

MASTERSTUDIENGANG

# RAUMSTRATEGIEN

MASTER OF ARTS

# SPATIAL STRATEGIES

WINTER SEMESTER 2022/2023 – SEMESTER PLAN

## RAUMSTRATEGIEN / SPATIAL STRATEGIES

### SUMMER SEMESTER 2022

Semester period: 17.10.2022 – 17.02.2023

First Meeting: 17.10.2022, 16:45 – 19:00 at Freilichtbühne

Weißensee

Winter Break: 19.12.2022 – 01.01.2022

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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 Katz (AK)

Nasan Tur (NT) + Marianna Loisi (ML)

Lerato Shadi (LS)

## **THEORIE-PRAXIS-PROJEKT (ODER HAUPTPROJEKT)**

Pauline Doutreluingne (PD)

Bonaventure Ndikung (BN) + Sunette L. Viljoen (SV)

## **MASTERARBEIT (PRAXIS UND THEORIE)**

Elisa T. Bertuzzo - Sprechstunde

Bonaventure Ndikung - Sprechstunde + Kolloquium

Nasan Tur - Sprechstunde + Kolloquium

## **1. SEMESTER**

### Modul 1 / Anknüpfen und Reflektieren

1.1.

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

1.2.

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

1.3.

Praxisseminar: NT + 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: NT + 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 + SV (16 ECTS)

5.11.

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

5.12.

Wahlpflichtfach (4 ECTS)

## **4. SEMESTER**

### Modul 6 / Vergleichen und Neuerfinden

4.13.

Masterarbeit mit Kolloquium (30 ECTS)

<b>WEEKDAY</b>	<b>LECTURER / TIME</b>	<b>LECTURER / TIME</b>
<b>MONDAY</b>	Lerato Shadi 10:00 - 13:00	
<b>TUESDAY</b>	Pauline Doutreluingne 10:00 - 13:00  Nasan Tur Individual meetings 09:00 - 13.00	Nasan Tur (with Marianna Liosi) 14:00 - 17:00
<b>WEDNESDAY</b>	Bonaventure Ndikung (with Sunette L. Viljoen) 10:00 - 13:00	Bonaventure Ndikung Individual meetings 14:00 - 17:00
<b>THURSDAY</b>	Tonderai Koschke 10:00 - 13:00	
<b>FRIDAY</b>	Paz Guevara 10:00 - 13:00	
<b>BLOCK SESSIONS</b>	Anton Katz Dates to be confirmed	

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

PROF. DR. BONAVENTURE NDIKUNG

(WITH SUNETTE L. VILJOEN)

Wednesdays 10:00 - 13:00

(10:00 at SAVVY Contemporary)

### SPACE-TIME CONTINUUM OF SONORITY

#### – DEEP LISTENING SESSIONS

*“Deep coupled with Listening or Deep Listening for me is learning to expand the perception of sounds to include the whole space/time continuum of sound – encountering the vastness and complexities as much as possible. Simultaneously one ought to be able to target a sound or sequence of sounds as a focus within the space/time continuum and to perceive the detail or trajectory of the sound or sequence of sounds. Such focus should always return to, or be within the whole of the space/time continuum (context).”*

*“The level of awareness of soundscape brought about by Deep Listening can lead to the possibility of shaping the sound technology and of urban environments. Deep Listening designers, engineers and city planners could enhance the quality of life as well as sound artists, composers and musicians.”*

– Pauline Oliveros, Deep Listening, June 24, 2003

In this seminar, we will explore the notion of Deep Listening by creating and experiencing sono-temporal spaces. Listening is a political act – especially in an era of the ubiquitousness of images, as well as the monopoly and centralisation of the visual. The

question might really never have been if one can, or who can speak, but rather who can listen. How can one come through the noise of images to perceive otherwise? Is the space/time continuum limited by the over-emphasis on the sense of visual and can it be perceived otherwise or even extended by engaging and investing more in situation oneself within sonic spaces?

In this seminar we will, collectively, explore how histories of the past and present can be transmitted through sonority – including narrations through identifiable or non-identifiable vocal utterances, speech, sound and music of all genres and all subjects. When auditory experiences are shared, histories too are shared, not only from mouth to ear, but are completely perceived by and encoded in the body through the physicality of sound waves, and passed on from one generation to the other. Because, as pointed out as Jean-Luc Nancy, if the visual is generally mimetic, the sonorous is tendentially methexic, that is, has to do with participation, sharing, or contagion.<sup>1</sup> It is this ability for auditory phenomena to instigate participatory moments and create spaces of exchange, and their ability to infect others that makes the medium an especially appropriate medium for a transmission of histories beyond words. With the concept of ‘contagion’ Nancy ventures into the phenomenology of sonority by further describing the sonorous as something that outweighs form by enlarging it, by giving it an amplitude, a density, as well as a vibration or undulation. The sonorous must find its way in space before reaching the body that serves as a receiver. The sonorous thus leaves marks as its waves meander through spaces in their becoming and in places as they metamorphose.

The past years have been times of crises. Besides the COVID pandemic, the crisis of institutional and institutionalised racism as expressed especially by the police prompted demonstrations around the globe, as well as wars in Ukraine, Cameroon or Ethiopia and coup d’états in Myanmar, Mali, Burkina Faso and beyond. The histories of brutalities on people based on their ethnicities, racial affiliations, gender, sexual orientation, class,

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<sup>1</sup> *Listening*. By Jean-Luc Nancy, . Trans. by Charlotte Mandell. pp. xiv + 85. (Fordham University Press, New York, 2007, p.10

migrant status or just because of the sheer exertion of the power of sovereignty on citizens is a long one that has been explored extensively visually and in writing. But how does it sound? In the Winter semester 2022/23, we will focus on sounds that tell the stories of precariousness and brutality from the USA to Brazil, Finland through Cameroon to South Africa, and India to Venezuela. These sounds contest the three-dimensionality of space and offer the sonic space as a further dimension to consider when thinking of Spatial Strategies.

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

**PAULINE DOUTRELUINGNE**

**Seminar: Tuesdays, 10:00 - 13:00**

### **CHANGING ECOLOGIES: WE HAVE NEVER BEEN INDIVIDUALS**

The question of how we deal with the many drastic changes in ecology, as artists, as curators, as art schools, as individuals, as part of society, has become very urgent. More than ever, it is important to be able to represent the pervasive ecological transformations. We are in a transitional period where we are becoming hybrid beings with stunning speed that seem to merge with technological devices. Since 2020, the entire world is inundated with the COVID19 virus and its mutants, which directly confronts humanity with its vulnerability and highlights an uncertain future for our planet.

*The Seminar Changing Ecologies: we have never been Individuals* wants to bring a relevant and radical ecological perspective to the MA Spatial Strategies. The seminar zooms in on the work of artists who investigate ecological systems by deepening the correlation between changing mind frames and climate change. In doing so, we look for other-than-human, call it multispecies perspectives that allow for a way out of binary thinking.

The seminar zooms in on the topic of how we deal artistically and ecologically with change in the art system. It will address the issue of ecological and sustainable contemporary exhibition praxis, and open the field of vision, towards a multispecies understanding of our world. In doing so, we will question the canon, and analyse certain power structures in the art system, as well as analyse the objective worldviews alongside subjective worldviews. To this end, the seminar will extend itself beyond the walls of the Weissensee faculty: expeditions into the city, along the waterways, into swamps, blister meadows, forests etc.

There is a need for new paradigms within curating and art exhibitions. Museum spaces, especially the White Cube, have their origins in the Western and Modernist context. This way of showing art seems to be more and more outdated. When we talk about a future-oriented exhibition design, it is more important than ever to include our natural habitat. Not only "natural" spaces are to be examined, but also spaces that are ecologically challenging, so that the artworks can ask questions about our living environment and also appeal to a broader audience than just the museum-goer. 'The world of art is not a world apart,' Hans Haacke summed it up very well.

This seminar *Changing Ecologies: we have never been Individuals* is aimed at deepening knowledge about the relationship between ecology, transformation and art. Different types of ecosystems, both ecological and organizational, are themed. This weekly seminar zooms in on artistic practices that delve into the reproduction of species, travels back into deep history, revives queer mythologies, while examining scientific knowledge and artistic imaginations about environmental change, reproduction, and gender fluidity in the lives of animals, plants, fungi, bacteria, viruses, and humans. During this process, we will examine ecological concepts from the early writings of Western science, along with the study of pre-

colonial knowledge and non-Western science, to retrieve a solid understanding of these frameworks within which to situate current readings on environmental science and ecology, such as contemporary philosophical and biological texts by Donna Haraway, Catherine Malabou, Françoise Verges, Timothy Morton, Felix Guattari, Marshall McLuhan, Paul B. Preciado, Zairong Xiang, Malin Ah-King, Menno Schilthuizen, James Lovelock, Lynn Margulis, among others, are read.

We will view and discuss visual material from the 20th and 21st centuries by artists who have pushed the boundaries of ecological concepts such as Agnes Denes, Nicolas Garcia Urburu, Sun Yuan and Peng Yu, A.K. Burns, Otobong Nkanga, collective O19, Tejal Shah, Anne Duk Hee Jordan, Urbonas Studio, Floating University Berlin, among others.

The focus will lie on shifting paradigms within the visual arts and exhibition practice, reflecting the importance of issues of coexistence, symbiosis and cohabitation. In addition to a theoretical lecture structure, this course will also be supplemented with active sessions outside the walls of the Weissensee faculty, in order to bring a direct experience of changing ecological phenomena in our environment and to deal consistently with the proposed issues.

The master seminar can evolve into a group exhibition/expedition where new works are produced in direct exchange with the natural or urban environment and where ecological and technological shifts are made experiential. The purpose of this seminar is to create artistic dialogues around a changing artistic cosmology, to question entrenched categories and disciplines also within the arts, and to stimulate ecologically progressive thinking within art education.

#### **Bibliography and references:**

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\_Chakrabarty, Dipesh. 2012. "Postcolonial Studies and the Challenge of Climate Change." *New Literary History* 43, no. 1: 1–18.

\_Darwin, Erasmus. 1789. *The Loves of the Plants*. London, J. Johnson.

\_de Sousa Santos, Boaventura. 2014. *Epistemologies of the South. Justice against Epistemicide*. Paradigm Publishers.

\_Foucault, Michel. 1976. *The History of Sexuality*. Éditions Gallimard.

\_Halberstam, Jack. 2020. *Wild Things, The Disorder of Desire*. Duke University Press

\_Kwinter, Sanford. 2014. *Neuroecology: Notes Toward a Synthesis in The Psychopathologies of Cognitive Capitalism*. Berlin: Archive Books.

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\_Malabou, Catherine. 2012. *The New Wounded: From Neurosis to Brain Damage*. Translated by Steven Miller. New York: Fordham University Press.

\_Malabou, Catherine "The Brain of History, or, The Mentality of the Anthropocene," *South Atlantic Quarterly* 116.1 (January 2017): 49.

\_Malafouris, Lambros. 2013. *How Things Shape the Mind: A Theory of Material Engagement*. Cambridge, MA: MIT Press.

\_McLuhan, Marshall. (1964) 1990. *Understanding Media: The Extensions of Man*. New York: St. Martin's.

\_Haraway, Donna. 1991. *Simians, Cyborgs and Women: The Reinvention of Nature*, New York: Routledge, and London: Free Association Books, (includes 'A Cyborg Manifesto').

\_Haraway, Donna. 1995. *Monströse Versprechen. Die Gender- und Technologie-Essays*. Argument-Verlag, Hamburg (erweiterte Neuauflage 2017)

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\_Preciado, Paul Beatriz. 2020. *An Apartment on Uranus*. London, United Kingdom: Fitzcarraldo Editions; Los Angeles, CA: Semiotext(e). 2020.

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\_See, Sam. 2020. *Queer Natures, Queer Mythologies*. Fordham University Press

\_Simon, Matt. 2018. *Plight of the Living Dead*. Penguin Books.

\_Tsing, Anna Lowenhaupt. 2015. *The Mushroom at the End of the World: On the*



*Possibility of Life in Capitalist Ruins*. Princeton University Press.

\_Wulf, Andrea. 2015. *The Invention of Nature: Alexander von Humboldt's New World*. Knopf.

\_Ziółkowska, Magdalena. 2020. *Plasticity of the Planet: On Environmental Challenge for Art and Its Institutions*, Mousse Publishing.

## PRAXIS (6/7 ECTS)

PROF. NASAN TUR

(WITH DR. MARIANNA LIOSI)

Tuesdays from 14:00 – 17:00, Seminarraum

### “THERE IS MORE THAN ONE WAY TO BE...”: ON ANALOG AND DIGITAL TOOLS AND STRATEGIES FOR TRIGGERING SOCIAL CHANGES – PART 1

*“My silences had not protected me. Your silence will not protect you. But for every real word spoken, for every attempt I had ever made to speak those truths for which I’m still seeking, I had made contact with other women while we examined the words to fit a world in which we all believed, bridging our differences”*

Audre Lorde, 2019

Calling on an act of self-determination, writer, feminist and civil rights activist Audre Lorde encourages individuals and communities to fearless speak out and take action against rooted forms of systemic violence and oppression. While Lorde addresses directly Black women, this call can be extended to all marginalized, racialized, annihilated communities, which over the centuries have been made invisible by endemic patriarchal and supremacist systems in our society, as well as various forms of colonialism, and wild capitalism. The invitation of speaking out and taking action is also an invitation of standing publically, taking a position, and thus occupying the public space.

The public sphere offline and online has to be intended as a contested arena, where the fight carried by individuals and groups for dignity, societal healing, and the right to exist as pluralities is, ultimately, a battle for visibility. Within the current paradigm of mediatization in which we live, the digital empowerment made circulation and dissemination of contents the prevalent mode of production and

control of information, multiple truths, and thus visibility both online and offline. Artists and ordinary citizens have taken part to this process. They have invented, appropriated, or explored a variety of tools, strategies, and means with the aim of creating emotional bonds and raising awareness among people, shaking perceptions and feelings, as well as destabilizing toxic and established structures that rule the society.

What is a tool exactly? What kind of means do artists and communities have to propel or achieve social and political changes? What are tools such as “empathy,” “language,” “exposure”, “memory”, “fiction” or practices of self-determination able to implement and, conversely, what are their limits?

Are the same instruments effective across different epochs, or are they time and site-specific?

Within the frame of the observation and (re)mapping of the public domain, the praxis-oriented seminar will look at different kind of battlefields, intending with these term individual and collective bodies, ongoing or latent conflicts, or situation of social tension that sprout in the public arena online and offline. Through the presentation and analysis of a variety of artworks as case studies, as well as theoretical inputs, the seminar aims to discuss critically the existing tools used by artists, activists and ordinary citizens to take action, while it aims to provide space for the creation of possible new ones. Especially, the students are required to develop their own artistic tools, meaning objects or practices that could (potentially) trigger, or achieve an effect, a change in the public sphere offline and online.

The seminar focuses specifically on praxis, and it will unfold through part 1 (Winter Semester) and part 2 (Summer Semester). Within this frame, students are strongly required to engage individually or in groups, and develop the regular tasks assigned during the seminar.

*Audre, Lorde. Sister Outsider. London: Penguin, 2019, p. 30 (first ed. 1984).*

## PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00-13:00

### KNOWLEDGE LAYING WITHIN OUR BODIES

The seminar will use all and any tools at our disposal, visual journals, notes, sketchbooks, filmic notes, photography, sound, animation, found/ready objects as a way of developing and documenting our ideas and practice. We will use joy, pleasure, imagination as a creative tool. Not in easy Sylvester kind of joy or the romantic Hollywood kind of love. The kind of Joy 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.”

This seminar is a practice based course that is structured as a workshop/exhibition/reading-room, where we periodically present/share/engage with results, which are informed and built from cues generated in the class. The focus of the seminar will be in fashioning an environment where we can be creative in how we learn/work/share. We 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 can we connect and extract the breath of lived history that resides in our bodies and reverberates in our daily experience. The goal is to lean into constructing knowledge from a space of our subjective, partial and emotional perspectives. How do we use our theoretical capabilities in a way that connects to the knowledge laying within our bodies?

How can we collectively and individually find tools that allow us to imagine and actively form a future, that is informed by the present but is not constrained by it. 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?

## PRAXIS (6 ECTS)

DR. ANTON KATS

6 Block Sessions

Dates: To be confirmed

## RA:DIO SOUND CRYSTALS

The practice-based seminar is an exercise in sonorology and transmission. Drawing on the relationships between crystalline minerals, metals and radio waves as the birthplace of radio transmission, the seminar will explore geographical, socio-political, musical and mystical co-dependencies between sound and power. In doing so, the seminar will collaboratively develop a listening site and consider research trajectories allowing for a reflection of the multi-layered, literal and metaphorical expressions of sonicity and politics.

Following the electricity flow in modular synthesizers on its way to becoming sound, the students are invited to become an ensemble focusing on the development and presentation of individual and collaborative projects. Invoking listening as a sonic strategy altering one's practice and uncertainty into a readable place, the seminar will draw on scientific methods of artistic research, performance, dance, music, improvisation, theatre, mediation, and film to make these useful in everyday context of artistic and agency driven work. Superimposing the practice of radio and art with sonic experimentation the seminar is driven by the fundamental questions of transmission:

Who transmits what for whom?

What is the transmission?

Why is something being transmitted?

Considering these as initial questions of agency and intention driving the practice, the students will be assisted in focusing, developing and reflecting on hybrid, process-driven, playful, imaginative, and contextualized procedures based on their practice and curiosity. The seminar will encourage the students to carry out new or to continue ongoing cross-disciplinary experiments inside and outside of the academy. The seminar will unfold through six block seminars, including peer reviews and incorporate project-specific theoretical inputs.

### Recommended reading:

Pauline Oliveros (2022) *Quantum Listening*

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

Theaster Gates (2019) *Black Madonna*

Sun Ra (2005) *The Immeasurable Equation*

Jerry Grillo (2021) *The Music and Mythocracy of Col. Bruce Hampton*

Jacques Attali (2009); *Noise, The Political Economy of Music*

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*

Walter Evans-Wents ed. (1927); *The great liberation by hearing in the intermediate states*

Victor Wooten (2006); *The Music Lesson*

Rupert Sheldrake (2009); *Morphic Resonance: The Nature of Formative Causation*

## THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00

### EXHIBITIONS HISTORIES I: OUTDOOR EXHIBITION PRACTICES

How do exhibitions perform outdoors? How exhibitions spatial strategies in the public space produce and shape different social models and values of art and culture? What subjects do they intend to produce? To what extent exhibitions outdoors reclaim the body, the seasons and the collective experience? How to select and historicize those types of exhibitions through their critique against the framework of capitalism, and colonial modernity? What aesthetic and political debates their cultural displays activate?

In times of transformation of the public space through the questioning of colonial continuities, most evident in monuments and street names, and within the experience of the hygiene protocols of the pandemic, the pervasive police violence and the social mobilizations (not always progressive), the seminar will be dedicated to conceptualize and re-think the public space of the exhibition, specifically tackling the outdoors formats.

This theory seminar is structured in three sections and includes corresponding site visits, inviting the students to theorize according to various historical and contemporary cases, from muralism, billboards to land art, interventions and performances that reshape the relation to gardens, parks, forests, rivers, streets, markets and more. Beyond the analysis of texts, our examination will depart from the spatial operations of each case, giving attention to the entanglements of bodies, non-human actors, discourses and genealogies.

We will depart by analysing the strategies of muralism, discussing relevant historical cases, such as the Brigada Ramona Parra murals founded in Chile in 1968 and Papisto Boy murals

from the 1970s in Dakar in Senegal, and continue to discuss contemporary ones, such as the Zapatista muralism in Mexico, the Effet Graff Festival in Cotonou, Benin, or the practice of Zimbabwean artist Nontsikelelo Mutiti. We will dedicate special attention to the genealogies of muralism in Berlin (and see the possibility to go also to Halle), digging into the theory and practice of Spanish painter Josep Renau, (1917 Valencia, died in 1982 in East Berlin), who commissioned the *Guernica* mural to Picasso in 1937. Due to the Spanish Civil War, he went into exile in 1939 to Mexico and then in 1958 moved to East Berlin invited by the GDR government to pursue the practice of muralism. We will read and discuss Renau's theory of the importance of murals and "carteles" (billboards) in public space, rooted in strategies to integrate art into non-hierarchical public space – and his dictum "El Arte tiene que buscar a la gente" (Art has to find the people). For this section, artist, researcher and editor, Lorenzo Sandoval will join us as guest to present on-going research that he and myself are doing on Renau's practice in Germany. I will provide translations into English of a selection of Renau's texts for the discussion in class.

Secondly, we will continue to theorize on billboards, analysing its history under capitalism, and discussing interventions by artists that use that format attributing to it different functions. We will discuss writings on billboard art, departing from Peggy Diggs' reflection, "Billboard art often instigates a process, a questioning, or an argument about an issue or

value that often goes unquestioned or unresolved in the public mind.” (1999). For instance, in 1979-81 Alfredo Jaar intervened streets and high ways in Santiago in Chile with billboards that posed the question *¿Es usted feliz?* (Are you happy?) tackling the lack of freedom and oppression within the context of the dictatorship; or the billboards by the feminist collective Guerilla Girls, founded in 1985, that strongly tackle the underrepresentation and objectification of women artists in the art system, such as the billboard “Do Women have to be naked to enter the Met Museum?” (1989-1999); or the recent electronic billboard “Pay the rent (Australia)” (2022) by Richard Bell on the Fridericianum façade, during documenta 15 Lumbung, that calculates the debt owed to Aboriginal people by the Australian government.

On a third section, we will see strategies connected to land in various ways, from the practice of land art in the 1960s and the 1970s, such as in the works by Agnes Denes, Nancy Holt, Ana Mendieta, Cecilia Vicuña, Robert Smithson, among others, to conceptual strategies, such as Gordon Matta-Clark’s work “Reality Properties: Fake Estates” (1973) in which he bought from a public action “unuseless” tiny spaces of land, owing an untenable fragmented property that disturbed the very logic of the real state. We will continue to discuss the popular practice of Chilean artist, composer, singer and folklorist Violeta Parra, who in 1965-1967 used the strategy of a tent to create a University of Folklore on the outskirts of Santiago, at times that modernisation policies were transforming dramatically the rural life, endangering the popular culture. The 20 meters diameter tent was located on a piece of land that was within the former La Quintrala Park. During the day, there would be guitar, painting and handicraft workshops. And at night, the tent would be transformed into a “peña”, with food and songs. Violeta Parra wrote at that time: “Here we will listen to the unknown songs, those that come from the peasant women, the complaints and joys of the miners, the dances and poetry of the islanders of Chiloé”. We will close with recent cases that reshape our relation with land, specifically in the spaces of gardens, parks, forest, rivers, markets and streets.

Site visits: the seminar will actively engage with histories and cases in the city, including site visits. We will engage with historical murals in Berlin, and plan a possible visit to discuss murals in Halle. We will engage with further outdoors strategies in Berlin, such as the Floating University, and the Z/KU Center for Art and Urbanistics.

The assignment of the course has two parts. First, the participation in the classes, in which students are encouraged to discuss the readings and cases. Second, the students are

requested to produce a series of short theoretical exercises that we will do mostly in class. These assignments will be discussed and planned in the first class.

### **Bibliography:**

- Eva Cockcroft, *Toward a People's Art: The Contemporary Mural Movement*. Mexico, University of New Mexico Press, 1998.
- Eva Cockcroft, “Women in the Community Mural Movement”. *Heresies* #1. New York, 1997.
- Florencia San Martin, “Politics of Collectivity: Muralism and Public Space in the Practices of the Brigada Ramona Parra during the Unidad Popular”. *Seismopolite Journal of Art and Politics*, 2015.
- Luis Vargas Santiago, “Zapatista Muralism And The Making Of A Community“. *Essays*, Duke University Press, 2016.
- Josep Renau, *El Arte contra las Elites*. Madrid, Debate, 2002.
- Josep Renau, *Función Social del Cartel*. Valencia, Fernando Torres Editor, 1976.
- Laura Steward Heon, Peggy Diggs and Lisa Dorin, *Billboard Art on the Road*, Mass MoCA Publications-MIT Press, 1999.
- Annotated by Raw Material Company, “Die Mauerbilder des Papisto Boy in Dakar”. 2019. <https://www.visibleproject.org/blog/book/die-mauerbilder-des-papisto-boy-in-dakar/>
- Paz Guevara, “Exhibition as Medium for Geopolitical Operations” (see subchapter on the debate of muralism and modernism, *The “International Style” Expands and Creates a Backlash* in pp. 311-317). In: *Parapolitics*. Berlin, Stenberg Press, 2021.
- Carla Zaccagnini, “Correspondence #1”. 34th São Paulo Biennial, February 20, 2020.
- Paz Guevara, Olaf Holzapfel, “Conversation with Elicura Chihuailaf”. In: *NIRIN NGAAY*, Manual of the Biennale of Sydney, 2020.
- Julia Watson, *Lo-TEK Design by Radical Indigenism*. Cologne, Taschen, 2020.
- Linda Tuihawai Smith, *Decolonizing Methodologies. Research and Indigenous Peoples*. London, Zed, 2021 (orig. 1992).
- Tristan Garcia & Vincent Normand (Eds.), *Theater, Garden, Bestiary. A Material History of Exhibitions*. Berlin, Stenberg Press, 2019.
- Maria Lugones, *Pilgrimages/ Peregrinajes. Theorizing Coalition against Multiple Oppressions*. New York, Rowman & Littlefield Publishers, 2003.
- Michel Foucault, “Of other Spaces”. *Diacritics* 16 (Spring 1986), 22-27.

– Gilles Deleuze & Félix Guattari, “What is a Concept?”. In: *What is Philosophy?* New York, Columbia University Press, 1994.

## **THEORIE (6 ECTS)**

**TONDERAI KOSCHKE**

**Thursdays 10:00 – 13:00**

### **DECOLONIZING ARCHITECTURE: CONTINUITIES AND INTERVENTIONS**

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 sights of the spaces, boundaries and visual representations defined by these architectures are set on determining not only what matters, but also who matters. In the current, still delicate postcolonial moment, this means that they establish racialised and other associated hierarchies endemic to the global capitalist systems that hegemonize our cities. At the same time, centuries of infiltration and subversion have resulted in rich repertoires of refusal, resistance and re-making within urban infrastructures. They have also become centres of cosmopolitanism imbued with the multiplexity that allow them to be perceived as exciting and attractive places where things happen.

In this seminar, we will be reconsidering the notion of architecture in the city, questioning who it is made by and whom for, with an intersectional approach that will allow us to expand from this starting point. We will set out to unearth and make visible traces of colonialism in German cities and their buildings, from both a historic perspective and in the light of current developments.

This semester, we will draw the focus of this wider discourse about space-making and memory-making to the city of Berlin. Using our immediate surroundings as our primary case study, we will examine how its architecture produces and reproduces colonial hierarchies. We will investigate spatial and material links between where we are and the Global South. Our starting point will be places and objects of particular interest for these questions, including places of collecting and exhibiting, such as museums, botanical gardens, animal parks, and public art. Along the way, we will consider opportunities to reframe stories that have gone untold through creative interruptions.

This is a discussion-based seminar with a focus on learning together and pooling research. Students are encouraged to bring their experiences of the city with them and zero in on

places of personal interest. Together, we will develop a glossary of terms necessary to discuss our physical environment in the global postcolonial context. For the final submission of the semester, students will choose a theoretical or practical focus. In a medium of their choosing, they will closely examine a chosen object/ place/ space, with the possibility of developing an artistic/ architectural intervention.

### KEY WORDS

To be developed with the students in an exercise at the beginning of the semester, using online tools such as: <https://www.racialequitytools.org/glossary>. This will also serve as an orientation exercise and help identify the different areas of expertise of the students.

### ASSESSMENT POINTS

During the course of the semester, students should

1. Identify a contested or contestable object, building, urban space or exhibition, in Berlin or elsewhere in Germany, that an intervention could be staged for and develop a sound argument for this choice.
2. Research its history and context. What are its colonial links? Who created it and why? How is it currently being received/perceived by the public? What might be missing or flawed? What would the student want to change about its perception?
3. Articulate a personal reflection about the chosen topic. This could be in written form or by developing a creative idea for an intervention.

### FINAL RESULT

We will publish a reader containing texts and intervention images as well as a glossary of all the keywords used, explained in the words of the students.

### LITERATURE

Accompanying reading:

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

Core texts:

\_Jazeel, Tariq. 2011. "Spatialising Difference beyond Cosmopolitanism: Rethinking Planetary Futures." *Theory, Culture & Society*. 28:5, 75-97.

\_Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House." 1984. *Sister Outsider: Essays and Speeches*. Ed. Berkeley, CA: Crossing Press. 110- 114. 2007. Print.

Further reading:

\_Harris, Dianne. 2007. "Race, Space and the Destabilisation of Practice." *Landscape Journal*. 26\_1, 1 – 9..pdf

Further texts TBA



## PLENUM

**PROF. NASAN TUR**  
**FROM 19:00 -**

Colloquium for presentations  
Open for all students and teachers from Raumstrategien  
From 19.00 - Seminarraum, if its allowed film screenings and  
music sessions

## COMMUNICATION PLATFORM

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

**Concrete Workspace will follow and communicated via Email!**