

MASTERSTUDIENGANG

RAUMSTRATEGIEN

MASTER OF ARTS

SPATIAL STRATEGIES

WINTER SEMESTER 2023/24 – SEMESTER PLAN

RAUMSTRATEGIEN / SPATIAL STRATEGIES

WINTER SEMESTER 2023/24

Semester period: 16.10.2023 – 16.02.2024

First Meeting: 16.10.2023, 17:30 – 19:00 Concordia

Followed by Aperó to see off Prof. Nasan Tur

FACULTY

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weißensee

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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)

THEORIE-PRAXIS-PROJEKT (ODER HAUPTPROJEKT)

Pauline Doutreluingne (PD)

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

MASTERARBEIT (PRAXIS UND THEORIE)

Elisa T. Bertuzzo - Sprechstunde

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** (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 **AK** (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: **LS** (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	
WEDNESDAY	Bonaventure Ndikung (with Manuela García Aldana) 10:00 - 13:00 Pauline Doutreluingne Individual meetings 10:00 - 13:00	Bonaventure Ndikung Individual meetings 14:00 - 17:00
THURSDAY	Tonderai Koschke 10:00 - 13:00	
FRIDAY	Paz Guevara 10:00 - 13:00	
BLOCK SESSIONS	Anton Kats 6 x Block Seminar Dates to be confirmed	First Block Seminar: 19.10.23 / 13:30 - 20:00

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

PROF. DR. BONAVENTURE NDIKUNG

WITH Manuela García Aldana

Wednesdays 10:00 - 13:00

SPATIAL STRATEGIES OF FOOD: CULTIVATION, COOKING, CONSUMPTION

This course places food culture at its fore and deliberates on how the cultivation of food crops, the spaces in which and how food is cooked, as well as the spaces in which and how food is eaten are related to spatiality and spatial strategies.

Cultivation: There are no natural monocultures. Monoculture is a colonial and capitalist system of cultivation that was the driving force for the transatlantic enslavement violence and that led to the amassing of wealth for Europeans while dehumanizing, disprivileging and disenfranchising indigenous and non-Western peoples in Africa, Asia and the Americas. The plantation enterprise (sugar, coffee, cocoa, banana etc) that gave form to the idea of monoculture in the past 500+ years destroyed traditional and indigenous farming systems that were usually ecologically sustainable and diverse and built on holistic epistemes that considered plant, human, soil, insects and other beings as part of a larger connected whole. The architecture of the plantation economy still has an impact on spatiality till date if one considers the forceful displacement and enslavement of people f.e. from Africa to the Americas to work on plantations, or indentured labour exploitation from India to South Africa or the Caribbeans. The environmental crisis in which the world finds itself today is also a consequence of the capitalist and colonial monoculture system that led to soil exhaustion, soil infertility, loss of indigenous crop types due to the emphasis and preference of cash crops meant for exportation, erosions etc. Another example of spatial strategies in food/plant cultivation is the greenhouse complex and how it is tied to colonialism. As Luis Berríos-Negrón points out in “Colonial Memory, Climate

Change, and the role of the Greenhouse in the Colonial Project”¹ the invention of the Greenhouse “was the moment when man suddenly had the power to disassociate from the seasons...and transgress the hemispheres.”

Cooking: After food is cultivated it is transformed to a consumable state through cooking, drying, frying, baking or some other process. The spaces in which these transformations are done vary from geography to geography, with time and technological dispositions. One point of departure is the Achombo House in Cameroon, where puff puff and beans and pap are made. The Achombo House is a gathering spot, an eating spot, a court, a social networking space *avant la lettre*, a counseling space and much more. Some people, especially hard laborers, wake up, either head straight to the Achombo House if they are single or eat a bit at home, then go to the Achombo House to sit and eat, not necessarily because the food is better, but to be with others and take in the Achombo House experience. At the center of each Achombo House is a woman. She plays the unofficial role of a mediator, she knows which woman is pregnant in the *kwata* sometimes even before the father to be. She knows who is aspiring for what job, or who is putting papers together to travel abroad. The space of the Achombo House is a deeply political space – not only because food is political but also because ‘mamy achombo’ assumes a political role in society. The socio architecture of the space is made up, traditionally, of three stones in the middle of a hut, the big pot of oil, puff puff dough fried uninterruptedly, a pot of beans and/or pap cooked nearby. Another interesting aspect is the way food is ordered: You can order beans for 50 francs and puff puff for 75 francs and someone else orders the former for 75 francs and the latter for 100 francs... ‘Mamy achombo’s’ measurements are all in her head, no scaling, she just knows and gives you the amount. Here food preparations like fermentation, making kimchi, kombucha, bread etc will be discussed.

Consumption: The third part of this course is about the spatiality and technologies of food consumption/ eating. In some countries in West Africa like Senegal, food like the rice,

¹ <https://www.architecturetalk.org/home/98greenhouse>

vegetable fish/meat dish Thieboudienne is served on a large tray for several people to eat at once. People eat with their hands or cutlery from the same tray, with each respecting an unpronounced limit of how much and how far one can eat. A collective but disciplined way of eating together. While some people in some parts of the world sit on chairs at tables to eat, others stoop to eat. Some eat from plates and others from leaves. The technology of eating on leaves for example is shared by African peoples across the Atlantic. The main dish of the Nguembas of the North West Region of Cameroon is Achu. A dish made of pounded cocoyams wrapped up in slightly warmed banana leaves, and eaten with a palmoil-based sauce called Achu soup. The technology and aesthetics of eating Achu are very specific: A hole is made in the middle, sauce poured in, meat, fish and vegetable placed in the periphery, and Achu is eaten only with the index and middle finger, and from outside to inside in a circular movement.

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

PROF. PAULINE DOUTRELUINGNE

Seminar: Tuesdays, 10:00 - 13:00

First Meeting: 17.10.2023

SPATIAL EXPLORATIONS FROM DEEP TIME TO THE METAVERSE

This is a strange time when people are beginning to wonder where, when and who they are. Do we need new (artistic) tools to orient ourselves in this world of ecological transformations?

What is deep time and what can we learn from the history of billions and millions of years of life on this planet?

“No matter how much our own species preoccupies us, life is a far wider system. Life is an incredibly complex interdependence of matter and energy among millions of species beyond and within) our own skin. These earth aliens are our relatives, our ancestors, and part of us. They cycle our matter and bring us water and food. Without “the other” we do not survive.” (Lynn Margulis)

The epistemic and ethical ambiguity of the Anthropocene lies in the fact that the expansion of human cognitive devices and the technosphere has threatened biodiversity and often forced humans to confront their hybridity, dependence and vulnerability. How can we invent and imagine new futures of coexistence on this planet? How can we learn from planetary intelligence? And what do we understand about technological ecology?

Surely "we" are not entirely human in terms of the boundary-crossing interconnectedness of our extended cognitive practice and the trans-species coevolutionary composition of the planet. There has been a deep shared history of humans, other primates and mammals, embodying the trans-species memory of infection, inheritance and continuous

symbiotic evolution since ancient, pre-human times. In a sense, the meaning of assemblage or hybridity transcends the non-linear temporality between the posthuman and the prehuman. We have never been just human; we are no longer just human.

Is it our future destiny to enter the Metaverse? What is the role of art in the digital space? Being an artist means going on a quest to understand yourself and the world you live in. The digital world is under command, very committed to the principle of order. How can we add a form of disorder or strangeness to this digital universe?

SPATIAL EXPLORATIONS FROM DEEP TIME TO THE METAVERSE brings a relevant ecological perspective to the MA Spatial Strategies. The seminar zooms in on the topic of how we deal artistically and ecologically with changing ecologies. This chapter zooms into the topic of technological ecology. It will address the issue of ecological contemporary artistic praxis, and open the field of vision, towards a more-than-human understanding of our world.

Imagine this seminar as a conceptual reader for unexpected navigations into strange assemblages, learning from planetary intelligence, exploring possibilities of the technosphere, scaling out into the Metaverse.

The winter seminar begins with an in depth reading and drawing sessions about navigation beyond vision with o.a. the book Terra Forma, A Book of Speculative Maps. This book charts the exploration of an unknown world: our own. The mapmakers of Terra Forma have set out to rediscover the world that we think we know with a new kind of cartography that maps living things rather than space emptied of life.

In addition to a theoretical lecture structure, this course will also be supplemented with artistic practice (feedback) sessions where each student individually develops a new work which will be developed over 2 semesters, where the first part is a sketch / prototype and theoretical research part and the final development takes place in the summer semester for the Rundgang.

Reading List:

- _ Frédérique Aït-Touati, Alexandra Arènes and Axelle Grégoire. Terra Forma, A Book of Speculative Maps
- _ James Bridle. 2022. Ways of Being. Animals, Plants, Machines: The search for a Planetary Intelligence.
- _ Malafouris, Lambros. 2013. How Things Shape the Mind: A Theory of Material Engagement. Cambridge, MA: MIT Press.
- _ Donna Haraway, 2012. Awash in Urine: DES and Premarin® in Multispecies Response-ability, in Women's Studies Quarterly, Vol. 40, No. 1/2, 2012, pp. 301-316, Published By: The Feminist Press at the City University of NY
- _ Myra J. Hird and Kathryn Yusoff. 2019. Lines of shite: microbial-mineral chatter in the Anthropocene, in: Posthuman Ecologies. Complexity and Process After Deleuze, hrsg. v. Rosi Braidotti u. Simone Bignall, Rowan & Littlefield.
- _ Yuk Hui. 2023. ChatGPT, or the Eschatology of Machines. e-flux Journal #137.
- _ Anna Lowenhaupt Tsing, On Nonscalability: The Living World Is Not Amenable to Precision - Nested Scales, Common Knowledge 18, no. 3 (2012): 505-24
- _ Anna Lowenhaupt Tsing. 2019. When the Things We Study Respond to Each Other:: Tools for Unpacking "the Material".
- _ Chun-Mei Chuang. 2020. Politics of Orbits: Will We Meet Halfway? e-flux journal #114
- _ Elly R. Truitt. 2015. Preternatural Machines.

PRAXIS (6/7 ECTS)

DR. MARIANNA LIOSI

Mondays from 14:00 – 17:00, Seminarraum

First meeting: 23.10.2023

BREAKING THE BARRIER OF FEAR: ON THE RELATIONSHIP BETWEEN EMOTIONS AND JUSTICE

The seminar will explore different kinds of responses to social injustice that develop through the analog and digital spheres, and how emotions, as triggers for the people to take action, contribute to building communal structures.

Justice is among those values and quests, such as dignity, freedom, and employment that “the people” (Butler, 2015) have chanted and invoked insistently in the last decade, for instance, when upheavals and revolutions have swept across North Africa, the Middle East, Asia and western countries, and in turn, have reverberated virally through the web. Feelings such as anger and indignation propel action, as they “increase risk acceptance, prioritization of dignity, and an optimistic readiness to engage in resistance” (Pearlman, 2013, 388). Empathy and solidarity with a cause are at the base of a variety of forms of activism online and offline. Furthermore, sharing publicly emotions is a necessary means towards reparation and reconciliation. In fact, guaranteeing a safe space to victims of abuses for expressing their feelings, in countries marked by political violence, is at the core of the legal path towards justice on which post-conflict states embark towards a democratic stabilization. Sharing private emotions can either turn into a cathartic experience or its opposite, reopening the wounds of trauma. Additionally, the duality of sharing emotions has collective effects. It manifests in either creating bonds between the narrator and the listeners, or creating distance when listeners are confronted with atrocious or uncomfortable events and feelings.

Within this framework, digital media and tools are spaces where justice practices can be activated and offer opportunities of healing. Justice practices (Loney-Howes, 2020) are intended as procedures that take advantage of the possibilities offered by the internet to its users to cross spaces and extend time, transform identities, transgress the physical limits imposed by the body to create circumstances for victims to speak out in several different ways.

Positioning the term justice at the intersection of different interpretations, the seminar will develop through two main trajectories. It will explore a set of justice practices, which

span from samples of Facebook pages (e.g. Initiative 19. Februar Hanau), video games, to community projects initiated by artists and activists that have the purpose of turning victims into political agents.

Simultaneously, the seminar aims to investigate the social role played by emotions in the procedures of justice. In particular, can feelings influence the (re)writing of counter-narratives of the past? Whereas emotions trigger reactions, do they have a function when it comes to overturning injustices and inequalities?

The diverse actions that artists and communities can start online and offline to trigger long-term processes of self-organized implementation of forms of social justice will be at the center of attention. Through an attempt to explore current forms of social and political injustices, from a bottom-up perspective, meaning by means of engaging with real stories, identities, and expectations, the seminars will look into artistic practices that support and vehiculate self-determination.

The seminar focuses specifically on praxis, and it will develop through different activities, including attending performances, visiting exhibitions, analyzing a variety of artworks as case studies, and readings. These materials will function as inputs to the seminar, and the students will be required to react to them for the development of the student’s projects. 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), or alternatively, the presentation of the initial stage of a work in progress that will evolve further in the Summer semester. Participants are encouraged to work in groups, but also individual practice is accepted.

- Butler, J. (2015). 2. Bodies in Alliance and the Politics of the Street. In *Notes Toward a Performative Theory of Assembly* (pp. 66-98). Cambridge, MA and London, England: Harvard University.

- Loney-Howes, R. (2020), "Justice Practices in Digital Spaces", *Online Anti-Rape Activism: Exploring the Politics of the Personal in the Age of Digital Media (Emerald Studies in Criminology, Feminism and Social Change)*, Emerald Publishing Limited, Bingley, pp. 121-141.

- Pearlman, W. (2013). Emotions and the Microfoundations of the Arab Uprisings. *Perspectives on Politics*, 11(2), 387-409.

PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00-13:00

First Meeting: 23.10.2023

Ecos of a place of knowledge

This seminar is a practice based course that is structured as a Workshop, 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 will 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.

How do we take steps towards knowing that we do not know? Seeing what is hidden, obstructed and erased? How do we perceive? From which space or perspective do we create? What do we understand as creation or a creative act? How do we collectively and individually find tools that assist us in finding other ways, means and tools of seeing, creating, imagining or inventing? This semester is aimed at finding and developing your research topic.

The seminar will use joy, pleasure, imagination as a creative tool. Not in the easy Silvester kind of joy or the romantic Hollywood kind of love. The kind that demands growth and responsibility, and requires us to see ourselves and each

other as whole and capable. Natasha Marin says “Witnessing is sacred work, too. Seeing ourselves as whole and healthy is an act of pure rebellion in a world so titillated by our subjugation.”

In a world that demands that all we see is, each other as bodies in pain. And presents pleasure and joy as an act of being useful to capitalism.

Dean Hutton AKA Goldendean will join us as a guest lecture for one class and We will have an exhibition at the Kunsthalle end of semester.

PRAXIS (6 ECTS)

DR. ANTON KATS

6 Block Sessions

First Session 24.04.23 / 13:30 - 20:00

Dates: To be confirmed

RA:DIO

MELODIES. HARMONIES. EARTH. WORLD.

How does a melody grow out of harmony? How does a world grow out of earth?

Uncomfortable with politics as a sphere of universals and ethics as the sphere of the singular, the latest iteration of the practice-based seminar is a group exercise in attunement. As a starting point, the group develops embodied experiences exploring the tension between a harmonic and a melodic space. Studying the potential of sound, rhythm and interval as a spatial strategy the seminar wonders how to contribute to the earth's ethics and politics that embrace difference, otherness and contra/diction.

Inspired by the feminist philosopher Kelly Oliver and experimental composer William Allaudin Mathieu the seminar is led by the question: How can we share the earth with those with whom we do not share the world?

The seminar is transdisciplinary. RA:DIO embraces sound, music and film, critical theory, poetry, performance and expanded radio studies among other domains of practice. The students develop new or continue existing individual and/or collective projects and use the time during the seminar to practice. Gradually giving space to presentation and review of artistic work, the students develop and

reflect on hybrid, process-oriented, agency-driven, imaginative and contextualised projects inside and outside the academy. The seminar also offers a playful space to cook and share food, time travel, create music ensembles, improvise with modular synthesisers and drum machines, breathe, read, listen, watch, and improvise together.

RA:DIO operates as an open, peer-reviewed laboratory driven by the fundamental questions of radio transmission: Who transmits what for whom? What is the transmission? Why and how is something being transmitted?

Winter Semester 2022 - 2023 is special, as it marks the beginning of the collaboration between Refuge Worldwide Radio and MA Spatial Strategies. The seminar offers attending students a unique possibility to develop and present a first hour-long, collaborative Spatial Strategies broadcast at the Refuge Worldwide Radio by the end of the Semester.

Recommended sources:

Kelly Oliver (2018) *Earth & World. Philosophy After the Apollo Mission*

W.A. Mthie (1994): *The Musical Life*

Milford Graves (2018) *Full Mantis*

Karen Barad (2007) *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*

Primo Levi (1975) *Periodic Table*

Oxana Timofeeva (2022) *Solar Politics*

Pauline Oliveros (2022) *Quantum Listening*

Tara Rodgers and Jonathan Sterne (2011); *The poetics of signal processing.*

Sun Ra (2005) *The Immeasurable Equation*

Hazrat Inayat Khan (1923); *The Mysticism of Sound and Music*

bell hooks (2000); *teaching to transgress*

Ultra Red (2012); *Five Protocols of Organised Listening*

Salome Voegelin (2018) *The Political Possibility of Sound: Fragments of Listening.*

Felix Guattari (1986); *Popular Free Radio*

Theodor W. Adorno (1966); *Education After Auschwitz*

Victor Wooten (2006); *The Music Lesson*

THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00

Exhibitions Histories: Radical Pedagogies of the Space

How do exhibitions perform? How do the spatial strategies of exhibitions produce and shape categories and value systems? What subjects do they aim to produce? To what extent do exhibitions transform or consolidate the existing order? What pedagogies are embodied in space? How can spatial strategies lead to radical pedagogies?

In times of awareness of the limits of received education dominated by the Western canon, and of the potential to unlearn its hegemony and also to learn other knowledges, the seminar is intended as a space for rethinking pedagogical practices, questioning the asymmetries generated by the dominant neoliberal market-oriented system. Reinforcing critical and historical analysis, as well as the imaginary and the power to conceptualize alternative strategies, this theoretical seminar is devoted to the discussion of theories, analysis of case studies, class exercises and visits in Berlin, and possibly elsewhere.

Radical pedagogy emerged as a critical and alternative practice to the established model of modern Western education, and sees education as a possible experience of personal and social transformation, foregrounding the struggle against social inequalities. In an expanded understanding of pedagogies inside and outside educational institutions as processes that shape a sense of "naturalness" and "cultural relations of epistemology" (Gramsci), we will analyze radical pedagogical practices as transformative strategies, including architectural projects, art schools, technologies, exhibitions, and activist and artistic projects.

By asserting that there is no neutral pedagogical process, the Brazilian pedagogue Paulo Freire published *Pedagogy of the Oppressed* (1968) for a liberating and anti-colonial education, understanding critical pedagogy as a political act of emancipation and creative power against the "culture of silence" and the "passive learner". For Freire, "education can only be liberatory when everyone claims knowledge as a field in which we all labor". The

seminar begins by discussing this seminal text by Freire through to its impact on various practices and theories, such as the practice of the feminist thinker and educator bell hooks, and her critical reflection and pedagogical practice of "teaching to transgress" against the system of domination inscribed in educational spaces, such as racism and sexism; or the formulation of ecopedagogy with an ecological and political practice of eco-literacy, or Maria Clara Araújo's *Pedagogias das Travestilidades* (Pedagogies of Transvestism), which addresses the construction of gender identity, the relationship between the body and education, and the possibilities of transformation through education, claiming "Nossos corpos são pedagógicos" (Our bodies are pedagogical).

The theory seminar will be traversed by cases on radical pedagogy in different contexts as a basis for rethinking exhibitions, such as the radical experiments on educational architecture that challenged modernist and colonial models. For example, through decentralized architecture or spaces that emphasized participation, such as the practices of the School of Architecture, in Valparaíso, Chile with the practices in the "Ciudad Abierta" (Open City), founded in 1971, or the practices of the postcolonial Casablanca Art School in Morocco, which since 1962 worked for a democratization of the artistic curriculum, criticizing the politics of dependency through the incorporation of traditional crafts and outdoors exhibitions. As its director artist Farid Belkahlia affirmed "tradition is the future", approaching the practice of pedagogy in the spirit of transnational activism (we will see also the great murals by Mohamed Melehi and the feminist practice by Malika Agueznay, among others). The seminar considers as well visits and discussions with local critical art schools, such as the *foundationClass, part of the weißensee kunsthochschule.

The seminar's evaluation consists of assignments in class, thus regular attendance is important. The assignments will be planned in the first class.

MAIN LITERATURE

Paulo Freire, *Pedagogy of the Oppressed*. Bloomsbury, 50th anniversary Edition, 2022
bell hooks, *Teaching to Transgress. Education as the Practice of Freedom*. Routledge, 1994
Maria Clara Araújo, *Pedagogias das Travestilidades*. Civilização Brasileira, 2022
Beatriz Colomina, *Radical Pedagogies*. MIT Press, 2022
Alessandra Pomarico (Ed.), *Pedagogy Otherwise. Reader*. Ecoversities Alliance, 2018

THEORIE (6 ECTS)

TONDERAI KOSCHKE

Thursdays 10:00 – 13:00

First Meeting: 19.10.2023 AT 12:00.

SMALL PLACE: BIG SPACE

“To the people in a small place, the division of Time into the Past, the Present, and the Future does not exist. An event that occurred one hundred years ago might be as vivid to them as if it were happening at this very moment.”

Jamaica Kincaid, *A Small Place*.

Small places may be easily forgotten, but doesn't each of us remember one?

This seminar harnesses different means available to us, including works of literature, architecture, and urban studies, to take participants from the interior of an institution in Berlin, through the streets of our city, via memories held by local minorities, ever approaching the realities of global majorities.

This seminar has two main aims: on the one hand, to help participants develop a better 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. On the other hand, to develop tools together to describe places from the various pasts, presents and futures that participants carry with them. The course therefore combines reading, watching, listening and discussion (seminar-based learning) with walks in the city and practical exercises to develop personal methods to grasp and translate places we remember, live in or imagine.

The postcolonial city is rich with repertoires of refusal, resistance, remembering and re-making within and around urban infrastructures and buildings. An engagement with different strategies for space-making and memory-making allows for time spent participating in the imagining of alternative futures. Outputs from the seminar may therefore be either critical, speculative, or both.

LITERATURE

AbdouMaliq, S. (2004). *People as Infrastructure: Intersecting Fragments in Johannesburg*. In *Public Culture* 16:3, 407-429.

Butler, Octavia E. (2000). *Lilith's brood*. New York :Aspect/Warner Books,

de Certeau, M (1984). “Walking in the City,” in *The Practice of Everyday Life*. UC Press.

Garbin, D. (2012). *Marching for God in the global city: Public space, religion and diasporic identities in a transnational African church*. *Culture and Religion*, 13(4), 425-447.

Kincaid, Jamaica. 1988. *A Small Place*. New York: Farrar, Straus and Giroux.

Michael Keith, 2009. *Urbanism and city spaces in the work of Stuart Hall*. *Cultural Studies*, 23:4, 538-558,

Secor, A. (2004). “There Is an Istanbul That Belongs to Me”: *Citizenship, Space, and Identity in the City*. *Annals of the Association of American Geographers*, 94(2), 352-368.

Spivak, Gayatri Chakravorty (1988). *Can the Subaltern Speak?* *Die Philosophin* 14 (27):42-58.

Tayob, H. (2018). *Subaltern Architectures: Can Drawing “Tell” a Different Story?* *Architecture and Culture*, 6(1), 203-222

MASTERS COLLOQUIUM

WITH BONAVENTURE NDIKUNG AND SUPERVISORS

Thesis Group Meetings:

Wednesday 13th December: 14:00 – 17:00

Wednesday 10th January: 14:00 – 17:00

Wednesday 14th February: 14:00 – 17:00

COMMUNICATION PLATFORM

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