles out of painter Giorgio Morandi’s studio, along with six of his paintings of those objects; architectural plans for Horst Hoheisel’s 1984 counter-monument in downtown Kassel; personal items and taken by Lee Miller from Hitler’s Frankfurt apartment shortly after he killed himself, as well as photos taken of her bathing in his tub; video footage shot by Egyptian artist Ahmed Basiony in the hours before he was gunned down in Tahrir Square in 2011; a mass of melded-together art objects salvaged after a shelling fire from the National Museum in Beirut during the civil war in 1975; and photographs of “bomb ponds” in Cambodia by Vandy Rattana, as well as others.⁴⁸ As a grouping, these pieces together stimulate new trains of associations and prepare the viewer to think about art at dOCUMENTA (13) in relation to Bakargiev’s four stated conditions: “on stage,” “under siege,” “in a state of hope,” and “on retreat.” By tapping into the deep heritage of places and creating room for the mind to oscillate between different conditions of art, the *Brain* brings to the imagination the world at different times and from specific places.⁴⁹ This activity can be thought of as the “play of places” because each of the works gathered from different corners of the world from different historical eras all carry traces of trauma that we can relate to when we think through them in dOCUMENTA (13)’s four stated conditions through the four cities. The curatorial design directly addresses the ground of thinking.

The One Hotel as a “play of places” is an aesthetic thinking practice because thinking itself has undergone the transformation of subjectivity that extends to knowledge going through the self *and* the twin of the self, with a twinning subjectivity that has a special quality of intimacy. “Twinning” is knowing through a different positionality. What matters is the making of a bond that endures across all time and space. Place-as-medium enables a new inter-subjectivity of *being-with* in the “free openness” and “ecstatic time” possible while thinking through place.⁵⁰ Beyond merely staying in the present, however, within the context of dOCUMENTA (13), García Torres opens up an aesthetic space that lets people and places from the past enter and engage

with anyone from anytime, including here, now, with this essay's discussion of the project. The play of places of the *One Hotel*, enacted by the twinning exchange of the guest/host position from Boetti to García Torres, is the space that opens up for us the specific gesture of thinking that we can then extend to the multitude of other artworks at dOCUMENTA (13) and beyond.

Through the *One Hotel* at dOCUMENTA (13), Christov-Bakargiev helps us engage in a new aesthetic thinking-through-place where "imagnations of places and their locations to illuminate the simple idea that 'places generate space, and space is the region of the possible.'"⁵¹ When provisional thinking becomes a field of artistic practice is the moment where dOCUMENTA (13) makes its own imprint on art's relationship with time travel. Boetti's 1974 artist statement articulates the twinning consciousness: "It would be nice if there were two worlds, one wholly conscious, the other wholly unconscious, going along hand-in-hand without ever getting muddled; instead of finding ourselves between the two with no certainty, monstrously held inside the past pain-filled subject."⁵² The statement could just as well have been said by García Torres. Christov-Bakargiev dares to engage also with the "play of places," but this time to move beyond dialectical images to ground them in the dynamic play of events as they happen so that the praxis of shared thinking-through-place can emerge. To dare to change the conditions of a place with art, either as a guest or host, takes courage. It brings the world to the world anew: *mettere al mondo*. Within the twinning moment of hesitating whether to bring a bottle of wine or a bouquet of flowers to the *One Hotel*, we enter the wonderous moment of art itself. A bouquet of flowers it is.

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Endnotes

approach to media archeology as a field. See Jörgen Skågeby and Lina Rahm, “What is Feminist Media Archeology?” *communication + 17*, no 1, October 2018.

²² Glenn Adamson, *Craft: An American History* (New York: Bloomsbury, 2021), 309.

²³ Jentry Sayers, “Prototyping the Past,” *Visible Language*, Vol.49 Issue 3, December 2015, accessed June 24, 2021, <http://visiblelanguage.herokuapp.com/issue/172#Prototyping%20the%20Past>

²⁴ Birgitta Hosea, “Made by Hand” in *The Crafty Animator*, eds. Caroline Ruddell and Paul Ward, Cham: Palgrave MacMillan, 2019, https://doi.org/10.1007/978-3-030-13943-8_2

²⁵ Adamson, *Craft: An American History*, 307-313.

²⁶ Elaine Cheasley Paterson and Susan Surette, *Sloppy Craft: Postdisciplinarity and the Crafts* (New York: Bloomsbury Publishers, 2015).

²⁷ Tracey Marsh, “Reinventing the Newspaper, Week After Week,” *The New York Times*, November 15, 2020, accessed 30 June 2021, <https://www.nytimes.com/2020/11/15/insider/at-home-newspaper-craft.html>

²⁸ Joshua Poole, “Amazon inspires reuse with cardboard cat condos and quirky (re)designs,” *Packaginginsights*, July 28, 2020, accessed 30 June 2021, <https://www.packaginginsights.com/news/amazon-inspires-reuse-with-cardboard-cat-condos-and-other-quirky-redesigns.html>

²⁹ Paul Levinson, “Paper Futures,” in *The Soft Edge: A natural history and future of the information revolution*, (London: Routledge, 1997), 177-189.

³⁰ Most famously, *The Lawnmower Man* (Dir., Brett Leonard, 1992), *The Matrix* (Dirs., Lana & Lilly Wachowski, 1999), *The Eleventh Floor* (Dir., Josef Rusnak, 1999), and more recently films like *Ready Player One* (Dir., Steven Spielberg, 2018) and streaming shows including *Maniac* (Netflix, 2018) and *Kiss Me First* (Netflix, 2018).

³¹ *The 1619 Project*, accessed August 13, 2021 https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html?mc=aud_dev&ad-keywords=auddevgate&gclid=CjwKCAjwsNiiBhBdEiwAJK4khvCKC4WtmxZGY9skNkDB8GxfbMdwvGf5rDhKJrkJ8aymGOXCdy5RrOCj-8QAvD_BwE&gclid=aw.ds; Brian Franklin, “The 1836 Project is an Opportunity,” *Slate*, June 11, 2021, accessed 13 August 2021, <https://slate.com/news-and-politics/2021/06/texas-1836-project-teachers.html>.

Notes for Chapter Four

¹ This text is part of a larger project stemming from my doctoral dissertation: *Place-as-medium: Toward a Shared Authorship of Place* that establishes a philosophical framework to understand and evaluate a category of art practice appearing in the world that I call “place-as-medium.” I argue that place-as-medium reshapes horizons of knowledge by the way it changes the way we think as the activity of “thinking through place.” <https://digitalmaine.com/academic/43/>

² *Arte povera* is an art movement characterized by the use of humble (“poor”) materials to create forms outside the standard practices of painting and sculpture that began in Italy in the 1960s with artists of Boetti’s generation such as Mario Metz, Jannis Kounellis, and Michael Pistoletto.

³ Rolf Lauter, *Alighiero Boetti: Mettere Al Mondo Il Mondo* (Frankfurt am Main: Danz Verlag und Autoren Catz, Museum für Moderne Kunst, 1998), 44.

⁴ Alighiero e Boetti, Letter of March 25, 1992, in Lauter, 44.

⁵ Annemarie Sauzeau, "Alighiero Boetti's One Hotel" in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 194.

⁶ Boetti's *Mappa* series is a body of work of roughly 125 tapestries hand-sewn by Afghan women from small artisan workshops from the period 1971 to the mid-1980s. Boetti supplied the patterns and materials and gave instructions for national flag motifs to cover the continents according to sovereignty. Over the years, the different *Mappas* record the changing borders of nation-states, such as the break-up of the Soviet Union and the changing borders of Palestine and Israel. In their totality, the collection of unique tapestries of the *Mappa* series captures the changing history of national borders in geo-political terms in which their internal play of places is also a way of rewriting history. As a driving concept, Boetti wished to show "the world as it is" (Luca Cerizza, *Alighiero e Boetti: Mappa* (London: Afterall Books, 2008), 2). Within the framework of the initial design concept, Boetti encouraged the embroiderers to make artistic choices. Over time, the colors of the ocean change, the shape and size of continents shift, and borders of phrases and block letters carry personalized messages. The world of the makers of the works, therefore, are present in personalization of each of the *Mappas*.

⁷ While the general lore of the One Hotel regularly noted that Boetti left the hotel in 1979, which was repeated by García Torres in his retelling of the story in his artwork and lectures, in the process of making *dOCUMENTA (13)*, Boetti's widow Annemarie Sauzeau corrected the record to say that Boetti operated out of One Hotel only from 1971-1977 "when the political and economic situation became paralyzed after the umpteenth change of government, with regimes increasingly dependent on the Soviet Union." Upon leaving Afghanistan, Boetti then started using a different tapestry workshop in Pakistan (Sauzeau, "Alighiero Boetti's One Hotel," 194).

⁸ My doctoral dissertation, *Place-as-Medium: Toward a Shared Authorship of Place*, sets forth a theory that "the play of places" in *dOCUMENTA (13)* instigates an agency through a spatialization of history to artistically disrupt seemingly fixed social and political realities in the present.

⁹ The evolution of Christov-Bakargiev's curatorial gesture to connect Afghanistan to Kassel via the One Hotel is chronicled in *The Logbook*, the second of *dOCUMENTA (13)*'s three official catalogs, that chronicles the constellations of events that were instigated with the inclusion of García Torres into the developmental thinking that we can see in the documented conversations with friends and artists that led to Kabul being a place of field research for the artistic design of the exhibition. See, *dOCUMENTA (13). The Logbook. Catalog 3/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 28-30; 36; 75-76; 248-255; 291.

¹⁰ Christov-Bakargiev personally knew Boetti and his wife, Annemarie Sauzeau. See "In Conversation with Carolyn Christov-Bakargiev," Part II, in *dOCUMENTA (13). The Logbook. Catalog 2/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 291. Christov-Bakargiev also wrote a comprehensive book on the *arte povera* movement, Carolyn Christov-Bakargiev, *Arte Povera* (Phaidon, 2005).

¹¹ Carolyn Christov-Bakargiev, *Arte Povera* (Phaidon, 2005), 40.

¹² Lauter, *Alighiero Boetti: Mettere Al Mondo Il Mondo*, 57.

¹³ Christov-Bakargiev, *Arte Povera*, 8.

¹⁴ Christov-Bakargiev, *Arte Povera*, 41-42.

¹⁵ *Techne*, a term recovered from early Greek thinking about art is an important term in the philosophy of art. Denoting the *One Hotel* as *techne* of dOCUMENTA (13) returns the meaning of *techne* to its early roots where making is tied to knowledge. According to philosopher Martin Heidegger, “*techne* “never signifies the action of making.” (Martin Heidegger, *Basic Writings: from Being and Time (1927) to the Task of Thinking (1964)*, edited by David Farrell Krell (Harper Collins, 1993), 184.

¹⁶ William Lovitt, in his introduction to a volume of late essays by Heidegger, *The Question Concerning Technology and other Essays*, explains ways in which Heidegger looks back to the early uses of *techne* in Greek philosophy to understand its role in art. Lovitt writes: At the outset of the destining of the West, in Greece, the arts soared to the supreme height of the revealing granted them. They illuminated the presence of the gods and the dialogue of divine and human destinings. And art was called simply *techne*. It was a single, manifold revealing. It was pious, *promos*, i.e., yielding to the holding sway and the safekeeping of truth.” (Heidegger, *The Question Concerning Technology and other Essays* (Harper Torchbooks, 339). Lovitt raises the issue of the temporal dimension of *techne*: “For the Greeks the coming into the ‘present’ out of the ‘not present’ was *poiesis*” (Lovitt 10). *Aletheia* as “unconcealment” is not as a function of reason, but a true confrontation with the present. It is possible to consider Christov-Bakargiev’s curatorial gesture in dOCUMENTA (13) through these early formulations of *techne*. What is essential is the opening up of space as a movement between concealment and unconcealment *and* its play with time. They go together. When dOCUMENTA (13) pushes us to imagine we are in the exhibition in Kabul in 1972, we must change our thinking as a play of distance and time in partnership with each other. For more discussion of *techne* of art, see, Martin Heidegger, “The Origin of the Work of Art,” in *Basic Writings*, 184-185.

¹⁷ Christov-Bakargiev, *The Logbook*, 28-30.

¹⁸ The 2010 research trip to Afghanistan initiated many artworks that were exhibited in Kassel during the documenta, including works by Francis Alÿs, Lara Favaretto, Tacita Dean, Michael Rakowitz, Goshka Macuga and Christoph Menke. Connections were established with academic and cultural institutions in Kabul including Kabul University, the Queen’s Palace, and the Center for Contemporary Arts Afghanistan, involving international artists and philosophers and Afghan intellectuals such as Zainab Haidary, Abul Qasem Foushanji, and Mohsen Taasha (Christov-Bakargiev, “The dance was very frenetic, lively, rattling, clanging, rolling, contorted, and lasted for a long time,” in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et al. (Ostfildern: Hatje Cantz Verlag, 2012), 37). (*The Logbook* 28-30).

¹⁹ The stone-carving workshop, “What Dust will Rise?” was led by artist Michael Rakowitz at the site of the Bamiyan Buddhas that once held some of the largest stone Buddhist statues in the world, dating back to the 4th century. They were dynamited by the Taliban in early 2001 The story-telling workshop was led by writer Khadim Ali, and it included both a writing workshop and an Arabic miniature painting workshop in traditional style. (Andrea Viliani, “Siege, Hope, Retreat, and Stage in Afghanistan,” in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et al. (Ostfildern: Hatje Cantz Verlag, 2012), 663).

²⁰ Carolyn Christov-Bakargiev, interview with Man Ray Hsu, August 14, 2012.

²¹ Christov-Bakargiev, “The dance was very frenetic...” 37.

²² *Mappa* was the work by Boetti that appeared in the catalog, but it was *Lavoro postale (permutazione)* (1972) that was actually displayed at documenta 5. See Mario García Torres, “A Few Questions Regarding the Hesitance at Choosing between Bringing a Bottle of Wine or a Bouquet of Flowers,” in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 200.

²³ The curatorial design to position dOCUMENTA (13) in 1972 in Kabul has its origins in a curatorial proposal by Lithuanian curator and one of the agents of dOCUMENTA (13), Raimundas Malašauskas and Fr. Manacorda for the Berlin Biennale, which is documented in *The Logbook* (Raimundas Malašauskas to Carolyn Christov-Bakargiev, 11.02.2009 18:41; Subject “occurring”). In *dOCUMENTA (13). The Logbook. Catalog 2/3*, by Carolyn Christov-Bakargiev et. al (*Ostfildern: Hatje Cantz Verlag, 2012*), 17.

²⁴ Carolyn Christov-Bakargiev speculates that Boetti’s withdrawal of the first *Mappa* from documenta 5 in 1972 was because he was afraid of the reception to the piece as being too literal for an art exhibition that was “the United Nations.” She states that it is the withdrawal of the piece from the show that creates interest: “I’m interested in withdrawal, *not* doing something. I’m interested in the moment of illumination when Boetti said, “That’s really dumb, and I’m not going to do it, because it’s too obvious.” (Interview with Carolyn Christov-Bakargiev and Chus Martínez, March 14, 2012, in “In Conversation with Carolyn Christov-Bakargiev,” Part II, in *dOCUMENTA (13). The Logbook. Catalog 2/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 291.

²⁵ García Torres, “A Few Questions...,” 200.

²⁶ The address marker on the outside entryway of the Fridericianum makes a claim of authority but asks a larger question of authorship. For Boetti, letting go of the making was crucial to his freedom as an artist.

²⁷ Artworks and exhibitions related to Boetti by Mario García Torres’s Boetti project include: Mario García Torres, *Tiro di grazia con taglio di capelli alla Alighiero Boetti (Como)* (*Shot of Grace with Alighiero Boetti Hairstyle [Como]*) (2004); Mario García Torres, *Share-e-Nau Wanderings (A Film Treatment)* (2006); Mario García Torres, *¿Alguna vez has visto la nieve caer? (Have You Ever Seen the Snow?)* (2010); Mario García Torres, *Tea* (1391); Mario García Torres, *The Unfolding of A, or an Uncompleted of B* (1972–2012); and Mario García Torres, “The Boetti Lesson” (2013). “Mario García Torres: ‘The Boetti lesson (the Search for the One Hotel)’ is the name of an exhibition curated by Andrea Viliani at the museo madre in Napoli, Italy from July 21 to October 14, 2013. García Torres: <https://www.madrenapoli.it/en/exhibition/mario-garcia-torres-the-boetti-lesson-searching-for-one-hotel-kabul/>.

²⁸ Mario García Torres, “Mario García Torres on Alighiero e Boetti,” video lecture recorded at Dia:Chelsea on February 27, 2012 as part of Dia’s “Artists on Artists” Lecture Series. (Dia:Chelsea).

²⁹ Conversation with Mario García Torres, March 2015, in his studio in San Miguel Chapultepec, Mexico City, *Site Specific*, 2015.

³⁰ The continuing trauma of war for Kabul can be evidenced in the hurried military evacuation by American, Nato, and Allied forces after the fall of Kabul to Taliban forces in August 2021, a coordinated attack of suicide bombings by ISIS-K terrorists killed over 170 people including 13 U.S. service members at the gates of Kabul’s Hamid Karkai

International Airport. <https://www.cbsnews.com/news/us-service-members-killed-kabul-airport-attack-what-we-know-about-the-victims/>

³¹ The exact location was found by someone working in the American embassy who had heard of Boetti and had likewise been trying to solve the puzzle of the location of the One Hotel (García Torres, lecture at Dia:Chelsea, 2012).

³² Mario García Torres, in *dOCUMENTA (13). The Guidebook. Catalog 2/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 476.

³³ *100 Notes, 100 Thoughts* is described by Christov-Bakargiev in the following way: “The series of publications *100 Notizen – 100 Gedanken / 100 Notes – 100 Thoughts*, published by *dOCUMENTA (13)* and Hatje Cantz as a prelude to the 2012 exhibition, is driven by the logic of the mind-at-work, presenting, writing, and drawing scenarios that point outside the normative bounds of academic text production. [...] (T)hey present models of connection-making between the private and the public, between the pre-stage of intuitions, the naming of ideas, and the key-chain of arguments that provide the reader with a singular insight into working methods. The series is formed through interconnections, so that the notebooks could be described as an interregnum, a temporary rupture in discursive intelligence: they do not direct us towards reason as such, but towards a different understanding of the role of consciousness.” (“Letter to Eduardo Viveiros de Castro, Subject: To Eduardo from Carolyn, *dOCUMENTA (13)*, 17/05/2011 14:31,” in *dOCUMENTA (13). The Logbook. Catalog 2/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 52.). As a collective artistic project, the combined essays of *100 Notes, 100 Thoughts* make the provisional thinking of *dOCUMENTA (13)* a collective form of philosophical praxis.

³⁴ Mario García Torres, “A Few Questions Regarding the Hesitance at Choosing between Bringing a Bottle of Wine or a Bouquet of Flowers,” On in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 202-203.

³⁵ Andrea Viliani, “Mario García Torres: The Boetti lesson (searching for one hotel, Kabul) 21.06-1”<http://www.madrenapoli.it/en/mario-garcia-torres-the-boetti-lesson-searching-for-one-hotel-kabul/> See also, Andrea Viliani, “Siege, Hope, Retreat, and Stage in Afghanistan,” in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al (Ostfildern: Hatje Cantz Verlag, 2012), 664.

³⁶ Christov-Bakargiev, “The dance was very frenetic...,” 37.

³⁷ Carolyn Christov-Bakargiev, interview with Man Ray Hsu, August 14, 2012. <http://d13.documenta.de/#/research/research/view/interview-carolyn-christov-bakargiev-and-manray-hsu>. Accessed November 14, 2021.

³⁸ For an extended description of the four conditions, see “Letter to Eduardo Viveiros de Castro, Subject: To Eduardo from Carolyn, *dOCUMENTA (13)*, 17/05/2011 14:31” (Christov-Bakargiev, *The Logbook*, 51-52). See also: “Letter from Christov-Bakargiev to Lawrence Weiner, Subject: Second email of today / Re: WHERE TO PUT WHAT WHERE, 07/07/2011, 15:43” (*The Logbook*, 54).

³⁹ Walter Benjamin’s role in the gesture to frame *dOCUMENTA (13)*’s contribution to intellectual history as itself a performance of “a play of places” emerges in two of the essays in *100 Notes – 100 Thoughts*, Michael Taussig’s “Fieldwork Notebooks,” and Nikola Doll’s Introduction to “Walter Benjamin: The Paris Arcades.” Taussig presents an ode to Benjamin as a “ragpicker” of curiosities that he collected on walks through the

Paris Arcades that are published in the 954-page collection *The Arcades Project* in order to constitute a material theory of historicity. Doll's Notebook shows a number of pages from Benjamin's famous blue leather-bound notebook, jammed full of dense lines of writing and obscure notations that reconstruct a different modern society out of those chance objects he came across in the alleyways of Paris. Doll characterizes Benjamin's collection as "a history workshop" of "pictorial-material thought" that "toys with the multilayered character of the past." (Doll, Nikola, "Walter Benjamin *The Paris Arcades*, Introduction Nikola Doll, in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al, Hatje Cantz Verlag, 2012, pp. 316-321, 316.

⁴⁰ Christov-Bakargiev, "The dance was very frenetic...", 39.

⁴¹ Christov-Bakargiev, "The dance was very frenetic...", 35.

⁴² Christov-Bakargiev, "The dance was very frenetic...", 35.

⁴³ "Kabul – Bamiyan Seminars and Exhibition: A Position of dOCUMENTA (13) / Kabul, Bamiyan, 2012, 7/6/2010 – 19/7/2012, in *dOCUMENTA (13). The Guidebook. Catalog 3/3*, by Carolyn Christov-Bakargiev et. al (*Ostifildern: Hatje Cantz Verlag, 2012*), 458.

⁴⁴ Christov-Bakargiev, "The dance was very frenetic...", 35.

⁴⁵ Christov-Bakargiev, "The dance was very frenetic...", 37.

⁴⁶ Carolyn Christov-Bakargiev, "Letter to a Friend," in *dOCUMENTA (13). The Book of Books. Catalog 1/3*, by Carolyn Christov-Bakargiev et. al (*Ostifildern: Hatje Cantz Verlag, 2012*), 79.

⁴⁷ "The Rotunda in the Fridericianum: The Brain," in *dOCUMENTA (13). The Guidebook. Catalog 3/3*, by Carolyn Christov-Bakargiev et. al (*Ostifildern: Hatje Cantz Verlag, 2012*), 24.

⁴⁸ Christov-Bakargiev, *The Guidebook*, 24-33.

⁴⁹ In her essay, "The dance...", Carolyn Christov-Bakargiev states her position on the use of history in art: "But dOCUMENTA (13) is nonetheless not organized around any attempt to read historical conditions through art, or the ways in which art's languages and materials might represent these historical conditions. Rather, it looks at moments of trauma, at turning points, accidents, catastrophes, crises – events that mark moments when the world changes. And it looks at them insofar as they are moments when relations intersect with things, moments when matter comes to *matter*." (Christov-Bakargiev, "The dance...", 31.)

⁵⁰ The "free openness" and "ecstatic time" are taken from Martin Heidegger's 1964 essay, "The End of Philosophy and the Task of Thinking." In the essay, Heidegger writes: "Accordingly, we may suggest that the day will come when we will not shun the question whether the clearing, free openness, may not be that within which alone pure space and ecstatic time and everything present and absent in them have the place that gathers and protects everything." (Martin Heidegger, *Basic Writings*, 442-443).

⁵¹ Carolyn Christov-Bakargiev et al. *dOCUMENTA (13). The Logbook* (Ostifildern: Hatje Cantz Verlag, 2012), 7.

⁵² Alighiero Boetti, Artist Statement, 1974, in Christov-Bakargiev, *Arte Povera*, 237.

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