

HH: definition of the group gathering

NC: what is a group for example – for me it is very situationist

everybody that is in the moment of the gathering – in the gathering are part of the dynamic

HH: rhythmical element to meet at regular point for a specific time

i find that very helpful and very important for research project

who forms the gathering

whether Naya's mum is going to hotel Pupik

she has a lot of practices in group activities and understanding learning processes

this meeting for me is a bit is anticipation of Simularr – of the project, that will come

this is a research group and it will remain the research group for this pilot

NC: we differ a lot, and this is when the personal and group dynamics will meet

for me if you set up a set of rules you need to have a possibility of revision

the reflexion points are very important

if you are documentation – you are not just observing – , because by being there you are part of research

every person which is the group will influence the group

my mom has a lot of experience in initiating a group dynamics

i also asked her if she can do an other type of documentation, that is not audio visual

photo, drawings, collage

i see more interjoined things

DP: [in weekly meetings] we have established a group and common in a way thinking

NC: this will also happen with Johanna

HH: for me it's a kind of two different situations

forming this art work commune for 1 week – it's kind of experiment within experiment

that will become very site-specific

with history of the place and atmosphere of the place

NC: this is not a residency, because it has an artistic research type of conglomerate

we gonna act upon this place

and this pre-formed knowledge is a part of the arrival

what is recorded and what is invisible for the research

DP: there is always a tension between

thinking about what you are doing that is part of a research process,
and how you are doing it, and actually doing it

overall hypothesis, that doing is knowing (Maturana)

how then my knowledge, that i gain by doing something

becomes something that is moved to the others

[hotel pupik spaces description], changing of the spaces

in the end of the day – retracing (individual process)

idea of Alisa constant filming (panoptical) – a selective process

documentary is not neutral – it is a voice of the person, who is recording

tracing as response and acknowledging the persons, who have influenced

leaving retracing in free format

the imperative of the whole project: the individuality has to be preserved

collective movement despite an autonomy in individual gestures

a will to draw vs capabilities

swapping the activities

looking forward to spend time outdoors

ideas for Alisa's documentation

what is documentation for Alisa

rhizomatic documentation of Almat

HH: a big picture of the pilot project

inviting Daniele

Sh: on using a portable scanner

obi shop

AK documentation idea: film the contribution of the artist to the space

SF the place changes you, you change the place.

place as a location, not only as an art centre

SF description of location before visiting

NK to check the space where everyone will work

SF addressing the question of working as a collaborative

NK collaborative work setup is site-specific

HH you settle relatively quickly in a new space

NK: the food thing is very important

NK: 1 group activity in the morning, 1 in the evening ... other things are more free

NK: food and group dynamics

NK: group activities

SF: short-time vs long-time residencies

NK: group activities

SF: all of us has experience of running collaborative projects

HH: connection to Simularr project

SF: collectives with defined roles vs collective of the people with same interest

SF: the role of documentation

NK: sometimes we give a lot of importance to the time the things are appearing

NK: what do we do with the things, what we don't use

SF: drawing strings of connections

DP: danger of drawing the lines, fixing the origin

NK: re-tracing. tracing as a physical reminder