

MASTERSTUDIENGANG

RAUMSTRATEGIEN

MASTER OF ARTS

SPATIAL STRATEGIES

WINTERSEMESTER 2025/26 – SEMESTER PLAN

MA RAUMSTRATEGIEN / SPATIAL STRATEGIES

WINTERSEMESTER 2025/ 26

Vorlesungszeit/ Semester: 13. Okt. 2025 - 13. Feb. 2026
(16 Semesterwochen)

First Meeting: 13.10.2025, 17:00 – 19:00 Concordia

FACULTY

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THEORIE

Paz Guevara (PG)

Tonderai Koschke (TK)

Marianna Liosi (ML)

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

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

PRAXIS

Brandon LaBelle (BL)

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

1.3.

Praxisseminar: LS / VEV / BL (6 ECTS)

Modul 2 / Einwenden und Formulieren

2.4.

Praxisseminar: LS / VEV / BL (6 ECTS)

2.5.

Theorieseminar: TK / PG / ML (6 ECTS)
oder Theorie aus Theorie+Praxis-Projekt BN / PD (6 ECTS)

2. SEMESTER

Modul 3 / Aufstellen und Begreifen

3.6.

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

3.7.

Theorieseminar: TK / PG / ML (6 ECTS)
oder Theorie aus Theorie-Praxis-Projekt Kurs 2: BN / PD (6 ECTS)

Modul 4 / Experimentieren und Kooperieren

4.8.

Praxisseminar: Künstlerische Methoden: LS / VEV / BL (7 ECTS)

4.9.

Praxisseminar: Forschende Praxis: LS / VEV / BL (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 / ML (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	Brandon Labelle 14:00 - 17:00
WEDNESDAY BLOCK SEMINARS	Bonaventure Ndikung with Manuela García Aldana 10:00 - 17:00 Pauline Doutreluingne Individual meetings 10:00 - 13:00	Block Seminars at HKW(10:00 - 17:00) 22.10.2025 05.11.2025 26.11.2025 03.12.2025 10.12.2025 28.01.2026 04.02.2026 Bonaventure Ndikung Individual meetings: arranging time via Ayse Karahan Ayse.Karahan@hkw.de
THURSDAY	Tonderai Koschke 10:00 - 13:00	Viron Erol Vert 14:00 - 17:00
FRIDAY	Paz Guevara 10:00 - 13:00	

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

PROF. DR. BONAVENTURE SOH BEJENG NDIKUNG

with MANUELA GARCÍA ALDANA

7 Block Seminars

Wednesdays 10:00 - 17:00 at HKW

First meeting: 22.10.2025

THE BEATS, BITS AND BYTES OF THE MANGUE

Mangroves and estuaries are ecologically fascinating spaces. But mangroves and estuaries are also sociopolitically and historically charged spaces. As such, mangroves and estuaries can be studied in the context of Spatial Strategies in relation to the plants, animals and other beings of which they are constituted, but also in relation to their olfactory or sonic dispositions.

In this class, we will study mangroves and estuaries as philosophical and political concepts whose complexities have found echoes in scientific texts, in philosophical treatises, in manifestos, in novels or in musical compositions.

Ecologically speaking, the moment when two waterways meet each other, like a river meeting the sea, is a moment of negotiation of physical and chemical asymmetries that creates an extra-ordinary ecosystem flourishing with crabs, crocodiles, fish, migratory birds, mangroves, oysters, phytoplankton snails, seagrass, sea turtles, zooplankton and even humans and more. The particularity of an estuary is the interdependence. As each being plays a role, a niche (for example the niche of oysters is filtration, with each oyster filtering up to 50 gallons of water per day), in the sustenance of each species and the ecosystem at large and blossoming biodiversity, especially thanks to the varying salinity levels that arise when sweet water meets salty water. Estuaries are thus important for a vast spectrum of beings as habitat, resource, space for reproduction or transition in our ecosystems, whose existences are crucial for our environments. Estuaries serve as coastal buffers in times of erosions, floodings or storms, just as they help in filtering freshwater. But due to massive

urbanisation, dredging, overfishing, pollution, oil and gas drilling etc, the ecosystem balance of estuaries all over the world are losing balance.¹

One possible entry point are the mangroves and estuaries of Recife in Pernambuco, Brazil. One possible entry point of many is the music related to the Mangubeat movement. One possible entry point of many is the "Manguabit Manifesto," entitled "Crabs With Brains", which was written by the protagonists of Mundo Livre S/A and Nacao Zumbi, amongst others.

Context:

The estuaries of Recife, Pernambuco, is a space of multiple encounters. Not only the meeting of sweet and salt water, but also the first port in the Americas where enslaved people abducted from Africa encountered the so-called new world. Since its founding in 1537 upon Portuguese colonization, Recife, has been a remarkable site in which that which has emerged from that Gouffre, that abyss, that chasm, despite despicable violences has been able to manifest its intractable beauty. A site in which the rumours from and of the depths of that abyss still resonate in all engulfing ripples and manifest themselves as that notion of Tout-Monde.

It is that 'intractable beauty of the world' that birthed, in Brazil, some of the most important artistic and cultural movements of the 20th century: from the 'anthropofagia movement' of the 1920s that gave form to, informed and infused a Brazilian avant-garde with the "Manifesto Antropófago" an aesthetics and politics that Oswald de Andrade called "Cannibalist transnationalism," a philosophy that claimed for the cannibalisation, the ingestion, digestion of other cultures as a way of asserting Brazil against European colonial and post-colonial cultural domination, as was so magnificently exposed in the 24th Bienal de Sao Paulo curated by Paulo Herkenhoff with Adriano Pedrosa; or the Black Experimental Theater (TEN) movement founded by Abdias Do Nascimento in 1944 to tackle the dearth of black presence and dignity in the national performing arts that initiated a movement of Afro-Brazilian playwriting and engaged politically by bringing the anti-racism struggles to the 1946 Constituent Assembly "and influenced the proposition of the Afonso Arinos Act, the first legislation geared to curb racism;"² or the Cinema Novo's

¹ <https://oceanblueproject.org/what-is-an-estuary/>

² https://www.itaucultural.org.br/ocupacao/en/abdias-nascimento/o-teatro-dentro-de-mim/?content_link=2

"Eztetyka da Fome" (Aesthetics of Hunger) movement filmically formulated by Glauber Rocha in 1965 understanding cinema as an important tool and weapon for the revolutionary struggle; or the Tropicalismo movement of Caetano Veloso, Gilberto Gil, Gal Costa, Tom Zé, and Torquato Neto of the 1960s that advocated with their "Tropicália: ou Panis et Circencis manifesto" for a "field for reflection on social history" through music, film and other artistic expressions that synchronised African and Brazilian cultures and found a political voice at the height of the Brazilian military dictatorship; or the Manguebit movement of the 1990s in Recife, that stood for a musical revolt against the socio-political, economic and cultural stagnation, for a resistance of the neoliberal agenda that had usurped most of Latin America, that advocated for a cultural memory that embraced all the aforementioned attributes "given in all, valid for all, multiple in its totality," and that opted for a way-out of the socio-economic cul-de-sac through a pidginisation of sonic scapes and genres like makossa, Congolese rumba, reggae, coco, forró, maracatu, frevo, as much as rock, hip hop, electronic music, and funk. It is the Manguebit movement and its manifesto "Caranguejos com Cérebro" (Crabs with Brains) written in 1992 by singer Fred 04 and DJ Renato L and brought to life by two legendary bands and two albums in 1994 with titles that betray their intentions: Mundo Livre S/A's "Samba Esquema Noise" and Chico Science & Nação Zumbi's "Da lama ao caos".

That these bands refer to a free world, and to Zumbi's nation in their names is no coincidence. That they are from Recife, Pernambuco is no coincidence either. After all, it was in Recife, Pernambuco that the I Congresso Afro-Brasileiro was organised in 1934 that included activists like Solano Trindade, who was by the way also part of the Frente Negra Pernambucana, as well as the Teatro Experimental do Negro.³ And even more importantly, it was in Pernambuco and Alagoas that the great Francisco Zumbi (1655 – November 20, 1695) of Kongo heritage who went down in history as Zumbi dos Palmares claimed his kingdom, fought against the Portuguese colonialists, resisted against the enslavement of Africans, freed his people and resettled them in the kingdom of Maroons, the Quilombos, that Abdias Do Nascimento was later to qualify as some of the first democratic spaces and structures in what is today Brazil. The Quilobolas were the foundation on which movements like Manguebit could be built more than 300 years later. The threads with which the fabric, the cultural brain, the collective brain of Recife, of the "Crabs with Brains" were woven span from the encounter of the different worlds that were

³ Oliveira, Amurabi. Afro-Brazilian Studies in the 1930s: Intellectual Networks between Brazil and the USA. BRASILIANA: Journal for Brazilian Studies. ISSN 2245-4373. Double Issue Vol. 8 Nos. 1-2 (2019).

forced to cross paths almost 500 years ago, as well as the different social entities in society from the family to the plantation to the samba school, to different social networks. Next to the people, the geographical and geological bearings of Recife, Pernambuco also play an important role in the manifestation of that cultural and collective brain that birthed the Manguebit movement. Recife is situated at the confluence of the Beberibe and Capibaribe rivers as they proceed in their majesty to empty themselves in that massive body of water, the South Atlantic Ocean, from whose belly, from whose vault the voices still sing. Topography, climate too contribute in the making of knowledge. With its tropical forest, high rainfall, its tropical monsoon climate, its estuaries, high relative humidity Recife has been called the daughter of the mangrove, with its Parque dos Manguezais that too lends its name to Manguebit. But this natural, ecological richness of Recife which could be a dream for some became a nightmare for the people of Recife. In Alice de Souza's article "Life reborn in the mud"⁴ she writes about an island of Recife Ilha de Deus (God's Island) that had been generally neglected to its decrepitude in the 70s and 80s - there was no water, no electricity, no attention from the government. In the middle of these dire sociopolitical and economic conditions, the island was called Ilha sem Deus (Island with no God). As if the neglect of Ilha de Deus wasn't enough, in 1983, two nearby factories provoked an environmental disaster by dumping waste from soap production into the water, thereby intoxicating fish and sea plants, which were the main means of subsistence in the area. This led to starvation and mass exodus of the islanders in search of greener pastures, and at the same time, criminality skyrocketed on the island that had become a hiding place for gangs. This was nothing restricted to Ilha de Deus, as the ruthless construction in Recife, the intoxication of the environment by industries, the dumping of waste in the rivers, and the perishing of lives in the mangroves of Recife that had become oversaturated with plastic and other wastes led to an auto-suffocation. So if the rivers and estuaries of Recife were the veins and arteries of the place, then the city was struggling from a terrible thrombosis.

It is on this backdrop that the Manguebit movement emerged as a cultural revolution in the 1990s, basically to say "No more," accompanied by several environmental projects to replant mangrove seedlings, folding sleeves and going knee-deep into the mud to clear the estuaries from plastic.⁵ This new movement came with a new sound: Manguebit.

Which is to say that the manguebit is a conceptual paradigm that brings together the notion of maternity, fertility, diversity, productivity together with the notion of a

⁴ <https://believe.earth/en/life-reborn-in-the-mud/>

⁵ <https://believe.earth/en/life-reborn-in-the-mud/>

technology, digital media, computation that can facilitate syncretism, that can bridge the gap not only across the Atlantic, but between those that survived on land and those still locked up in that gouffre. Technology in this context serves a double purpose of connecting but also subverting. Manguébit should also be understood as the possibility of creating technologies, sciences, arts that do not only reflect the quotidian, but also are fundamental for the subversions of the terrors of normativity.

This is also an invitation to reflect on the social and cultural brain of the collective that embodies the ambidexterity, intelligence and prudence of the crabs as a way of being in the world, as a way of being better humans. This is an invitation for people from varying walks of life to deliberate on spaces like estuaries, spaces of the mangroves that is evidence of solidarity, a coexistence of a variety of beings, plants and animals and mycelia that mostly assist and subsist each other, if left alone by the human. So, if such creatures with what we humans might call 'primitive brains' could exercise such proficient memories and such compassion, why can humans not. Or can they?

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

PROF. PAULINE DOUTRELUINGNE

Seminar: Tuesdays, 10:00 - 13:00

First Meeting: 14.10.2025

ON FREEDOM AND SOCIAL IMAGINARIES IN PUBLIC SPACE

“An artist must be free to choose what he does, certainly, but he must never be afraid to do what he must choose.” Langston Hughes

Freedom is a word to which we have attached a lot of prefabricated meanings, a concept we think we know so well that we might consider it empty. It has been hijacked by the political right for the permission to do and say as one pleases, on the left, people don't seem to believe in it anymore or trust it. The writer Maggy Nelson describes her interest in ongoing 'practices of freedom' by which we negotiate our interrelation with - indeed, our inseparability from - others, with all the care and constraint that relation entails, while accepting difference and conflict as integral to our communion.

A work of art, simultaneously, speaks and interacts to a public, even more so when placed directly into a public space. *Thinking publicly through the knots in our culture is itself a practice of freedom, a means of forging fortitude, courage and company.* (Nelson)

This theory-praxis seminar delves into some of the key components of spatial strategies. How do we navigate (public) space? What can we learn from the (urban) environment? How can we engage with feelings and emotions by meandering through and observing social spheres in the city?

Through discussions, games, readings, presentations, screenings and excursions exploring alternative (sustainable, non-extractivist and equitable) social imaginaries, we will create artistic encounters and a reimagined psychogeography of the urban sphere.

How can we find our voice and express our artistic work within the kaleidoscope of architecture, social groups, political tensions, frictions and economic realities in Berlin?

HAU has invited us to create a visual concept for their BERLIN BLEIBT #5 festival in June 2026. This visual concept, which will tie the festival together, will be developed over two semesters. Throughout the year, we will meet at the Macherei and Mehringplatz venues to discuss festival themes and engage with the architecture, people and circumstances of both locations. Our research-based work will include meetings with local groups to discuss neighbourhood developments, and we will actively engage with Mehringplatz residents.

Furthermore, we will examine and discuss various examples of social sculpture and art in public spaces throughout history, geography, and context. Public art has evolved in myriad forms depending on the concept of public freedom and the needs of the social realm within urban politics and economic realities. As artists, how can we continue to create spatial strategies that question, engage with, and reimagine Berlin's 'post-coolness'?

Literature:

Chris Kraus, *Where Art Belongs* (Semiotext(e) / Intervention Series, Band 8), 2011
Suzanne McCullagh, *Heterogeneous Collectivity and the Capacity to Act: Conceptualising Nonhumans in Political Space* 141, 2018
Hannah Arendt, *The Public Realm*, 1958
Maggie Nelson, *On Freedom, Four Songs of care and constraint*, 2021
de Certeau, M, *Walking in the City*, in *The Practice of Everyday Life*. UC Press, 1984
Saidiya Hartman, *Wayward Lives, Beautiful Experiments*, 2019

THEORY (6 ECTS)

DR. MARIANNA LIOSI

Mondays from 14:00 – 17:00, Library room

First meeting: Monday 20.10.2024 2pm (exceptionally, online)

ON WOUNDS AND REGENERATION: MORE-THAN-HUMAN AS MEMORY AGENTS

Intending the environment as a complex and contested habitat, in which natural, built and digital elements coexist and interact, the seminar will examine the visible and invisible wounds in these interrelated ecosystems. Within this framework, it will analyze the role and strategies played by other-than-humans as memory agents that actively transform, erase, or preserve structural traumas. By definition, a wound is a break in the continuity of a bodily tissue caused by any action of external agency. Making an organism or a body vulnerable, penetrable, and thus potentially exposed to contamination, contagion, and corruption. Therefore, wounds turn into accessible territories, and places of passage. Furthermore, these traumas are not to be intended as “post” violence, rather persistent processes that develop in different ways and through various forms. If, as geographer Jessica Dubow claims, the environment absorbs the events played out on its surface, and in doing so, it buries the marks of past practices as much as it also bears its traces, what signs and how do remain recognizable, while others simply disappear? However, by creating spaces of transformation, wounds potentially pave the path for forms of regeneration and restart. Acknowledging natural entities as active subjects that function as memory agents able to structure space and time, how does the environment remember, and what

does it forget? To what extent more than humans are witnesses and memorials of persisting, structural violence? Within this frame, how do digital tools and products contribute to this process of writing memory and narratives? Through texts by scholars from different disciplines, such as memory studies, geography, anthropology, visual arts, and artists’s works as case studies, the seminar aims to raise reflections upon and discussions. Furthermore, students are invited to present their own case studies that can enrich, and question the perspectives proposed.

During the seminar, the group will participate in activities, such as visits to exhibitions, and encounters with artists and researchers.

The outcome of the theory seminar is a presentation in a Berlin artist-run space (tbc) in a format to be decided (e.g. workshop, panel discussions, short lectures) that will take place at the end of the Winter semester, and the writing of an individual essay. The final assessment is based on the participation and contribution during the seminar, and the quality of the writing.

PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00-13:00, Library room

First meeting: Monday 20.10.2025

(Exception First class October 20th at 2pm)

DREAMING BEYOND RUINS: IMAGINATION AS RESISTANCE

“Black imagination is a tool of survival. It creates new worlds out of fragments, futures out of ruins.” — Saidiya Hartman

What does it mean to dream when the world insists on collapse? How do we hold onto fragments, and how do we make futures out of ruins? This seminar explores imagination as an act of resistance and survival, a tool for care, community, and creation.

We will center joy, play, and radical imagination—not as escape, but as practice. We will lean into imagination as a space that refuses extraction and insists on healing, accountability, and collective invention.

Adrienne maree brown reminds us that “all organizing is science fiction.” Octavia E. Butler teaches us that dreaming is not luxury but necessity. Christina Sharpe asks us to think of living “in the wake” as both rupture and possibility. Sun Ra sang of other worlds already here, while José Esteban Muñoz insisted on the utopias that glimmer in the “not-yet.”

This seminar is structured as a practice-based workshop where participants experiment, present, and exchange throughout the semester. Each student will be expected to develop a new work—whether performance, video, installation, text, or hybrid form—that emerges from the questions and methods explored in class. Together we will invent ways of working, learning, and unlearning, and imagine how art can serve as both resistance and rehearsal for other futures.

How can we imagine beyond ruin without denying the realities of violence and erasure? How do we practice joy and survival in the same breath? What kinds of tools—material, sonic, embodied—help us to resist and to dream? The seminar invites each participant to engage these questions through practice, experimentation, and collaboration, culminating in the production of a new work to be shared at the end of the semester.

PRAXIS (6 ECTS)

DR. BRANDON LABELLE

First Session 21.10.2025 / 14:00 - 17:00

Dates: Tuesdays 14:00 - 17:00

Poetics of Listening

The course focuses on listening as a transformative capacity and experience. As adrienne maree brown comments, “In my experience, healing happens when a place of trauma or pain is given full attention, really listened to.” Underpinning the course is a concern to elaborate listening methodologies and knowledges, understanding how it lends to a range of creative and critical work.

This includes considering key questions, such as: In what ways does listening influence understandings of self and other, bodies and things? If listening acts as a work of attention, how might it contribute to (re)shaping attention economies as well as attending to social repair? Is there a connection between listening and planetarity, and how might we elaborate this connection in terms of nurturing kinships across species? Following these lines of inquiry, listening is emphasized as a means of shifting from production to maintenance, from action to reception, enabling ways of connecting across social, material and spiritual worlds. As Gemma Fiumara argues, listening can assist in shifting our “rational traditions” toward greater ecological, holistic positions and practices.

To explore listening as a practice of radical receptivity, the course is structured around four modalities or figures of listening, including: Inner Listening

(self-determination, critical consciousness, and a care of the self), Negative Recognition (listening as an ethics of witnessing), Somatic Listening (therapeutic arts and (re)writing the story of the body), and Planetary Practices (listening as situated ecological attunement). Through theoretical reading and reflection, material work and testing, the course follows listening’s role in cultivating care for oneself and others, and in what way it may critically aid in intervening within dominant systems of power. While listening may appear as rather weak in the face of prevailing struggles, the course considers its profound influence, finally posing listening as a poetic path toward fostering and maintaining authentic connections. Students will be encouraged to develop creative processes and material work throughout the course, considering how listening may open new approaches within their own practices. We will also listen toward our local environments, reflecting together on existing spaces and situations, and how listening is given room or not within the city. This will lead to exploring what we want to think of as “acoustic performativity”, to consider in what ways social, spatial and institutional arrangements are made to facilitate as well as hinder the work of listening. In addition, we’ll explore a range of artistic examples, considering how these issues are brought forward across the arts. Although struggles for recognition mostly seek to reconfigure the conditions that enable acts of speech, we’re interested to follow acoustic performativity to ultimately map the right to listen as fundamental for reparative action today.

Main Sources:

References:

- Bassel, Leah. *The Politics of Listening: Possibilities and Challenges for Democratic Life*. London: Palgrave, 2017.
- Benjamin, Jessica. *Beyond Doer and Done To: Recognition Theory, Intersubjectivity and the Third*. New York: Routledge, 2018.
- Bickford, Susan. *The Dissonance of Democracy: Listening, Conflict, and Citizenship*. Ithaca: Cornell University Press, 1996.

brown, adrienne maree. *Emergent Strategy: Shaping Change, Changing Worlds*. Chico, CA: AK Press, 2017.

Citton, Yves. *The Ecology of Attention*. Cambridge: Polity Press, 2019.

Code, Lorraine. *Ecological Thinking: The Politics of Epistemic Location*. Oxford: Oxford University Press, 2006.

Farinati, Lucia and Claudia Firth. *The Force of Listening*. Berlin: Errant Bodies Press, 2017.

Federici, Silvia. *Beyond the Periphery of the Skin: Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism*. Oakland: PM Press, 2020.

Fiumara, Gemma Corradi. *The Other Side of Language: A Philosophy of Listening*. London: Routledge, 1990.

LaBelle, Brandon. *Poetics of Listening: Inner Life, Social Transformation, Planetary Practices*. New York: Bloomsbury Academic, 2025.

Laub, Dori. "Bearing Witness, or the Vicissitudes of Listening," in *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, eds. Shoshana Felman and Dori Laub, 57-74. New York: Routledge, 1992.

Parks, Elizabeth S. *The Ethics of Listening: Creating Space for Sustainable Dialogue*. Lanham: Lexington Books, 2019.

Raffo, Susan. *Liberated to the Bone: Histories, Bodies, Futures*. Chico, CA: AK Press, 2022.

Ratcliffe, Krista and Kyle Jensen. *Rhetorical Listening in Action: a concept-tactic approach*. Anderson, SC: Parlor Press, 2022.

Stauffer, Jill. *Ethical Loneliness: The Injustice of Not Being Heard*. New York: Columbia University Press, 2018.

Weber, Andreas. *Enlivenment: Toward a Poetics for the Anthropocene* (Cambridge, MA: The MIT Press, 2019).

THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00

First meeting: Friday October 17, 10:00 - 13:00 (at the library room)

Exhibition Histories:

Radical Pedagogies and Pluriversal Art Histories

Pluriverso: un mundo donde quepan muchos mundos
Movimiento Zapatista

In the face of the multifaceted planetary crisis, what kind of spaces can exhibitions provide, co-create or be part of? In this course, we will address pressing questions of our time and explore what we can learn from the intersection of exhibitions, radical pedagogies and pluriversal art histories. We will discuss theories, concepts and realities, and reflect on examples from different cultures and worlds.

We will introduce the problem by examining the exhibition medium against the backdrop of colonial modernity, discussing the objectification of culture and the "ocularcentrism" (Silvia Rivera Cusicanqui), while reflecting on strategies of transformation. 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?

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 continues by discussing this seminal text by Freire through to its impact on various practices and theories, such as the publication *Pedagogies of Travesti Liberation* by Brazilian Afro-transfeminist and educator Maria Clara Araújo, 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). There will be an opportunity to meet the author and discuss the book at its launch on 18/10/2025 at 18:00 at HKW.

Cusicanqui's critique of the colonial regime of 'ocularcentrism', which prioritises vision over other senses, will encourage us to consider "knowing as a bodily political practice", i.e. the performative dimension of bodies, gazes, writing and relations to archives, moving beyond the limits of ocularcentrism and exploring spatial strategies. "How would we decolonise Cartesian ocularcentrism and reintegrate the body's gaze into the flow of inhabiting space-time, as others call it, "history"?" Bonaventure Soh Bejeng Ndikung's concept of 'corpoliteracy' is crucial for continuing to reflect on "the effort to contextualise the body as a platform, stage, site and medium of learning; a structure or organ that acquires, stores and disseminates knowledge". Within that critique, we will also situate and discuss how the performative intervention can be a force against the conditions of capitalism in which corporeal power has been transformed into labor, and reflect on Silvia Federici's claim that "our struggle then must begin with the reappropriation of our body, the revaluation and rediscovery of its capacity for resistance, and expansion and celebration of its powers, individual and collective" and that "performance and dance is central to this reappropriation".

On a second chapter, we will reflect on pedagogies of rest, that reconceptualize slowness against the backdrop of capitalist productivity, and discuss how these ideas may benefit a critical cultural practice, searching for models that resist chrononormativity (Anna Colin), and conceptualize rest as resistance (Tricia Hersey).

In the final section, we will reflect on and discuss the possibilities of epistemological difference and the 'cultural transitions' required to address the interconnected crises of climate, food, energy, poverty and meaning (as outlined by Arturo Escobar, who was partly inspired by Paulo Freire). As Escobar defines it, "difference is embodied for me most powerfully in the concept of the pluriverse, a world in which many worlds coexist, as the Zapatistas expressed with such clarity". In opposition to the universalising tendency of Western thought, "the pluriverse consists in seeing beyond this claim and sensing the world as pluriversally constituted" (Walter Mignolo). We will conclude this third chapter by reflecting on the concept of the pluriverse and discussing strategies that could transform exhibitions into spaces for pluriversal art histories.

The course will be evaluated by your attendance, participation and assignments. The assignments include a presentation in class, the conceptualization of a game, and our participation in the *Jugendwohnkongress für Berlin* on 7 November at HKW, where we have been invited to conceive a pedagogical workshop.

Main bibliography

Tricia Hersey, *Rest is Resistance*, 2022.

Paulo Freire, *Pedagogy of the Oppressed*. (First edition 1968). Bloomsbury, 50th anniversary Edition, 2022.

Maria Clara Araújo, *Pedagogias das Travestilidades*. Civilização Brasileira, 2022

Maria Clara Araújo, *Pedagogies of Travesti Liberation*, 2025 (translation into English and German)

Silvia Rivera Cusicanqui, *Ch'ixinakax. On Practices and Discourses of Decolonization*. Cambridge, Polity Press, 2020.

Bonaventure Soh Bejeng Ndikung, *Corpoliteracy: Envisaging the Body as Slate, Sponge and Witness* In: V.V.A.A, *I Think My Body Feels, I Feel My Body Thinks: On Corpoliteracy*, 2022.

Minna Salami, *Sensuous Knowledge: A Black Feminist Approach for Everyone*, 2023.

Silvia Federici, "In the Praise of the Dancing Body". In: *Beyond the Periphery of the Skin. Rethinking, Remaking, and Reclaiming the Body in Contemporary Capitalism*. Toronto : Between the Lines, 2020.

Anna Colin, *Alternative Pedagogical Spaces. From Utopia to Institutionalization*, 2025.

Beatriz Colomina, *Radical Pedagogies*. MIT Press, 2022.

Renata Cervetto, Macarena Hernández, Miguel A. López, (Eds.), *Agítese antes de usar. Proximidad y reciprocidad en las prácticas artísticas / educativas*, 2023.

Arturo Escobar, *Designs for the Pluriverse*, 2018.

Bernd Reiter, *Constructing the Pluriverse. The Geopolitics of Knowledge*, 2018 (foreword by Walter Mignolo).

Françoise Vergès, *A Programme of Absolute Disorder: Decolonizing the Museum*, 2024.

Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples*, 2012.

THEORIE (6 ECTS)

TONDERAI KOSCHKE

Thursdays 10:00 – 13:00

First Meeting: 16.10.2025 at 11:00

CONSTELLATIONS OF POWER: Architecture, coloniality and resistance

Don't let the cosmic metaphor fool you: this seminar is resolutely down to earth.

This semester, we continue to develop an understanding of Berlin as a postcolonial city- one where the legacies of empire remain deeply inscribed in both spatial form and institutional practice. Building on this perspective, we will engage with current debates around gentrification, examining the mechanisms that sustain dominant power structures and their claims over the right to define the city.

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 told. Yet, centuries of resistance, infiltration, and subversion have generated rich repertoires of refusal and re-making within urban infrastructures.

At the same time, cities have become cosmopolitan nodes infused with the atmospheres of multiple diasporas- multiplex and layered spaces where, perhaps, anyone might find a place to belong. We will follow this thread toward hope, allowing both speculative thought- such as science fiction- and tangible case studies to guide us.

Through field trips, collective readings, screenings, discussions, and reflective exercises, participants will connect these ideas to their own ongoing projects, whether within other

seminars or in their practices beyond *Raumstrategien*. The aim is to apply and experiment with reflective methods- mapping, writing, illustrating, and more- as part of the seminar's core work. Writing and presentation sessions will provide structured support throughout the semester.

Literature

Fanon, Frantz. "Concerning Violence." In *The Wretched of the Earth*. New York: Grove Press, 1963.

Ha, Noa K. "Berlin as European City: Omitting Postcolonial Conditions After 1989." *Critical Planning Journal* 17 (2010): 1–14.

Hartman, Saidiya. *Wayward Lives, Beautiful Experiments: Intimate Histories of Social Upheaval*. New York: W. W. Norton & Company, 2019.

Reick, Philipp. "Gentrification 1.0: Urban Transformations in Late-19th-Century Berlin." *Urban Geography* 39, no. 5 (2018): 703–722.

Sengupta, Tania, and Stewart King, eds. *Reclaiming Colonial Architecture*. Berlin: Prestel/Preigu, 2023.

Simone, AbdouMalik. "On Improvisation, Southern Urbanism, and Rhythms of the Everyday." Interview in *Improvised Lives, Society and Space*, 2020.

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Simone, AbdouMalik. "People as Infrastructure: Intersecting Fragments in Johannesburg." *Public Culture* 16, no. 3 (2004): 407–429.

X'aba, Wanelisa. "Challenging Fanon: A Black Radical Feminist Perspective on Violence and the Fees Must Fall Movement." *Agenda* 31 (3–4): 96–104."

Yeboah, Anna. "(De)Colonial Berlin: Spatializations of German Colonialism." In *Architectures of Colonialism: Constructed Histories, Conflicted Spaces*, edited by Mia Trentin and Mattia Guidetti. Basel: Birkhäuser, 2024.

Available at:

<https://www.degruyterbrill.com/document/doi/10.1515/9783035626704-015/html>

PRAXIS (6 ECTS)

VIRON EROL VERT

Thursday, 14:00 – 18:00

First meeting: 16 October at 14.00 (at the library room)

“I still have a suitcase in Berlin...”

The seminar for the 2025/26 winter semester, entitled “I still have a suitcase in Berlin,” focuses on the object that was celebrated in the song of the same name by Marlene Dietrich in 1951. The song was composed by Bully Buhlan, a German jazz and pop singer, pianist, pop composer, and actor who enjoyed great success, especially in the post-war period and early 1950s. With this song Marlene Dietrich not only wanted to express her attachment to her hometown, but also – after World War II – to win back the hearts of (West) Germans. In some circles there, she was considered a “traitor to her country” because she had become a US citizen and taken a stand against the Nazi regime. Her West German comeback tour in 1960 was partly a fiasco.

The suitcase here symbolizes memories and experiences from the past. The desire to return to Berlin refers to a deep emotional attachment to the city and the region. The longing for the pre-war era and nostalgia in the face of the destruction of the metropolis and the entire country during World War II are central themes of the song. The melody and vocals impressively convey the emotions and attachment to the topic of travel and her hometown. Travel has been an integral part of human civilization since the beginning. As our means of transportation have evolved, so too have the methods and objects used to transport our belongings. From its humble beginnings to the modern age of innovation, luggage has undergone a remarkable evolution. The concept of luggage dates back to ancient times, when people traveled the earth on foot, on horseback, or in small boats. At that time, luggage consisted mainly of simple containers made from materials such as

animal skins or woven reeds. These early forms of luggage were practical and served to transport food, tools, and personal items as people traveled in search of better resources and opportunities. The ancient Egyptians, for example, are known to have used woven baskets and leather bags to carry their most important belongings when traveling. These bags were not only functional, but also symbolized the status and wealth of the people.

The suitcase carries many emotions and combines different dimensions, which I would like to examine more deeply with the group and understand from different cultural perspectives. On the one hand, the suitcase can be a symbol of self-initiated travel and, in the same breath, of forced migration. Like a microcosm whose contents reflect its owner, the suitcase is an architectural space and, in its material execution, also a status symbol.

Important examples of suitcases in recent German history :

Schindler's suitcase: In October 1999, a suitcase containing 7,000 documents and photos was found in the attic of the apartment of his last lover, Annemarie Staehr, in Hildesheim. It contained the original list of Jews saved by Oskar Schindler and a complete list of his favors to the SS.

Mielke's red suitcase: Erich Mielke's red suitcase contained explosive documents about the GDR head of state Erich Honecker. Erich Mielke was the long-standing Minister for State Security (MfS) and kept the files in a small red imitation leather suitcase at his office in Berlin-Lichtenberg. During the fall of the Berlin Wall and the peaceful revolution in the GDR, the military prosecutor's office searched Mielke's offices in December 1989. Since then, legends have surrounded the red suitcase found during the search, starting with its exact location.

Walter Benjamin's suitcase: Benjamin's lost suitcase containing his last manuscripts, which he carried with him during his futile escape across the Pyrenees in 1940, is legendary. It

was included in a tri-national exhibition project in the historic train station of the border town of Portbou, where Benjamin took his own life in a hotel room in 1940.

In art history, there are many examples of artists who have a special relationship with suitcases :

When Marcel Duchamp said in 1952, “Everything important that I have created fits into a small suitcase,” he was not being self-deprecating. Rather, he was referring to his *Boîte-en-Valise*, or “box in a suitcase,” a container that held miniature versions of about seventy of his artworks that he considered “important” enough to reproduce and keep together for collectors. Between 1935 and 1940, Duchamp created 20 copies of the *Boîte*, which are now scattered among museums and private collections.

Claes Oldenburg: For Oldenburg, the suitcase served as a container for a multi-part work, but also as a means of establishing a connection between art and consumer goods. In the mid-1960s, as he secured his reputation as one of the most irreverent Pop Art artists, Oldenburg created a series of fantasy proposals for everyday, oversized objects—lipsticks, an electric fan, a pair of scissors—to be installed as urban monuments in cities around the world. *London Knees* (1966), a pair of women's legs visible from mid-thigh to mid-shin, was to stand like giant twin towers in famous locations throughout London.

Born in Beirut to Palestinian parents (who, like other Palestinians, were denied Lebanese citizenship), Mona Hatoum has created some of the most complex works on the theme of exile. The strangely eerie work *Traffic* (2002) consists of two suitcases standing side by side, connected by human hair that “grows” out of one suitcase and protrudes into the other. It is a rather minimalist way of conveying all the possible complexities of human existence. It seems as if the woman who once carried the suitcases has disappeared. And although suitcases convey mobility, Hatoum has made them immobile. They seem less like travel accessories and more like cumbersome substitutes for the body of their vanished owner.

Mehtap Baydu's “Bread” (2011). The suitcase work by artist Mehtap Baydu also shows how many migrants had to and still have to leave their homes behind just to earn their bread: those who came to Germany to work often had nothing more than hand luggage with them. In Turkish, there is the term “Ekmek Parası,” translated as “bread money,” which is also the inspiration and metaphor for this work.

In this winter semester 25/26 seminar, I would like to work with the students to explore the suitcase as a space-embracing and space-creating object, a symbol of longing and the future, but also of farewell and grief. I will present a number of examples of the suitcase in art. Above all, we want to work together to understand the suitcase from the different cultural backgrounds of the seminar participants.

Each seminar participant will prepare and share further examples of the suitcase as a central object with the group for the seminar. Based on these examples and discussions, all seminar participants will develop a personal artistic concept, which will be manifested at the end of the seminar in a practical elaboration and installation work to be presented by the entire group in a final presentation.

MASTERS COLLOQUIUM

WITH BONAVENTURE NDIKUNG AND SUPERVISORS

Thesis Group Meetings:

Tuesday 4 November: 14:00 – 17:00

Tuesday 13 January: 14:00 – 17:00

Thursday 29 January: 11:00 - 14:00

WITH PAULINE DOUTRELUINGNE AND SUPERVISORS

Thesis Group Meetings:

Tuesday 28th October: 14:00 - 16:30

Tuesday 9th December: 14:00 - 16:30

Monday 9th February: 14:00 - 16:30

COMMUNICATION PLATFORM

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