

MASTERSTUDIENGANG

RAUMSTRATEGIEN

MASTER OF ARTS

SPATIAL STRATEGIES

SOMMER SEMESTER 2024 – SEMESTER PLAN

RAUMSTRATEGIEN / SPATIAL STRATEGIES

SOMMERSEMESTER 24/ SUMMER SEMESTER 24

Vorlesungszeit/ Semester: 15. April 2024 - 19. Juli 2024

(14 Semesterwochen)

First Meeting: 15.4.2024, 11:00 – 13:00 Concordia

FACULTY

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THEORIE

Paz Guevara (PG)

Tonderai Koschke (TK)

Bonaventure Ndikung (BN) (Theorie aus Theorie-Praxis-Projekt)

Pauline Doutreluingne (PD) (Theorie aus Theorie-Praxis-Projekt)

PRAXIS

Anton Kats (AK)

Marianna Liosi (ML)

Lerato Shadi (LS)

Viron Erol Vert (VEV)

THEORIE-PRAXIS-PROJEKT (ODER HAUPTPROJEKT)

Pauline Doutreluingne (PD)

Bonaventure Ndikung (BN) + Manuela García Aldana (MA)

MASTERARBEIT (PRAXIS UND THEORIE)

Bonaventure Ndikung - Sprechstunde + Kolloquium

Pauline Doutreluingne - Sprechstunde + Kolloquium

1. SEMESTER

Modul 1 / Anknüpfen und Reflektieren

1.1.

Theorie-Praxis-Projekt 1: **PD** (10 ECTS)
oder Theorie-Praxis-Projekt **BN + MA** (10 ECTS)

1.2.

Theorieseminar: **TK** (6 ECTS)
oder Theorie aus Theorie-Praxis-Projekt Kurs 1: **BN / PD** (6 ECTS)

1.3.

Praxisseminar: **ML** (6 ECTS)
oder Praxisseminar **AK** (6 ECTS)

Modul 2 / Einwenden und Formulieren

2.4.

Praxisseminar: **LS** (6 ECTS)
oder Praxisseminar **VEV** (6 ECTS)

2.5.

Theorieseminar: **PG** (6 ECTS)
oder Theorie aus Theorie+Praxis-Projekt **BN** (6 ECTS)

2. SEMESTER

Modul 3 / Aufstellen und Begreifen

3.6.

Theorie-Praxis-Projekt 2 : **PD** (10 ECTS)
oder Theorie-Praxis-Projekt **BN** (10 ECTS)

3.7.

Theorieseminar: **TK** (6 ECTS)
oder Theorieseminar **PG** (6 ECTS)

Modul 4 / Experimentieren und Kooperieren

4.8.

Praxisseminar: Künstlerische Methoden: **ML** (7 ECTS)
oder Praxisseminar **LS** (7 ECTS)

4.9.

Praxisseminar: Forschende Praxis: **VEV** (7 ECTS)
oder Praxisseminar **AK** (7 ECTS)

3. SEMESTER

Modul 5 / Vertiefen und Entwerfen

5. 10.

Theorie-Praxis-Hauptprojekt: **PD** (16 ECTS)
oder Theorie-Praxis-Hauptprojekt: **BN + MA** (16 ECTS)

5.11.

Theorieseminar: **TK / PG** (6 ECTS)
oder Theorie aus Theorie-Praxis-Projekt Kurs 1: **BN / PD** (6 ECTS)

5.12.

Wahlpflichtfach (4 ECTS)

4. SEMESTER

Modul 6 / Vergleichen und Neuerfinden

4.13.

Masterarbeit mit Kolloquium (30 ECTS)

WEEKDAY	LECTURER / TIME	LECTURER / TIME
MONDAY	Lerato Shadi 10:00 - 13:00	Marianna Liosi 14:00 - 17:00
TUESDAY	Pauline Doutreluingne 10:00 - 13:00	Anton Kats - Block Seminars (14:00 - 20:00) 16.04.2024 30.04.2024 07.05.2024 21.05.2024 04.06.2024 Great Sound Weekend: 14 - 16.06.2024 09.07.2024 16.07.2024
WEDNESDAY BLOCK SESSIONS	Bonaventure Ndikung (with Manuela García Aldana) 10:00 - 17:00 Pauline Doutreluingne Individual meetings 10:00 - 13:00	Block Seminars (10:00 - 17:00) 24.04.2024 15.05.2024 12.06.2024 03.07.2024 TBC 20.07.2024 Final Presentations / Rundgang Bonaventure Ndikung Individual meetings 14:00 - 17:00
THURSDAY	Tonderai Koschke 10:00 - 13:00	<u>Marianna Liosi exceptionally only on Thursday 18th April, 2-5 pm</u>
FRIDAY	Paz Guevara 10:00 - 13:00	Viron Erol Vert 14:00 - 17:00

THEORIE-PRAXIS-PROJEKT (10 ECTS) (Hauptprojekt: 16 ECTS)

PROF. DR. BONAVENTURE NDIKUNG

with Manuela García Aldana

5 Block Sessions

Wednesdays 10:00 - 17:00

First meeting: 24.04.2024

THE PRICE OF MEMORY AND THE COST OF AMNESIA

To look at Germany's historical and contemporary relations with the world, is to go around the world with one eye shut or to try to tie a bundle with one hand. In the history of the HKW as a cultural institution that pivots international artistic, cultural and scientific discourses from Germany, the lens through which the world has been understood has been tainted with the shades of the Cold War, as well as an imagination and partitioning of the world into "old" and "new". Indeed the title of the first symposium in 1957 hosted by the Congress Hall (which became the HKW in 1989) — gifted by the US government to the City of West Berlin as a site of international encounters, crafted as a symbol of 'freedom' and strategically placed across the border to East Berlin — was titled 'The Old and the New Worlds'. The space extremes of the old and new could be metaphors for East and West, Communism and Capitalism, Colonised and Colonisers... etc. But how do we go beyond these dichotomies?

An all too often ignored part of modern and contemporary German post-war history includes the various waves of migration to Germany that shaped the country. For this reason, a city like Berlin can be proud to be one of the epicenters of the African, Latin American and Asian diasporas. In the context of Berlin and other former GDR cities, an important part of these diaspora communities are immigrants from countries such as Mozambique, Tanzania, Vietnam, or Cuba, to name but a few, who were part of the so-called "socialist brother countries" — communist-oriented countries around the world

that entertained warm relationships with the former GDR until Germany's reunification in 1990. It is important to shed light on how such relationships were possible and how they shaped and still shape Germany's demography, culture, economy, and politics to this day.

What is the price of memory and what is the cost of amnesia?

There seems to be a common feeling that the reunification of Germany led to the imposition of narratives, socioeconomic and psycho-political cultures prevalent in the part of Germany that had a larger leverage and sat on the longer arm of the seesaw of power. These assimilations, qua erasures, of histories and historical relations of the GDR with its allies around the world have, one can dare say, led to history amnesia, but also to an identity crisis as the bearings of the GDR have been massively dis- and misplaced.

To understand today why there is a lack of interest in people in cities of the former GDR to get vaccinated, to understand the historical rise in extreme right wing tendencies, racism and antisemitism especially from the former GDR territories, one would have to embark on a radical unpacking of the histories of the GDR, but not a navel-gazing history rather a history of the GDR in relation to the rest of the world and as we hereby propose in relation to the global south.

MAIN LITERATURE

- Ndikung, Bonaventure Soh Bejeng. *Ecos der Brüderländer: What is the price of memory and what is the cost of amnesia? Or Visions and Illusions of Anti-Imperialist Solidarities.*
- Weyhe, Birgit. *Madgermanes.*
- Franke, Anselm, et al. *Parapolitics: Cultural Freedom and the Cold War.*
- Zwengel, Almuth (ed.). *Die "Gastarbeiter" in der DDR. Politischer Kontext und Lebenswelt (Studien zur DDR-Gesellschaft; XIII).*

- Dennis, Mike, and Norman Laporte. *State and Minorities in Communist East Germany (Monographs in German History; 33)*.
- Winrow, G. *The Foreign Policy of the GDR in Africa (Cambridge Russian, Soviet and Post-Soviet Studies)*.
- Naranjo, Lena Pérez. *Cuban Migration in Germany: Analysis and Perspective Between Two Countries*.
- Schleicher, Hans-Georg. "The German Democratic Republic (GDR) in the Liberation Struggle of Southern Africa." In *Southern African Liberation Struggles 1960–1994: Contemporaneous Documents*, edited by Arnold Temu and Joel das Neves Tembe.
- Glass, George A. "East Germany in Black Africa: A New Special Role?" In *The World Today*, vol. 36, no. 8, 1980, pp. 305-312.
- Ndikung, Bonaventure Soh Bejeng. "Those Who Are Dead Are Not Ever Gone : On the Maintenance of Supremacy, the Ethnological Museum and the Intricacies of the Humboldt Forum."
- Sternfeld, Nora. *Gegendenkmal und Para-Monument. Politik und Erinnerung im öffentlichen Raum*.
- Carman, John. "Where the Value Lies: the importance of materiality to the immaterial aspects of heritage."

THEORIE-PRAXIS-PROJEKT (10 ECTS) (Hauptprojekt: 16 ECTS)

PROF. PAULINE DOUTRELUINGNE

Seminar: Tuesdays, 10:00 - 13:00

First Meeting: 16.04.2024

(PARA)SITES

"The parasite intervenes, enters the system as an element of fluctuation. It excites [the system] or incites it; it puts into motion, or it paralyzes it. It changes its state, changes its energetic stance, its displacements and condensations." (Michel Serres, *Parasite*, 1982, p 191)

Parasites are the bad kids on the block, inevitably portrayed as seductive but always causing harm. But in many parasite-host relationships, the parasite rarely causes significant damage to the health of the host, because when the host dies, so does the parasite. In the chaotic, unpredictable world of changing environmental conditions, parasites can help hosts adapt. Parasites can stimulate the host's immune system to fight off new microbes, and they can help the host metabolise new forms of food.

How can we learn from other forms of existence and cohabitation and explore parasitic ways of creation? We usually understand parasitic relationships as a binary distinction between two separate entities: host and parasite. How can we expand our notions and create artworks inspired by broader, beyond binary, ecological and communal contexts in which host-parasite relationships survive and thrive?

The figure of the parasite offers artists a means of surveying, articulating, questioning and contaminating relationships, a tool for identifying gaps, interdependencies, differences and positions within affective relationships. Through this observation and redistribution of component logics and positions within systems, the parasite becomes an expert in the patterns of its host and can then subvert and redirect them.

Our interest in parasites is in how they negotiate their surroundings and how their presence provokes responses - how certain implicated bases can become productive for change; how certain infiltrations by those routinely excluded can disrupt the status quo. Parasitism allows us also to talk about hosting and hospitality, about symbiosis and mutualism, about queer entanglements and adaptivity, about collective perspectives and envisioning spatial strategies through the eyes of the others.

The aim is to explore the concept of parasitism and hosting through various learning sessions and the creation of spatial and ephemeral interventions on the site of the Floating University in the summer semester of 2024, working site-specifically and in response to the existing programme of the Floating University.

Through learning sessions, both practical and theoretical, about expanded notions of more than human, parasitic ways of being, this seminar will allow for the creation and presentation of works during a 1 or 2 day presentation (end of June) and will have access to and collaboration with the Floating University site to gather ideas for the interventions. This will be through regular access on Tuesday mornings in May and June 2024. (at the Floating Uni: Tues. 07.05, 14.05, 21.05, 11.06, 18.06, + 1 presentation day TBC, the other dates will take place in the seminar room in the Concordia building)

Literature:

_ Lesley Instone; Rhett D'Costa, 2021. *Becoming Entangled: Queer Attachments with Hemiparasites, Performance Philosophy*, Lesley Instone; Rhett D'Costa

_ Anna Lowenhaupt Tsing, *On Nonscalability: The Living World Is Not Amenable to Precision - Nested Scales*, *Common Knowledge* 18, no. 3 (2012): 505-24

_ Simon, Matt. 2018. *Plight of the Living Dead*. Penguin Books.

_ Jacques Derrida, Anne Dufourmantelle, Rachel Bowlby. 1997. *Of Hospitality: Anne Dufourmantelle Invites Jacques Derrida To Respond*. Stanford University Press.

_ Eben Kirksey. 2019. *Queer Love, Gender Bending Bacteria, and Life after the Anthropocene* in *Theory, Culture & Society* 2019, Vol. 36(6) 197-219. Deakin University

PRAXIS (6/7 ECTS)

DR. MARIANNA LIOSI

Mondays from 14:00 – 17:00, Seminarraum

First meeting: (exceptionally) 18.04.2024 from 14:00-17:00

Mobilizations

Following up the topics explored in the previous semester, in which an overview on the relationship between emotions, such as shame and fear and practices of justice were outlined, this seminar will explore forms of mobilization of individuals and communities, and in particular, it will focus on affect and empathy as mobilizing tools.

Sociologist Deborah Gould refers to the etymological links and shift in register from the term affect to the word uprising. Affect as being affected, and being moved. Emotion has to do with motion. Movement, from the post-classical Latin *movementum*, means 'motion,' and earlier, *movimentum*, means 'emotion,' and then later, 'rebellion,' or 'uprising' (Gould, 2009). Within his frame, affect, bodily intensities, emotions, and feelings are all involved in mobilizations, intended as collective gestures of assembling bodies in preparation for action.

Activism is connected to political feelings, and in turn, they are directly related to political life. Empathy, as the attitude of putting oneself in other's shoes is the ability of embracing someone else feelings, and it works as a social and political relation involving the imbrication of cognitive, perceptual, and affective processes. The use of technological devices and the internet as tools that alternatively increase and limit the capacity of the body have influenced how we as spectators feel and, in turn, express empathy, and the ways connectedness among bodies is experienced. Within this frame, either through images of suffering, or of people's mobilizations the cause of someone else has interrogated spectators and their status in an increasingly challenging way. Turning us into permanently connected eyewitnesses, and simultaneously addicted voyeurs in search of pieces of proof, images of pain, as well as visual testimonies of civil dissent question the viewer on spectatorship in relation to agency and vision in relation to action. By invoking the right to the image, Syrian collective Abounaddara raised a crucial counterposition to the repetition of violence that the excessive production and viral circulation of visual

pieces of evidence of pain and death create. In particular, reflecting upon the exposure and self-exposure of Syrian corpses in wartime, Abounaddara put into discussion the set of existing hierarchies among defenseless bodies that the Western eye has outlined. However, witnessing turns us into responsible ethical participants, and positions us as actors in the public space that we are experiencing, where media and circumstances define our role (Taylor, 2003). Defining "affective publics" as "networked publics that are mobilized and connected, identified, and potentially disconnected through expressions of sentiment" (Papacharissi, 2015, 5), scholar Zizi Papacharissi stresses affect and empathy with someone else cause as fundamental elements at the basis of connectedness.

Do all images move, or propel effects in other bodies? Is the affectivity a characteristic of the image itself, or does it stay in the observer? What images are able to trigger actions? And what kind of actions?

The seminar will propose, on the one side, an introspection in each of us as affective publics, intending with these term engaged observers performing the online and offline sphere and establishing connections among bodies and spaces. On the other, it will question whether, how, and in what circumstances affect and empathy mobilize us, and what the tangible and ungraspable effects of this activation are. Additionally, the status of images as ambiguous visual narratives will be discussed, and in relation to that also the political and social responsibility of artists, who through aesthetics can contribute to writing counter-stories, shape memories, and ultimately propel justice and dignity.

The seminar is praxis-oriented. It will revolve around the above-mentioned trajectories, which will be explored through readings that will be discussed and analyzed collectively, reflections upon artworks as case studies, as well as visits to exhibitions, and studio visits with artists. The praxis seminar aims to be a shared space where students are committed to developing their individual artistic practices and will benefit from regular collective presentations and exchanges with the entire group to question their work, and progress with it. During the seminar, active participation, and personal contributions to the topics discussed are expected. Furthermore, regular presentations of the stages of development of the projects are required.

The output of the praxis seminar is the creation of a final artwork (video, performance, sound piece, texts, multimedia project), which can be a continuation of the project developed in the previous seminar, or a new one.

As part of the seminar's cooperation, this semester the class will collaborate with Sumac Space, Berlin, a non-for profit platform presenting contemporary art from the Middle-East and experimenting with digital forms of art presentation. In June 2024, on the occasion of a one-week program of film screenings, and encounters at Sumac Space, the students will have the opportunity to organize a one-day event including workshops, performances, and installations. The works and discourses presented at Sumac Space will be part of the seminar assignment, and will be directly connected, or an integration of the final works for the Rundgang in July 2024.

References:

-Gould, Deborah, *Moving Politics*. Chicago: The University of Chicago Press, 2009

-Papacharissi, Zizi. "Affective publics and structures of storytelling: sentiment, events and mediality." *Information, Communication & Society*, DOI: 10.1080/1369118X.2015.1109697, 2015.

-Papailias, Penelope, "Witnessing to survive Selfie videos, live mobile witnessing and black necropolitics." In Kerstin Schankweiler, Verena Straub & Tobias Wendl (eds.), *Image testimonies: witnessing in times of social media*. Routledge (2019).

-Taylor, Diana, "Lost in the Fields of Vision." In *The Archive and the Repertoire*. Durham: Duke University Press, 2003.

PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00-13:00

First Meeting: 23.10.2023

Explorative breath

This seminar is a practice-based course that is structured as workshop/exhibition/reading-room. Where we periodically present/share/engage with results, which are informed and built from cues generated in the class. The focus of the seminar will be in fashioning an environment where we can be creative in how we learn/work/share. We invent and build together a structure by which we can be co-creators in the learning-experience and co-practitioners in an unearthing process of knowledge production.

In this class we will go through the often frustrating but ultimately rewarding process of searching for and finding a research topic. Knowledge inscribed and prescribed beyond the usual articulations.

The goal is to lean into constructing knowledge from a space of our subjective, partial and emotional perspectives. How do we use our theoretical capabilities in a way that connects to the knowledge laying within ourselves? How can we connect and extract the breath of lived history that resides in our bodies and

reverberates in our daily experience through the tools and media that are available to us?

PRAXIS (6 ECTS)

DR. ANTON KATS

10 Block Sessions

First Session 16.04.23 / 14:00 - 18:00

Dates: Tuesdays 14:00 - 20:00

Great Sound

The seminar listens into the historical foundations of fascist politics and explores how the rise of fascist ideologies can be addressed through an experimental sound curriculum. Accordingly, this theory and practice seminar synthesizes pedagogies of civic engagement and feminist anti-fascism with the applied study of sound and music.

The seminar asks how to resist fascism through the study of sound?

Expanding on the often misunderstood terminology of anti-fascism as an exclusively militant and heroic opposition, the seminar will rehearse non-heroic forms of resistance found in often undervalued, ordinary forms of both political work and musicianship. Emphasizing solidarity, collaboration, endurance, voluntary organization and failure as building blocks of political practice, the seminar will extend musical practice and theory to develop an operational concept of 'harmonic intelligence', exploring the potential of sound and rhythm as a spatial strategy of resistance.

Operating as an open laboratory the seminar embraces sonic experimentation as a starting point for dynamic and open-ended practice and invites to join forces in the applied study of sound, music and anti-fascism. Through a synthesis of theoretical discussion and sonic practice, the seminar offers a playful space in which to develop new or continue existing artistic projects.

Students are also invited to experiment with sound modules and synthesizers, produce music, sound and radio broadcasts, form collaborative and individual projects and use the block seminar time to further develop and rehearse their practice.

The seminar assignment envisages distinctive contributions developed over the course of the study which may include, but are not limited to, writing, composing, performing, organizing, curating, producing, planning, artistic experimentation and research. The seminar will also continue the collaboration with Refuge Worldwide Radio, offering participating students the unique opportunity to develop and present a collaborative Spatial Strategies broadcast on Refuge Worldwide Radio at the end of the semester.

Main Sources:

Adania Shibli (2020) Minor Detail
bell hooks (2000) teaching to transgress
Ewa Majewska (2021) Feminist Antifascism: Counterpublics of the Common
Göran Olsson (2014) Concerning Violence
Jonathan Glazer (2023) The Zone of Interest
Joshua Oppenheimer (2018) The Act of Killing
Michael Vavrus (2022) Teaching Anti-Fascism
Milford Graves (2018) Full Mantis
Paul Kivel (2017) Uprooting Racism: How White People Can Work for Racial Justice
Pauline Oliveros (2022) Quantum Listening
Sun Ra (2005) The Immeasurable Equation
Tammy Kovich (2023) Antifascism Against Machismo
Tara Rodgers and Jonathan Sterne (2011) The poetics of signal processing.
W.A. Mathieu (1997) Harmonic Experience

THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00

First meeting: Friday 19 April, 10:00 - 13:00

Textiles Epistemologies.

Haptic, Material and Spatial Languages, Politics, and Debates

How do textiles embody knowledge, histories and languages? What are the haptic, material and spatial distinctive aspects of textiles? What stories do textiles tell and how do they archive them? What conditions are fostered by textile production and circulation? What is the political performance of textiles throughout history, and in diverse locations, communities and artistic practices? What heated aesthetic debates has textile practice triggered and continues to provoke today?

The seminar begins with an introduction to the history of textiles as a technology, specifying terms, basic techniques and the labor and strategic use of fibers, threads and dyes. First from plants and animals, fibers such as cotton, wool, linen, alpaca, silk and later synthetic ones fostered textile cultures, *textile ecologies* and geopolitics, shaping society, influencing even mathematics, modern chemistry, commerce and bank notes system. In English “textile” and “text” come from the Latin verb *texere*, “to weave”, which derives, as *techne*, from *teks*, “to weave”. In K’iche’ Maya language, the terms for weaving and writing hieroglyphics both use the root *-tz’iba*. Or the Sanskrit word *sutra*, which now refers to a scripture, originally denoted thread. Therefore, terms such as *sericulture*, the raising and harvest of silkworms, express the knowledge to create silk fibers for textiles. Departing from the introduction of the seminar, the group will collectively develop a glossary of terms to enhance our vocabulary and understanding of textile epistemologies (first assignment).

Through analysis and discussion of various significant textile artists and related theoretical texts, the seminar will continue to trace crucial debates and artists’ practices across

regions and histories. We will begin by discussing the fundamental debate against ocularcentrism of western culture (Silvia Rivera Cusicanqui, 2010) which is of utmost relevance to textile works, as it questions the primacy of the sense of sight and the hierarchies that relegate touch, such as the discussion on the spatiality and haptic aspects of textile over their visuality by Bauhaus weaver Otti Berger in her essay “Stoffe in Raum,” (Fabrics in Space), published in 1930. Textile is a medium that can awaken our ability to “read with the fingers”. Therefore, weavers have often worked spatially, going away from the support of the wall, such as the works by Venezuelan-German artist Gego in the 1960s-70s, made of complex system of knots of steel wire that expand into space, or the more recent works by weaver Olga Amaral, an earlier practitioner of the fiber arts movement in Colombia since the mid 1950s, whose painted fibers are suspended within the space, as rhythms of plain-weave that transform weaving from a flat medium into a spatial experience. Contemporary artists incorporate as much as traditional as unconventional materials, like Ghanaian artist El Anatsui, who uses discarded aluminum bottle caps tied by copper wire, transforming humble materials into precious spatial weaving works, while also doing a recycling act. Every student is invited to do a short presentation in class on a textile artistic practice, stressing its haptic and spatial aspects, materials, context and debates (second assignment).

During the seminar we will engage with artists dedicated to work with and research on textiles, and we will get textile samples for a haptic experience of textiles, such as with guests Lorenzo Sandoval on his work tracing the continuities between text, textiles and technology; and Zineb Achoubie, who will present on the history, languages and techniques of textiles within her collaboration with female textile cooperatives and the reference of the School of Fine Arts and the Academy of Traditional Arts in Casa Blanca, Morocco. We will also visit current exhibitions dedicated to textile practices, such as the exhibition *SOFT POWER* at DAS MINSK Kunsthau in Potsdam (https://dasminsk.de/ausstellungen/4478/soft_power) and the *School of Casa Blanca* at IFA Gallery in Berlin (<https://www.ifa.de/en/exhibition/school-of-casablanca/>).

Attendance and participation are important. A third final written assignment will be defined in the first class, as well as the class structure with activities and readings per class.

Main bibliography

Lynne Cooke, *Woven Histories. Textiles and Modern Abstraction*. Chicago, The University of Chicago Press, 2023.

Elvira Espejo, YANAK UYWAÑA. *The Mutual Nurturing of the Arts*. Vienna, Transversal text, publication series ADKDW Decolonial Studies Program, 2023.

Bert Flint, *Afro-Berber Planet. The Trans-Saharan Arts at the Tiskiwin Museum, from Marrakesh to Timbuktu*. Zamân Books, 2021.

Paz Guevara, "The Textiles Have Not Stayed Silent. Conversation with Marcela Moraga". In: *Villa Romana Fellows*, Florence, 2020.

https://www.academia.edu/49907012/The_Textiles_Have_Not_Stayed_Silent_Conversation_with_Marcela_Moraga

Jessica Hemmings (Ed.), *The Textile Reader*. London, Bloomsbury, second edition, 2023.

Virginia Postrel, *The Fabric of Civilization – How Textiles Made the World*. New York, Basic Books, 2020.

Silvia Rivera Cusicanqui, *Ch'ixinakax utxiwa. Una reflexión sobre prácticas y discursos descolonizadores*. Buenos Aires, Tinta Limón, 2010.

THEORIE (6 ECTS)

TONDERAI KOSCHKE

Thursdays 10:00 – 13:00

First Meeting: 19.10.2023 AT 12:00.

Diasporic Atmospheres: Then, Now, and On (and On)

This seminar sits between Critical Theory and Spatial Strategy, reconsidering the notion of architecture in the city and the methods of space-making and memory-making that already take place, or could take place in the future.

Cities are formed by design of centrality, out of architectures invested in validating the idea of the centrality of power, capital, knowledge, and culture. The spaces, boundaries and visual representations defined by these architectures are designed to determine not only what matters, but also who matters. Control is exerted over what histories are remembered, and how they are remembered. At the same time, centuries of infiltration and subversion have resulted in rich repertoires of refusal, resistance and re-making by different communities within urban infrastructures.

Thus, cities have also become centers of cosmopolitanism infused with the atmospheres of various diasporas and imbued with multiplexity and richness- the kind of place where maybe, even, anyone can fit in.

We will spend the semester searching for atmospheres that mean something to us, understanding in what ways we are connected to them, and considering how we can create, care for, spread, or maybe rather disrupt the phenomena we experience together.

The course combines reading, watching, listening and discussion (seminar-based learning) with walks in the city and writing/practice exercises

In connection to last semester's seminar, our aim is to deepen our understanding of and personal response to Berlin as a postcolonial city, situated in the here and now, yet governed by racialized and other associated hierarchies endemic to global capitalist

systems that span various time- and geographic zones. A continuous goal is to establish connections between the present time and place, and various urban spaces globally and historically.

PRAXIS (6 ECTS)

VIRON EROL VERT

Fridays, 14:00 – 17:00

First meeting: Friday 19 April, 14:00 - 17:00

Inner Worlds Interspaces Outer Bodies

Up to now, we in our society have tended to understand the topic of space in terms of an "absolutist" view that emerged from Euclidean geometry, with the understanding of space as a container for things and people taking center stage. Especially from today's Western European perspective, strong deficits in the space-human relationship can be recognized, which date back to the time of the Weimar Republic and National Socialism. At that time, Hans Grimm in particular coined the term "people without space" in his novel of the same name published in 1926.

In the post-war period, this triggered a taboo on the relationship between people and space in society that continues to this day. According to the German sociologist Martina Löw, the emergence of space is a social phenomenon and can only be understood as a processual phenomenon from the perspective of social development. While space used to be seen more as what surrounds us, as an interaction, a paradigm shift is taking place in the digital age and new technologies, with issues such as the pandemic, war, the refugee crisis, overpopulation and resources playing an important role in this context.

Against the background of various artistic approaches, the exploration of spatial design is also an exploration and recording of inner life. The central questions are: How does this translate into three-dimensional and digital space? And how does it flow back into it via our physical and sensory perception? And can we better understand ourselves through models that externalize our psyche as spatiality?

How can visual, material, practical and aesthetic frameworks enable us to jointly initiate a positive cross-cultural change of perspective and an all-encompassing redefinition of spatial external and internal worlds?

A central concern of this seminar is to pursue these questions and thoughts in depth and to bring about an artistic deepening of civil society events that is primarily rooted in people's living environments and oriented towards current needs.

Based on our different family backgrounds, cultural perspectives and social environment and the resulting different perceptions and perspectives, I would like to invite you to explore various historical places, social spaces and architectural atmospheres of the city of Berlin together through various excursions, walks and visits.

By collectively understanding and analyzing these different locations and layers of a metropolis, we can also learn to better understand ourselves as part of this urban society, which can play a particularly important role in our further artistic research processes. We want to explore these deeper connections between the spatial, social, mental and spiritual states of Berlin and to investigate and understand the history and nature of architectural atmospheres through us humans as carriers, bridges and resonating bodies, and we also want to question them at a later point through and with our personal artistic practice.

Main bibliography:

The Sociology of Space: Materiality, Social Structures, and Action (Cultural Sociology)

MASTERS COLLOQUIUM

WITH BONAVENTURE NDIKUNG AND SUPERVISORS

Thesis Group Meetings:

Wednesday 22nd May: 14:00 – 17:00 (TBC)

Wednesday 26th June: 14:00 – 17:00 (TBC)

WITH PAULINE DOUTRELUINGNE AND SUPERVISORS

Thesis Group Meetings:

Wednesday 8th May: 14:00 - 16:30

Wednesday 12th June: 14:00 - 16:30

COLLECTIVE DAY TRIP

To Künstlerhaus Frohnau

Monday 27.05.2024

10h - 19h

COMMUNICATION PLATFORM

For announcements and updates throughout the semester please see: <https://kh-berlin.incom.org/workspace/2113>