

MASTERSTUDIENGANG

RAUMSTRATEGIEN

MASTER OF ARTS

SPATIAL STRATEGIES

SOMMERSEMESTER 2026 – SEMESTER PLAN

MA RAUMSTRATEGIEN / SPATIAL STRATEGIES

SOMMERSEMESTER 2025/ 26

Vorlesungszeit/ Lecture period: 07. April 2026 - 10. Juli. 2026
(16 Semesterwochen)

Plenum/ First Meeting: 07.04.2026, 14:00 – 16:00 Concordia

FACULTY

Prof. Dr. Bonaventure Ndikung
ndikung@kh-berlin.de

Prof. Pauline Doutreluingne
paulinedoutreluingne@kh-berlin.de
<https://paulinedoutreluingne.com/>

Tonderai Koschke
tondikoschke@kh-berlin.de

Paz Guevara
paz.guevara@posteo.de

Brandon LaBelle
b@brandonlabelle.net
<https://brandonlabelle.net/>

weißensee

weißensee kunsthochschule berlin school of art
Bühringstraße 20 * 13086 - Berlin

Lerato Shadi
shadi@kh-berlin.de
<http://www.leratoshadi.art/>

Manuela García Aldana
manuela.garal@gmail.com
<https://amuletomanuel.com>

Dr. Marianna Loisi
marianna.liosi@kh-berlin.de
<https://marianna-liosi.tumblr.com/>

Viron Erol Vert
info@vironvert.com
<https://www.vironerolvert.com>
Instagram: viron_erol_vert

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) 22.04.2026 13.05.2026 20.05.2026 27.05.2026 10.06.2026 01.07.2026 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: 22.04.2026

Moving through: On Corpoliteracy and Body Knowledges

What is a scar if not the memory of a once open wound?

You press your finger between my toes, slide

the soap up the side of my leg, until you reach

the scar with the two holes, where the pins were

inserted twenty years ago. Leaning back, I

remember how I pulled the pin from the leg, how

in a waist-high cast, I dragged myself

from my room to show my parents what I had done.

Your hand on my scar brings me back to the tub

and I want to ask you: What do you feel

when you touch me there? I want you to ask me:

What are you feeling now? But we do not speak.

You drop the soap in the water and I continue

washing, alone. Do you know my father would

bathe my feet, as you do, as if it was the most

natural thing. But up to now, I have allowed

only two pair of hands to touch me there,

to be the salve for what still feels like an open wound.

The skin has healed but the scars grow deeper—

When you touch them what do they tell you about my life?

—Kenny Fries, Body Language

The adage "My body is a temple" has become incorporated in popular culture, but it is a metaphor from 1 Corinthians 6:19-20, which encourages people to be respectful and caring towards their bodies since the body is a sacred space inhabited by the Holy Spirit. This adage can be found in varying forms in different indigenous cultures around the world, with the common denominator being that body itself is a space of reverence. This can be understood in terms of spirituality, but also importantly in terms of spatiality and performativity. In the course "Moving through: On Corpoliteracy and Body Knowledges" we will delve into

Body as metaphoric and rhetorical space through which sociopolitical, psychosocial, geopolitical, economic and historical issues are expressed through the performativity of the quotidian. In general reflecting on the body as language.

The embodied nature of space, which is to say the way, through movement, gesticulations, feeling, listening through, observing, we participate in the creating and interpretation of spaces. transforming physical locations into personal experiences.

The body as a site of discourse, wherein questions of gender, culture, politics are constantly negotiated and asserted.

The body as an archive through which historical patterns, traumas, joys and other occurrences are cultivated and preserved.

The body as a physical space itself made up of cells, organs and tissues that connect the inside to the outside like the digestive system or the respiratory tract, inter alia.

The body in relation to the environment, i.e. the body as integral part of nature rather than the othering of nature as opposed to the cultured body.

The body and its extensions, be it in the form of prostheses, cosmetic auxiliaries like hair extensions, but also in relation to technologies like the smart phone as extension of the body.

The course is understood as a continuation on the deliberations on Corpoliteracy.

CONTEXT

O my body, make of me always a man who questions! —Frantz Fanon, *Black Skin, White Masks*.¹

An Igbo proverb states that when we dance we express who we were, who we are, and who we want to be. Time is compressed and telescoped teleologically to contain and express the past, the present and the future in one fluid kinaesthetic moment. —Esiaba Irobi, *The Philosophy of the Sea*.²

¹ Frantz Fanon, *Black Skin, White Masks*, (London: Pluto Press, 2008), 181.

² Esiaba Irobi, "The Philosophy of the Sea: History, Economics and Reason in the Caribbean Basin," *Worlds & Knowledges Otherwise*, vol. 1, no. 3 (2006): 3.
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Corpuliteracy is an effort to contextualize the body as a platform, stage, site and medium of learning, a structure or organ that acquires, stores, and disseminates knowledge. This concept implies that the body, in sync with, but also independent of, the brain, has the potential to memorize and pass on/down acquired knowledge through performativity—the prism of movement, dance, and rhythm.

It is common practice that when the Nguemba people— like many other peoples on the African continent and beyond—dance, they invoke and embody certain totems important to particular families or societies at large.

The elephant, lion, monkey, or snake dances not only mimic typical movements of these animals but also convoke the spirits that connect the human to his/her animal. These dances, which are usually performed in groups, then serve a purpose beyond that of mere entertainment and pleasure: the dances become sites that enliven rituals, spaces of spiritual communication and bonding—the bodies that perform are the tools through or with which the rituals are practiced.

To the accompaniment of ritual music, the movements of the legs, arms, and rest of the body invoke certain spirits, and through repetition and reiteration, a certain degree of automation is achieved. Dance becomes a means through which rituals are expressed—or better still—dance is the ritual. Through dance one can communicate with certain spirits and convoke them for the purposes of worship and appeasement. It is no surprise that in the performativity of dance, more often than not, the dancer is catapulted into a temporary state of ecstasy. The etymological roots of ecstasy are not unimportant: "elation" comes from Old French, *estaise* (ecstasy, rapture), derived from the Late Latin *extasis* and the Greek *ekstasis* (entrancement, astonishment, insanity; any displacement or removal from the proper place). It is this rapture, displacement, and removal from a particular space—in dance, the displacement from one's own body, the possibility of an out of body state—that becomes very interesting: trance as state; transcendence via the exalted state of body and soul when dancing.

Besides the spiritual and ritual aspects of dance, performing has obviously been a way for people to write or encode their own histories. Wars or other challenges faced by a group of people take form as dance moves, or are integrated into costumes and music. Battle techniques, loss of life, or moments of victory are re-performed, passed from one

generation to another, as with the Mbaya dance or Capoeira. Group dances often reveal moments of encounter. Encountering of a new religion, for example, can lead to the appropriation of those religious signs, as happened with the appearance of the Catholic cross in the Pépé Kallé and Nyboma dances. Encountering new technologies also gives rise to dance moves: arms open wide can symbolize a plane; or the move in the Pédalé dance in dancers mimic cycling.

There is more work to be done exploring the body's performative role as in dance with respect to the conservation, portrayal, and dissemination of peoples' histories and that of places and events—dance as a method of historicity, an alternative writing of history, as historiography. The challenge is to acknowledge dance performance as a medium—in its own right—that can reflect with veracity, authenticity, and actuality historical knowledge claims.

Through dances like the Juba, the Chica, or Calenda, one learns about particular times in history: repressions, racial relations, resistances, resilience, and more. The body of the dancer is the witness. The witness's narrative—especially when the witness is silent—occurs through performativity. Every performance is to a certain degree a re-experience and re-witnessing, rather than just observation. Through dance the observer becomes witness.

It is this oneness of the observer and observed, inside and outside, that makes dance as a method and practice particularly interesting at this juncture. In Osho it is said that while the scientist is an observer, the mystic is a witness.³ The dancer too could be considered a witness in this light: their ability to perform the processuality of making histories, and offer testimony, collapses the separation of inside from outside.

Through dance and the accompanying music, socio-political realities are embodied, portrayed, and sometimes even processed psychologically and somatically. During the avian influenza outbreak in West Africa in 2008, DJ Lewis released a popular track in the Ivory Coast called Grippe Aviaire; the dance moves in the music video spread like wild fire among the young and old alike. In nightclubs, offices, public spaces, people dangled their

³ Osho, "25. Consciousness is Contagious," in *Socrates Poisoned Again after 25 Centuries* (New York: Osho International, 1988)

half-raised arms, eyes wide open, evoking movements of chickens with bird flu. Another Ivory Coast artist DJ Zidane, that same year, at the height of maltreatment of prisoners in Guantanamo on the other side of the Atlantic, invented the Guantanamo dance.

Teenagers gathered in public spaces dancing as though hand-cuffed or crippled. Art engulfed sociopolitical reality, histories and knowledges were embodied in dance, as were societal sentiments, traumas, joys, and fears. Dance is not about the individual, but the community—the commons. As Léopold Sédar Senghor—the poet, philosopher, and politician—put it:

"Je pense donc je suis"; écrivait Descartes. ... Le Negroafricain pourrait dire: "Je sens l'Autre, je danse l'Autre, donc je suis." Or danser, c'est créer, surtout si la danse est d'amour. C'est, en tout cas, le meilleur mode de connaissance.⁴⁵

Senghor points out a few important things here. Dance is about creation and it is about knowledge. But maybe most importantly, dance seems to be about connecting with the other, about communion, a group action. Dance, in all its aforementioned functions, manifests itself most effectively when one "dances the other." Dance is a social phenomenon. From Agwara dance, Bikutsi, Coupé Décalé, and Zouglou, or circle, contra, or square dances, to street dances like breakdancing in which the crew becomes a surrogate family, dance reflects sociopolitical realities, current and historical affairs, and needs a community to be lived and experienced. One can find solace in the dance crew, share happiness amongst birds of the same feather. The crew is a place for mentorship, often crucial to community building. Hip hop, dancehall moves, krump, and many other urban forms of dance offer a degree of social dignity to the dancers—not only because they dance well, but because of their affiliation with the crew.

In *Dance and Politics*, Dana Mills writes about dance as a means of communication and as writing.⁶ Her argument can be radically summarized as follows: there are more languages than just verbal; human beings have found manifold ways to communicate with each

⁴ Léopold Sédar Senghor, *Liberté 1: Négritude et humanisme* (Paris: Éditions du Seuil, 1964), 259. Translation by author.

⁵ ["I think, therefore, I am," Descartes writes. ... The NegroAfrican could say, "I feel, I dance the other, therefore I am." To dance is to create, especially if the dance is of love. In any event, it is the best way to know].

⁶ See Dana Mills, *Dance and Politics: Moving Beyond Boundaries* (Manchester: Manchester University Press, 2017).

other; and dance is an embodied language, a form of communication between bodies in motion. As such, the language of dance adheres to different rules and structures than those of verbal language. Dance is the way those subjects perform their equality before those expressing themselves verbally. There are clashes between verbal and nonverbal languages. At the meeting point between dance and verbal languages, different symbolic and political frameworks collide, underscoring the presence of two forms of language. Political dance, or the constitution of dance as a realm that does not require language, creates a shared embodied space between dancer and spectator, between equality and plurality; the equality of bodies allows them to speak with each other unmediated by words; the plurality of beings pushes them to express themselves through their bodies. Through these two aspects, dance is inscribed upon the body. The body is altered by inscription, informing it of communities and possibilities—a dancing body is never alone, but rather always conversing with an Other. But dancing subjects can transcend the boundaries of their communities and live in more than one world—both that constituted by dance as a method of communication and that constituted by words as a method of expression. As a practice that goes beyond boundaries, dance challenges demarcations between communities erected by verbal language, transcending spaces created by words: this happens at the moment dancers gain entry into a community larger than the one they were assigned, attesting to the equality of bodies.

Dance is a socio-political method and practice, a means of writing, narrating, and disseminating histories. It is a corporeal phenomenon that can be a catalyst for building communities and challenge and transcend the boundaries of societies and languages. The dancing body becomes the witness, a somato-testimonium—the body in a dance performance and the movements employed as a formal statement are equivalent to a written, spoken, eyewitness, or earwitness account, proof of a spatiotemporal reality.

The above leads me to developing the concepts of corpo-literacy and corpo-epistemology, involving the study of the nature and extent of bodily knowledge in dance performance, as well as how the body and dance performances produce, enact, inscribe, and propagate knowledge(s). Like epistemological studies in general, it is important to analyze bodies employed in dance in relation to notions of truth or belief. Thus, corpo-epistemology also focuses on manifestations of politicized, sexualized, genderized, and racialized bodies in performativity. Corpo-epistemology is preoccupied

with questions like: What is bodily knowledge? How is bodily knowledge acquired? How is bodily knowledge expressed in dance performances? How can the observer of a performance decipher and relate to these bodily knowledges? If rhythm and dance provide the structure for a form of such bodily knowledge, what are the limits?

Maybe this research is an effort to grasp and practice phenomenology through dance and involving the body in shared participatory experiences. Challenging some of the most prominent philosophical positions in the West certainly takes a lot of guts—especially if these positions embody the authorities of Husserl and Hegel. But as Esiaba Irobi points out:

Husserl, like Hegel, spent the greater part of his career trying to explain what transcendental phenomenology means and, in my view, never really came to grasp with what the concept really means to non-European peoples of the world. His problem or mental block was that he based his analysis on the positivist premise that phenomenology could be understood and explained through rational thought, verbal discourse or typographical literacy. It cannot. Reading Husserl over and over again can never compare with an initiation into Candomble in Bahia or Santería in Cuba or Voodoo in Haiti. Phenomenology, as a philosophical and performative concept, I contend, can only be fully grasped through action, through a bodily participatory experience as we feel when we take part physically in a ritual, festival, carnival, dance, capoeira.⁷

⁷ Irobi, "The Philosophy of the Sea," 7.

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

PROF. PAULINE DOUTRELUINGNE

Seminar: Tuesdays, 10:00 - 13:00

First Meeting: 07.04.2026 (RS seminar room)

CARRYING THE CITY OTHERWISE

Playable Infrastructures: Sound, Space, and the Mobile Playground

This seminar builds on a project developed in the previous semester and moves toward its realization within the context of Berlin Bleibt #5, taking place at the end of June 2026.

Over the course of 2.5 months, a mobile vessel and a series of performative formats—games, sound situations, and encounters—are developed, tested, and situated within the area around Mehringplatz and Mehringdamm.

Rather than approaching the city as a fixed environment, the seminar understands it as a field of relations shaped by migration, housing conditions, infrastructures, and everyday negotiations of presence and access. The project does not aim to represent these conditions, but to engage them through situated action.

The vessel, developed collectively by students, functions as a mobile and shared structure that carries sound, hosts interactions, and moves through different sites, activating temporary situations. Alongside it, a set of games and performative formats emerges that invite participation, interruption, and exchange.

Sound is approached as a material that circulates, overlaps, and transforms. Listening becomes a situated practice, shaped by position, proximity, and attention. Games are not treated as fixed systems, but as open frameworks that can be entered, altered, or resisted. Through this, the seminar asks how relations can be composed without being stabilized, and how situations can remain open to multiple voices and forms of participation.

Throughout the semester, a constellation of artistic and theoretical practices accompanies the work. From the material engagement of the Gutai movement to the improvisational social practices described by Saidiya Hartman, the sonic awareness of Pauline Oliveros, and the attention to circulation and systems in Hito Steyerl, these references are not treated as fixed frameworks but as tools for thinking and acting.

The work is further informed by Christina Sharpe and Isabelle Stengers, who offer ways of understanding how different histories, atmospheres, and forms of life persist and coexist without being resolved into a single narrative. Writing by Sasha Marianna Salzmann brings a Berlin-based, post-migrant perspective that foregrounds lived experience, memory, and shifting belonging.

The seminar unfolds through a series of questions that remain open and are approached through both reading and practice. How can a structure move through the city without fixing its meaning? What kinds of relations can be produced through sound, play, and encounter? Who can participate—and under which conditions? How are space and access shaped by visible and invisible infrastructures? What happens when multiple voices, histories, and perspectives coexist without agreement? Can play operate within conditions of inequality without masking them? And what does it mean to carry something—sound, memory, relations—through the city?

The seminar culminates in the presentation of the vessel and related performative formats as part of the festival. The outcome is not understood as a finished object, but as a situated and evolving practice shaped through collective work, testing, and engagement with the specific conditions of the neighborhood.

Bibliography

Yoshihara, Jirō. Gutai Manifesto. 1956.

Hartman, Saidiya. Wayward Lives, Beautiful Experiments, 2019.

Sharpe, Christina. In the Wake: On Blackness and Being. Durham: Duke University Press, 2016.

Stengers, Isabelle. Cosmopolitics I. (Section: "The Singularity of Falling Bodies"), 2010

Oliveros, Pauline. Deep Listening: A Composer's Sound Practice. New York: iUniverse, 2005.

Steyerl, Hito. Medium Hot: Images in the Age of Heat. London: Verso, 2025.

Salzmann, Sasha Marianna. Glorious People. Translated by Imogen Taylor. London: Pushkin Press, 2024.

THEORY (6 ECTS)

DR. MARIANNA LIOSI

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

First meeting: Monday 13.04.2026 2pm (RS Library room)

DATA WITNESSING

The seminar will build on previous investigations on the topic of more-than-human as witness and memorial of persisting, structural violence. Within this frame, the question of how digital tools and products contribute to this process of writing memory and narratives in the natural and built environment remains crucial.

In the Summer semester, we develop this topic further, and in particular, we'll explore how digital technology challenges the preservation of data and memory, and of data as memory.

Digital cartographies like Google Earth maps are emblematic cases. Apparent neutral, open access representations of lands and territories, these topographies rather offer transitory, manipulated, vertical, top-down access to a landscape's visualization that responds to imperialistic agendas, with repercussions on the mode of remembering places and storing, or erasing traces of them.

Within this frame, we'll focus on the concept of 'data witnessing', which refers to how situations can be accounted for and responded to with data (Gray, 2019).

Data is defined as "fact, information". The etymology of this term is *datum* in Latin, which means "something given." As philosopher Yuk Hui puts it, if data are objects given, what gives them? Furthermore, analog and digital data are elements far from being objective. The methods, tools, parameters, and conditions of collecting them determine their nature. In addition, data need to be interpreted to signify a process that opens up another set of crucial questions.

The seminar aims to reflect on the one side on how data, e.g. environmental, human, digital data, bear witness to macro-dynamics, e.g. ecocides, urbicides, climate catastrophes, and so on. Furthermore, it explores how these data and digital tools are interpreted by humans and machines. Used to explain and visualize phenomena, they can produce evidence and narratives for accountability, and thus memory.

On the other side, we'll observe the opportunities, and also the limits and contradictions of digital devices, archives, and platforms (e.g. Google Earth maps, Copernicus, Global Forest Watch, and so on), in producing, elaborating, preserving and also erasing the information they collect and display, and the direct relationship between media/technologies and the narrative they convey..

Through texts by scholars from different disciplines, and artists' works as case studies, the seminar aims to raise reflections upon these questions, and others emerging from collective discussions. Furthermore, students are invited to present their own case studies that can enrich 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 seminar is a written essay revolving around the investigation of one case study chosen by the student.

Gray, J. (2019) Data witnessing: attending to injustice with data in Amnesty International's Decoders project, *Information, Communication & Society*, 22:7, 971-991, DOI: 10.1080/1369118X.2019.1573915

Hui, Y. (2012), What is a Digital Object?. *Metaphilosophy*, 43: 380-395.
<https://doi.org/10.1111/j.1467-9973.2012.01761.x>

PRAXIS (6 ECTS)

LERATO SHADI

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

First meeting: Monday 13.04.2026

NOT KNOWING AS PRAXIS

What does it mean to begin from not knowing?

In many academic and artistic contexts, knowledge is treated as something that must be accumulated, demonstrated, and mastered. Yet Black feminist thought reminds us that knowledge is often produced in other ways—through lived experience, embodied memory, intuition, and forms of listening, are often the conditions through which knowledge becomes possible- that exceed the limits of formal explanation. Refusing premature clarity can open space for attention, relation, and imagination.

This seminar approaches 'not knowing as a method of artistic practice'. Rather than treating uncertainty as something to overcome, we will explore how to work with it: how questions, gaps, fragments, and intuitions can generate new forms. What happens when an idea is allowed to remain unresolved for longer? When artistic practice becomes a form of attention rather than a search for immediate answers? And when refusal—of legibility—becomes part of how knowledge is produced?

Drawing on Black feminist scholarship by thinkers such as Audre Lorde, Saidiya Hartman, Tina Campt, Hortense Spillers, and Patricia Hill Collins, the course considers how knowledge emerges through embodied experience, speculative thinking, and quiet practices of refusal. These perspectives challenge dominant ideas of knowledge as complete, transparent, and universally accessible, and instead open space for ways of knowing that are partial, relational, and evolving.

Rather than asking us to begin with a fixed concept, or certainty, the course invites us to begin with attention: a question that has not yet found its form, a material that resists easy interpretation or meaning, a memory, sound, image, or gesture that continues to return.

By the end of the seminar, each participant will develop a - new artistic work- that emerges from these processes of inquiry. The course culminates in a group exhibition and presentation, at the end of the semester.

How might uncertainty, not knowing, become a resource rather than a limitation?

What forms of knowledge appear when we resist the pressure to already know?

And how can artistic practice hold space for what is still unfolding?

PRAXIS (6 ECTS)

DR. BRANDON LABELLE

Dates: Tuesdays 14:00 - 17:00

First Session 14.04.2026 / 14:00 - 17:00

Sounding a Cosmic Life

Sound is often what transports us to alternative states; it is embedded in the ecstatic arts, figuring in experiences of musical rapture, radical dreaming, shamanic healing, social worlding. It can also be deeply harmful, instrumentalized in systems of control, where sound is weaponized and the source of trauma. Sound is an energy that passes across bodies and things, shivering material forms with vibrational currents and resonant sympathies, and it engenders feelings of connection, deepening and elaborating social synchronization through rhythms that call us into particular alignments and orientations. And in turn, sound also provides a medium for interrupting and disrupting, intervening within particular social orders with a given noise – how often individuals and communities carve out different forms of life by way of a sonic energy, whether in speaking up, voicing refusal, calling for change, or in sounding paths of escape and renewal, joy and celebration, to shift a dominant tonality toward a different form of social composition. From the dance floor to the house party, the quiet moment to the silent demonstration, sound underpins the movements of self-determination and collective imagination.

We're interested to follow sound as a living energy, and how it provides a means for creating worlds. Sound will be emphasized as a "cosmopoetic technique",

operating as a channel, a medium, a guide in the crafting of a cosmic sense of life. As Ailton Krenak argues, our contemporary systems do much to undermine a planetary way of life, and a cosmology of connection, turning natural vitalities into material resources and breaking the poetic ecologies of interdependency with a logic of separation, enclosure, extraction. To return to a cosmic sense of life is to reforest the imagination; it is to listen to the rivers, the winds, the mountains as kin, returning us to a world of animacy; and it is to return to ourselves as deeply sensual, expressive beings, forming the basis for what Amitav Ghosh calls a "vitalist politics", as a politics centered on living well.

Through readings and discussion, making sounds and listening differently, we'll explore sound as a figure of vitality, a cosmopoetic medium, and a path toward imagining and manifesting a cosmic sense of life. Students will be encouraged to experiment with sound, crafting their own sonic worlds: from participatory practices and social engagement to fictional narrative and environmental recording, we'll consider different methodologies as well as engage with a range of theoretical positions, to build a discourse and practice of cosmic sound.

Bibliography:

The Third Ear, Joachim-Ernst Berendt
Life is not useful, Ailton Krenak
Afrofuturism, Ytasha L. Womack
Cosmic Music, ed. Joscelyn Godwin
Listening to Nature, Mark Peter Wright
Noise Map, Justin Bennett
Deep Listeners, Judith Becker
Night Call Radio, Kate Donovan
The Soundscape, R. Murray Schafer
Aster of Ceremonies, JJJJerome Ellis

THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00

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

Unsettling, Enliven, Embodied Archives Exhibition Histories

This seminar approaches the archive as a spatial, political, and epistemic construct. Beginning with Achille Mbembe's *The Power of the Archive and Its Limits* (2002), we examine the conditions of archives: how are archives produced? What are the rituals involved in forming an archive? What are the political conditions of the archive's foundation? On whose authority does it depend? How is the archive decoded, and under which narrative and conditions is it presented to the public? We will draw special attention to the spatio-temporal strategies, such as the operation of montage, in which "A montage of fragments thus creates an illusion of totality and continuity. Through this introduction, we will critically examine the tensions between preservation and destruction, and the forms of "archival violence" embedded in institutional practices, discussing Jacques Derrida's *Archive Fever: A Freudian Impression* (1995).

Building on this, the seminar continues by theorising ways to intervene in (colonial) archives through critical practices, considering colonial sound archives. How does one avoid committing the same violence of the archive in one's own narration from or about the archive? How to listen to the unsaid, translate misconstrued words, and transform disfigured lives at the archive? How can narrative embody life in words and at the same time respect what we cannot know from the archive? Is it possible to exceed or negotiate the constitutive limits of the archive? By discussing these questions, we will reflect on Saidiya Hartman's "Venus in Two Acts" (2008) and her strategies for confronting the "impossible goal" of telling a story and of claiming for the present the lives that are "archived" beyond the violence deposited in archives. We will discuss her writing method

of "critical fabulation", in which she combines archival research and speculative argumentation, writing a narrative "with and against the archive". These questions extend into the digital through Tonia Sutherland's *Resurrecting the Black Body: Race and the Digital Afterlife* (2023), and into community archives through Krista McCracken and Skylee-Storm Hogan-Stacey's *Decolonial Archival Futures* (2023), foregrounding relationality, care, and community governance.

We will further reflect on a third section on photography as a critical site for interrogating the materiality and politics of the archive. Drawing on Ariella Aïsha Azoulay's *The Civil Contract of Photography* (2008) and *Potential History: Unlearning Imperialism* (2019), we will examine how images operate within regimes of visibility and control, and how they might be re-read through her notion of the "civil contract of photography" and "potential history" as relational sites that challenge archival authority. This section is further informed by Tina M. Campt's *Listening to Images* (2017), which proposes "listening" as a method for engaging photographs beyond the visual, attending to their quiet, affective, and often unspoken dimensions, and foregrounding the latent histories and forms of refusal embedded within them.

The seminar final section engages with anti-colonial methodologies as a way to interrogate the frameworks that sustain colonial archives and to practice different epistemologies, introducing a material and environmental dimension through Nancy Tuana's "Viscous Porosity: Witnessing Katrina" (2008), which conceptualises bodies, environments, and infrastructures as porous yet unevenly permeable sites where histories of violence, toxicity, and survival circulate, positioning the environment itself as a dynamic archive. This perspective extends to land-based epistemologies, such as through Leanne Betasamosake Simpson's *As We Have Always Done: Indigenous Freedom through Radical Resistance* (2017), who conceptualises land itself as a living archive in which knowledge is generated, transmitted, and sustained through relational, embodied, and land-based practices.

In Berlin, the seminar extends into exhibition spaces, libraries, the urban fabric and its environment, ultimately engaging the city itself as an archive, and multi-species space through visits and meetings with cultural practitioners.

The seminar's assignments will introduce formats that support students' own theoretical reflections/confrontations on archiving and memory, allowing them to focus on selected

aspects of the seminar's expanded scope—from documents, photography, and sound to the body, the urban environment, or land—connecting the personal to the political. The assignments will be developed in the formats of journals, letters, and spatial publishing practices. Attendance is fundamental as readings will be discussed in class; the course is in person.

Biobibliography

Achille Mbembe, "The Power of the Archive and its Limits". In: Hamilton C., Harris V., Taylor J., Pickover M., Reid G., Saleh R. (eds) *Refiguring the Archive*. Springer, Dordrecht, 2002.

Jacques Derrida "Archive Fever: A Freudian Impression." *Diacritics* 25, no. 2, 1995.

Saidiya Hartman, "Venus in Two Acts." *Small Axe* 12, no. 2, 2008.

Tonia Sutherland, *Resurrecting the Black Body: Race and the Digital Afterlife*, 2023.

Krista McCracken and Skylee-Storm Hogan-Stacey, *Decolonial Archival Futures*, 2023.

Ariella Aisha Azoulay, *The Civil Contract of Photography*. Zone Books, 2008.

Ariella Aisha Azoulay, *Potential History. Unlearning Imperialism*. Verso Books, 2019.

Tina M. Camp, *Listening to Images*. Durham, NC: Duke University Press, 2017.

Nancy Tuana. "Viscous Porosity: Witnessing Katrina." In *Material Feminisms*, edited by Stacy Alaimo and Susan Hekman, 2008.

Leanne Betasamosake Simpson's *As We Have Always Done: Indigenous Freedom through Radical Resistance*, 2017.

Exhibitions, archives, and projects of reference (selection)

Tirailleurs: Trials and Tribulations. From Cannon Fodder to Avant-Garde—The Forgotten Soldiers Who Freed Europe. Exhibition and Research Project at HKW zurückgeschaut | looking back. *The First German Colonial Exhibition of 1896 in Berlin-Treptow*. A project by the museum Treptow-Köpenick and the project Decolonial Remembrance Culture in the City.

Books of Others, a project by Bani Abidi, Berlin.

Marcela Moraga, *ein Fluss, ein Archiv* (ongoing), Berlin / Spree River

Museo Comunitario del Agua (Community Water Museum), initiated by Marcela Moraga in collaboration with local activists in Renaico, Chile.

THEORIE (6 ECTS)

TONDERAI KOSCHKE

Thursdays 10:00 – 13:00

First Meeting: 09.04.2026

Elsewhere in Berlin: Architecture as Storyteller

This semester we will consider both how our built environment tells stories and how we read them. The seminar builds on takeaways from last semester, which established an understanding of the (so-called post)colonial city, which is formed by design of centrality, and invested in validating the idea of the centrality of power, capital, knowledge, and culture.

However, on our ventures into small pockets of the city, we will seek out sites of memory, looking for places that we recognize, even if we have not been there before. We will consider the city as an archive, but also as a place for good walks- one that can feel like home, and thus, becomes a site of resistance (Bell Hooks, 1990).

Of the many stories that buildings can tell, we will take a closer look at gentrification and it's effects in specific neighbourhoods and the city as a whole.

Our local starting point is Mehringplatz, and we will return here repeatedly in order to connect our reflections and responses from the seminar input to the site of the Berlin Bleibt festival. This will be the core of the semester's coursework, for which we will draw on our strengths as a group with varying experiences and expertises to develop a zine which will accompany Raumstrategien's contribution to the HAU festival.

We will build up to this with the aforementioned field trips as well as collective readings, screenings, discussions, and reflection exercises, using drawing, writing, mapping and other methods.

Literature

- Defne Kadioğlu, "‘Now the German comes’: The ethnic effect of gentrification in Berlin" (2020)
- Defne Kadioğlu, "Producing gentrifiable neighborhoods: race, stigma and struggle in Berlin-Neukölln" (2022)
- Vyjayanthi Rao, "Embracing Urbanism: The City as Archive"
- Samuel Burgum, "This City Is An Archive: Squatting History and Urban Authority" (2022)
- Pierre Nora, "Between Memory and History: Les Lieux de Mémoire" (1989)
- Loïc Wacquant, "Urban Outcasts: A Comparative Sociology of Advanced Marginality" (2008)
- James Holston, "Insurgent Urbanism" (from *Insurgent Citizenship*, 2008)
- Also: *Insurgent Citizenship in an Era of Global Urban Peripheries*
- Bell Hooks, "Homeplace: A Site of Resistance" (1990)
- AbdouMaliq Simone, "People as Infrastructure: Intersecting Fragments in Johannesburg." *Public Culture* 16, no. 3 (2004): 407–429.
- Saidiyah Hartmann, *Venus in two Acts* (2008)
- Teju Col, *Open City* (2011)
- Mohammed Ali Chahrour, Levi Sauer, Lina Schmid, Jorinde Schulz, and Michèle Winkler, *Generalverdacht. Wie mit dem Mythos Clankriminalität Politik gemacht wird* (2023)

PRAXIS (6 ECTS)

VIRON EROL VERT

Thursday, 14:00 – 18:00

First meeting: 09.04.2026 at 14.00 (at the library room)

“The Supper - Reflections on Food Cultures as a Common Space of Cosmopolitanism”

In the spring 2026 seminar titled: “**The Supper - Reflections on Food Cultures as a Common Space of Cosmopolitanism**”, we aim to explore the culinary traditions of our diverse cultural backgrounds in greater depth from various perspectives.

Through the diversity of textures, colors, and flavors in food, the various cuisines of the world and their dining cultures have served as a cultural means of communication from the dawn of our shared history to the present day. As a common language transcending geographical borders, linguistic systems, and religions, recipes and food cultures have evolved over centuries and are subject to constant change due to shifting sociopolitical conditions and human mobility. For one example, the meze culture—found in all the cuisines of the former Ottoman Empire as well as in those influenced by Greece, Armenia, Arabia, Italy, and the Balkans—reflects the multicultural and cosmopolitan history of the Mediterranean region.

A cultural tradition and culinary way of life for long conversations at the dinner table and a bridge between people that offers space for political debate, facilitates discussions about life in general, and can also be understood as a kind of political act of togetherness. In Greek, mezés means “inside” and “in the middle of the table.” In Persian, “mazze” means “to taste food” and refers to a selection of small dishes served simultaneously to guests at a table, a tradition originally widespread in parts of Greece, Turkey, the Balkans, the Middle East, and

North Africa. Yet despite the transnational character of this culinary tradition and the shared spices and ingredients, it is possible to taste and recognize the different cultures through their textures and names.

Over the centuries, certain ingredients such as spices, fruits, and vegetables were transported between Africa, Asia, and Europe via caravan routes and the historic Silk Road—a network of trade routes that connected the entire known world at the time and served as a central economic, cultural, political, and religious hub between these regions from the 2nd century BCE to the 18th century, remaining connected to the entire world to this day.

We aim to explore, taste, and smell the various reflections on this vast subject matter as a group, in order to collectively understand the culinary as well as the socio-political aspects of food celebrations and hosting traditions, and how cultures continue to coexist and merge through culinary styles to this day.

We will then share the insights from this seminar with the audience during the **AMAN AMAN!** festival through collective artistic, culinary, and performative interventions over the course of the three-day festival.

AMAN AMAN! will be celebrated in Berlin with a three-day festival at SİNEMA TRANSTOPIA in collaboration with the Goethe-Institut—through concerts, listening sessions, film screenings, lectures, and culinary interventions, the interwoven echoes of the Eastern Mediterranean region and the multifaceted stories inscribed within it will become audible, visible, and tangible. The region’s cultural heritage, which has always been shaped by migration, displacement, and exile, unfolds within Berlin’s transcultural contemporary space. The festival seeks fluid narratives beyond chronological orders and opens up polycentric perspectives from the diaspora that reposition themselves through sound, language, film, and cuisine—beyond clear-cut labels and clichés.

MASTERS COLLOQUIUM

WITH BONAVENTURE NDIKUNG AND SUPERVISORS

Thesis Group Meetings: (DATES TO BE CONFIRMED)

Tuesday 28 April: 14:00 – 17:00

Tuesday 12 May: 14:00 – 17:00

Thursday 11 June: 11:00 - 14:00

WITH PAULINE DOUTRELUINGNE AND SUPERVISORS

Thesis Group Meetings:

Wednesday 15th April: 10:00 - 13:00

Wednesday 27th May: 10:30 - 13:00

Wednesday 24th June: 10:00 - 13:00

COMMUNICATION PLATFORM

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