

MASTERSTUDIENGANG

RAUMSTRATEGIEN

MASTER OF ARTS

SPATIAL STRATEGIES

SUMMER SEMESTER 2022 – SEMESTER PLAN

RAUMSTRATEGIEN / SPATIAL STRATEGIES

SUMMER SEMESTER 2022

Semester period: 04 April 2022 – 08 July 2022

First Meeting: 06 April 2022 at 16:00, Spatial Strategy Rooms

Public Holidays: 15 April 2022 / 18 April 2022 /

26 May 2022 / 06 June 2022

Rundgang: 9 – 10 July 2022

FACULTY

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weißensee

weißensee

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THEORIE

Elena Agudio (EA)

Paz Guevara (PG)

Noa K. Ha (NH) (Theorie aus Theorie-Praxis-Projekt)

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

PRAXIS

Anton Katz (AK)

Nasan Tur (NT) + Marianna Loisi (ML)

Lerato Shadi (LS)

THEORIE-PRAXIS-PROJEKT (ODER HAUPTPROJEKT)

Noa Ha (NH)

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

MASTERARBEIT (PRAXIS UND THEORIE)

Elisa T. Bertuzzo - Sprechstunde

Noa K. Ha - Sprechstunde + Kolloquium

Günter Nest - Sprechstunde

Bonaventure Ndikung - Sprechstunde + Kolloquium

Nasan Tur - Sprechstunde + Kolloquium

1. SEMESTER

Modul 1 / Anknüpfen und Reflektieren

1.1.

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

1.2.

Theorieseminar: **EA (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 : **NH (10 ECTS)**
oder Theorie-Praxis-Projekt **BN (10 ECTS)**

3.7.

Theorieseminar: **EA (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: **NH (16 ECTS)**
oder Theorie-Praxis-Hauptprojekt: **BN + SV (16 ECTS)**

5. 11.

Theorieseminar: **EA (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)

WEEKDAY	LECTURER / TIME	LECTURER / TIME
MONDAY	Lerato Shadi 10:00 - 13:00	
TUESDAY	Noa K. Ha 10:00 - 13:00 Nasan Tur Individual meetings 09:00 - 13:00	Nasan Tur (with Marianna Liosi) 14:00 - 17:00 Noa K. Ha Individual Meetings: 14:00 - 17:00 Discussion Group: Tuesday 10.05.2022, 16:30 - 19:00 max Tuesday 14.06.2022, 16:30 - 19:00
WEDNESDAY	Bonaventure Ndikung (with Sunette L. Viljoen) 10:00 - 13:00	Masters Kolloquium 14:00 - 17:00 (every second Wednesday) Bonaventure Ndikung Individual meetings 14:00 - 17:00
THURSDAY	Elena Agudio 10:00 - 13:00	
FRIDAY	Paz Guevara 10:00 - 13:00	
BLOCK SESSIONS	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

First meeting: 06 April 2022 (10:00 at SAVVY)

OF NUTMEGS AND BRUTES COLONIALISM AS SPATIAL STRATEGY

Maps are orders marching men to old places already seen
Maps conjure memories of spoil, of plunder and innocence
Maps are journeys to illusions no one has learned from
Maps are critical revisits with visions, vistas and never before seen repeats
Maps direct intentions, call attention and direct us to previous being
Maps scatter reflection leading us to delude our well-being
Maps flatten surfaces, pictograph time, distance, even height reducing
critical illusions to trails of ink and colour.
Maps are pretentious
arrogantly purporting to know where everything is.
Pretending power where none is.
Maps are finite.
Maps are always old.
Maps never lead to uncharted places.
Maps flip our attention from being to place,
from metaphysical time, to streets, roads and clocks
and cheat our prospective response to depth.
– Lee Maracle, Maps

This semester we will deliberate on the colonial project — including its ideologies, power strategies, cartographies, sociopolitical agendas, economic endeavours, histories and geographies etc — as a spatial strategy project. By penduluming between the “micro” of Spatial Strategies, that involves our private spaces, homes, districts, cities, and the “macro” of Spatial Strategies, that involves our countries, continents, an the world at large, we intend to connect the dots between the micro and macro and understand how to coloniality of power (Anibal Quijano) still has an impact on our postcolonial present. We will call upon the work of two seminal artists, Amitav Ghosh’s “The Nutmeg’s Curse” and Raoul Peck’s “Exterminate All the Brutes”, to guide us on this journey.

Amitav Ghosh’s book “The Nutmeg’s Curse” is a disruption of the too commonly and simplistically narrated tale of our current global crisis as a product of the widespread usage of coal that was the catalyst of the Industrial Revolution of the 18th century, and this narration continues through the 19th and landed in the 20th and 21st centuries with the widespread exploitation and usage of oil and natural gas. Ghosh takes us a few centuries back. To the 1621 massacre of the Bandas on the Banda islands of Indonesia by the Dutch invaders who are bent on making the island an el dorado of nutmeg cultivation and trade. Ghosh uses this as a starting point to tell the history of humanity of the past 600 years. The systematic depopulations of the Bandas is one of many genocides effected

by European invaders in Asia, Africa and the Americas. This extermination of indigenous people around the world obviously went hand in hand with the extermination of knowledge about the human's place in and relationship with the world and other species, beings and non-beings in the world. Ghosh makes the links between the exploitation of humans and the exploitation of the earth, which in the mind of the European invaders is just inert and there to deliver what can be extracted from it — the relationship between the extraction of human resources and earth resources is not only at the core of the climate catastrophe we are driving towards, but also linked to the COVID crisis we are facing. Ghosh points out the connections between those extractions and exterminations and the building of dams, highways, deforestation, and how these connect to the floods, wildfires, storms we see today. Ghosh presents a history of humanity of the past 600 years as a history of terraforming.

Like Ghosh's "The Nutmeg's Curse", Raoul Peck's four part documentary film "Exterminate All the Brutes" is no less epic and tells the history human's construction and extermination of the 'other' as the history of the past thousand years — a history of the enslavement and colonisation and eradication of people's in the non-West and non-whites by the European invaders. Taking his cue and thus the title from Joseph Conrad's "Heart of Darkness" and Sven Lindqvist's 1996 eponymous book, Peck uses varying aesthetic tools — excerpts of iconic Hollywood films of the 20th century, archival photographs, animations, illustrations, autobiographical filmic and narrative impositions and other historical narratives than the dominant ones — to unpack the decrepitude of human relations. The triangle Peck builds of Sven Lindqvist's "Exterminate All the Brutes" Michel-Rolph Trouillot's "Silencing the Past: Power and the Production of History" and Roxanne Dunbar-Ortiz' "An Indigenous Peoples' History of the United States" offers a solid examination of colonial depredation, the becoming of white supremacy from white mediocrity, the entanglements of the African, native American, Asian and Jewish genocides and how these were enabled by the clergy, by philosophers and scientists of all kinds. Time and again, Peck makes us understand that there is little new in all he is delivering to us through the silver screen. Indeed he makes us understand that most of these atrocities were known to the general public in the West, but that public chose to shut their eyes, ears and mouths in ignorance and accept these atrocities as the side effects of the 'mission civilisatrice', and the collateral damage of the establishment of 'democracy' and the spread of 'progress' in the world.

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

DR. NOA K. HA

Seminar: Tuesdays, 10:00 - 13:00

Personal Meetings: Tuesdays 14:00 - 17:00

Regular days at KH Weissensee: Tuesdays and Thursdays

ARCHIVES, PUBLIC SPACE AND POTENTIAL HISTORY

The neighborhood of our school is our archive - street names, buildings, landmarks, monuments. What history can be seen? Whose history has been told to the public? What history is untold? Whose history is neglected, has disappeared, and is hoarded in the archives? Does public space uphold its promise to be a space for all, or is it only a euphemism to a particular hegemony of the public?

This seminar will set out to take a closer look at the neighborhood of the Weissensee kunsthochschule berlin and its colonial legacies in public space: The history of family Schön giving names to the streets, the history of Carl Hagenbeck giving name to a school nearby, the history of the former chocolate factory (the former buildings of the art school), and more to find.

As public space is understood as a key element of urban space in democratic societies and provides not only a space for its main function: traffic, but as well for leisure, memory, education, and history, this understanding of public space will be interrogated by different approaches: Mapping / Layering / Unfolding / Intervening / Broadcasting.

The methodology of the theory-praxis-seminar is understood as a decolonial approach and includes the following steps. These steps will be undertaken as a class and as a working group as smaller groups will be arranged to work throughout the semester:

1. To provincialize our (Eurocentric?) epistemic understanding of history, archive, and public space
2. To unpack colonial epistemologies and turn around perspectives
3. To develop a critical interrogation of the seen
4. To conceptualize a spatial strategy to tell the unseen and identify ways of seeing excavated knowledge
5. To craft potential history by decolonizing our understanding of archives, public space, and history.

Mandatory Reading

_Azoulay, Ariella (2019): Potential History: Unlearning Imperialism. London ; Brooklyn, NY: Verso.

_El-Tayeb, Fatima (2008): "The Birth of a European Public": Migration, Postnationality, and Race in the Uniting of Europe. In: American Quarterly 60/3, 649–670.

_Sznajder, Natan (2020): The Summer of Discontent: Achille Mbembe in Germany. In: Journal of Genocide Research 1–8.

_Trouillot, Michel-Rolph (2012): Silencing the past: Power and the production of history. Beacon Press.

Cooperation Partner

Museum Pankow: <https://www.berlin.de/museum-pankow/>

These works will be presented during the Rundgang/Open Days (8-11 July 2022), Additionally on the 11th of July 2022, the MA Raumstrategien and in particular Prof. Ulf Aminde, Dr. Noa K. Ha, Prof. Nasan Tur will host and curate an event in collaboration with Goethe-Institut North America in cooperation with the Bundeszentrale für politische Bildung/bpb (Federal Agency for Civic Education): Harvard University (Prof. Vincent Brown); Parsons/the New School for Social Research (Prof. William Hirst); Ontario College of Art and Design University in Toronto (Prof. Dori Tunstall); Academy of Media Arts Cologne (Prof. Mischa Kuball).

ARCHIVE, ÖFFENTLICHER RAUM UND POTENTIELLE GESCHICHTE

Die Nachbarschaft unserer Schule ist unser Archiv - Straßennamen, Gebäude, Wahrzeichen, Denkmäler. Welche Geschichte kann man sehen? Wessen Geschichte ist der Öffentlichkeit erzählt worden? Welche Geschichte ist unerzählt? Wessen Geschichte wird vernachlässigt, ist verschwunden und wird in den Archiven gehortet? Hält der öffentliche Raum sein Versprechen ein, ein Raum für alle zu sein, oder ist er nur ein Euphemismus für eine bestimmte Hegemonie der Öffentlichkeit?

In diesem Seminar soll die Nachbarschaft der Kunsthochschule Berlin-Weißensee und ihre kolonialen Hinterlassenschaften im öffentlichen Raum genauer unter die Lupe genommen werden: Die Geschichte der Familie Schön als Namensgeberin der Straßen, die Geschichte von Carl Hagenbeck als Namensgeber einer Schule in der Nähe, die Geschichte der ehemaligen Schokoladenfabrik (die ehemaligen Gebäude der Kunsthochschule) und vieles mehr wird zu finden sein.

Da der öffentliche Raum als Schlüsselement des städtischen Raums in demokratischen Gesellschaften verstanden wird und nicht nur Raum für seine Hauptfunktion, den Verkehr, bietet, sondern auch für Freizeit, Erinnerung, Bildung und Geschichte, wird dieses Verständnis von öffentlichem Raum durch verschiedene Ansätze hinterfragt: Mapping / Layering / Unfolding / Intervening / Broadcasting.

Die Methodik des Theorie-Praxis-Seminars wird als dekolonialer Ansatz verstanden und umfasst die folgenden Schritte. Diese Schritte werden als Klasse und als Arbeitsgruppe unternommen, da kleinere Gruppen gebildet werden, die während des Semesters arbeiten:

1. Provinzialisierung unseres (eurozentrischen?) epistemischen Verständnisses von Geschichte, Archiv und öffentlichem Raum
2. Entpacken kolonialer Epistemologien und Umkehrung von Perspektiven
3. Entwicklung einer kritischen Befragung des Gesehenen
4. Konzeptualisierung einer räumlichen Strategie, um das Ungesehene zu erzählen und Wege zu finden, ausgegrabenes Wissen zu sehen
5. Erarbeitung einer möglichen Geschichte durch Dekolonisierung unseres Verständnisses von Archiven, öffentlichem Raum und Geschichte.

Obligatorische Lektüre

_Azoulay, Ariella (2019): Potential History: Unlearning Imperialism. London ; Brooklyn, NY: Verso.

_El-Tayeb, Fatima (2008): "The Birth of a European Public": Migration, Postnationality, and Race in the Uniting of Europe. In: American Quarterly 60/3, 649–670.

_Sznajder, Natan (2020): The Summer of Discontent: Achille Mbembe in Germany. In: Journal of Genocide Research 1–8.

_Trouillot, Michel-Rolph (2012): Silencing the past: Power and the production of history. Beacon Press.

Kooperationspartner

Museum Pankow: <https://www.berlin.de/museum-pankow/>

Diese Arbeiten werden während des Rundgangs/Open Days (8.-11. Juli 2022) präsentiert. Zusätzlich wird am 11. Juli 2022 der MA Raumstrategien und insbesondere Prof. Ulf Aminde, Dr. Noa K. Ha, Prof. Nasan Tur eine Veranstaltung in Zusammenarbeit mit dem Goethe-Institut Nordamerika in Kooperation mit der Bundeszentrale für politische Bildung/bpb: Harvard University (Prof. Vincent Brown); Parsons/the New School for Social Research (Prof. William Hirst); Ontario College of Art and Design University in Toronto (Prof. Dori Tunstall); Kunsthochschule für Medien Köln (Prof. Mischa Kuball) durchführen und kuratieren.

PRAXIS (6/7 ECTS)

PROF. NASAN TUR

(WITH DR. MARIANNA LIOSI)

Tuesdays from 14:00 – 17:00, Seminarraum

WHO OWNS MEMORY?

The seminar unfolds through the investigation of the public sphere offline and online as spaces not only enacted but also forged by the communities that cross them. In particular, the seminar will focus on exploring memory, memorials, and will question who has the right to write history.

In the last decades, and especially from the Arab Uprisings to the current war in Ukraine social networks have allowed individuals and communities to document through amateur photos and videos taken by smartphones, and produce testimonies of political events in their making, without any mediation or temporal delay. However, despite the unfiltered truths that the audiovisual testimonies in question show, the nature of these materials and their viral circulation have forced historians and courts of justice to verifications that contextualize and thus categorize them within the flow of history.

Cultural memory does not inhabit only individuals but lives also in environments and objects. In particular, memorials in the public space reflect a national memory while they challenge temporalities as well as prosthetic memory. Memorials can have different purposes, such as educating transgenerationally, being representative of the past of a nation, or symbols of expiation of guilt. However, memorials' meaning constantly evolves according to political negotiations.

The praxis seminar will revolve around the questions of, what is the relationship between memorials, memory, and the histories they refer to? If memory is fiction, can we claim the same about history?

Who has the right to write memory? In what ways do social networks contribute to collective memory, and how are they used to achieve this purpose?

During the seminar, samples of artworks and art projects dealing with these and other questions, as well as relevant readings from different disciplines will be presented and collectively discussed. As a result of the seminar, the students will develop an individual or collective artwork or art project on the topics and interrogations mentioned above. Any medium (performance, video, photography, sound piece) can be used.

These works will be presented during the Rundgang/Open Days (8-11 July 2022), Additionally on the 11th of July, the MA Raumstrategien and in particular Prof. Ulf Aminde, Dr. Noa K. Ha, Prof. Nasan Tur will host and curate an event in collaboration with Goethe-Institut North America in cooperation with the Bundeszentrale für politische Bildung/bpb (Federal Agency for Civic Education): Harvard University (Prof. Vincent Brown); Parsons/the New School for Social Research (Prof. William Hirst); Ontario College of Art and Design University in Toronto (Prof. Dori Tunstall); Academy of Media Arts Cologne (Prof. Mischa Kuball).

On the occasion of this event, the presentation of their work is mandatory for the students.

PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00-13:00

NEW MEDIA AND PERFORMATIVITY

“The first step to seeing is seeing that there are things you do not see, it said. Jam paused and frowned. I don’t understand. The creature sighed and rustled its fur a little. If you do not know there are things you do not see, it said, then you will not see them because you do not expect them to be there. You think you see everything, so you think everything you see is all there is to be seen.”

Akwaeke Emezi, Pet

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

This seminar will use visual journals, notes, sketchbooks, filmic notes, photography, sound, animation, found/ready objects as a way of developing and documenting our ideas and processes. The seminar will use joy, pleasure, imagination as a creative tool. Not in the easy Silvester kind of joy or the romantic Hollywood kind of love. The kind that demands growth and responsibility, and requires us to see ourselves and each other as whole and capable. Natasha Marin says “Witnessing is sacred work, too. Seeing ourselves as whole and healthy is an act of pure rebellion in a world so titillated by our subjugation.”

In a world that demands that all we see is, each other as bodies in pain. And presents pleasure and joy as an act of being useful to capitalism. As A.K.A. Dean Hutton ask: “Can relaxation be a site of creation and revolution, capable of both holding an archive and launching us into dreamscapes?” How do we create, celebrate, imagine from a healthy and balanced space?

PRAXIS (6 ECTS)

DR. ANTON KATS

6 Block Sessions

Dates: To be confirmed

RA:DIO “ALL KINDS OF FIRES”

The practice-based seminar is shaped by the fundamental questions of transmission:

Who transmits what for whom?

What is the transmission?

Why is something being transmitted?

Driven by the questions of agency the seminar considers radio as a medium of emergency reaching beyond a particular technological form. Exploring radio as a working social power expressing conditions of politics, culture, and heart, the seminar will practically investigate trajectories of artistic practice in times of great intensity, conflicts, and war.

Transforming the classroom into an improvised sonic laboratory the students are invited to form an ensemble investigating listening as an overarching methodology of work. Invoking listening as a sonic strategy transforming one's own practice and uncertainty into a readable place, the seminar will draw on scientific methods of artistic research, performance, dance, music, improvisation, theater, mediation, and film in order to make these useful in the everyday context of artistic and agency driven work.

Motivated to stimulate hybrid, process-driven, playful, imaginative, and contextualized procedures the students are encouraged to develop and carry out cross-disciplinary experiments inside and outside of the academy. The seminar will unfold through six

block-seminars, include peer reviews and incorporate project-specific theoretical inputs. Working towards a collective outcome flexibly including both, collaborative and individual contributions, the students are also welcomed to draw on, expand and deepen already existing projects and ongoing course work in the expanded framework of the faculty.

Recommended reading:

- _Tara Rodgers and Jonathan Sterne (2011); *The poetics of signal processing*.
- _Fred Moten (2018); *The Universal Machine*
- _Ultra Red (2012); *Five Protocols of Organised Listening*
- _bell hooks (2000); *all about love*
- _Salome Voeglin (2018) *The Political Possibility of Sound: Fragments of Listening*.
- _Felix Guattari (1986); *Popular Free Radio*
- _Theodor W. Adorno (1966); *Education After Auschwitz*
- _Jacques Attali (2009); *Noise, The Political Economy of Music*
- _Hazrat Inayat Khan (1923); *The Mysticism of Sound and Music*
- _Walter Evans-Wents ed. (1927); *The great liberation by hearing in the intermediate states*
- _Mutabaruka (2005); *The next poems*
- _Victor Wooten (2006); *The Music Lesson*
- _Sarvaiya N, Kothari V (2017); *Audible Sound in Form of Music Can Influence Microbial Growth*
- _Steve Goodman (2019;); *AUDINT - Unsound:Undead*
- Rupert Sheldrake (2009); *Morphic Resonance: The Nature of Formative Causation*

THEORIE (6 ECTS)

DR. ELENA AGUDIO

Thursdays 10:00 – 13:00

BETWEEN THE NOT-YET AND THE NO-LONGER. ON RUINS, RUINATION AND PROCESSES OF ENDLESS CICATRIZATION

“You have three fate lines!”

“No, that’s a scar.”

from *Palmistry* (Maria Lassnig, 1974)

“Monuments turn death, sadness,
and grief into a stone. Artistic practices continue
to offer space for ritualization.”

Natalia Brizuela (1)

“the urban ruin is a space where processes of becoming
are allowed to go off in multiple directions and
explore their polyvocal and nomadic nature”

Sanne Kanters, *‘Becoming-ruin’: travelling towards an
‘ethos of letting go’ with the post-industrial ruin* (2)

“The post-abyssal artist is an active promoter of new possibilities.

As an amplifier of the not-yet, the post-abyssal artist
turns ruins into seeds, invents new territories as liberated zones,
and old territories as counterhegemonic time-spaces.”

Bonaventure de Sousa Santos, *Toward an Aesthetics of the
Epistemologies of the South. Manifesto in Twenty-Two Theses* (3)

One of the most consistent tropes about the past is that it is passed. Nevertheless, things memories and people gone leave traces that affect our present, and they act upon us. Ruins are a particular case in this process, because they can act both as traces of past violence and as projections of our nostalgia. But just as the past is fabricated and acts in our present, open to interpretation and abuse, ruins embody the contradictions of how we deal with the past in the present. And in its entangled future. “Between the not-yet and the no-longer”, to use the words George Simmel uses to describe ruins (4). This seminar focuses on the psychic, corporeal, ecological, and political processes of ruination – those “less perceptible effects of imperial and otherwise extractive interventions (...) in which people live and survive” (Ann Laura Stoler, *The Rot Reimans*) (5). We will be looking at processes of affective ruination, of war and violence as processes of scarification, and of the relation between injury and repair. Confronted with the societal long-covid and its aftermath on the asymmetries of a global pandemic and continued Cold War confrontations that leave landscapes and societies in ruin, this seminar will cut across issues of history, violence, and extraction; corporealities, grief, solidarity, and social abandonment; zombies, archaeology, and poetry.

Our times are stage to multiple forms of destruction and endless kinds of ruins, and are marked by deep processes of ruination. We live through the disasters of ecological devastation, of inhumane conflicts, of multiple ongoing health and humanitarian planetary crises. Around us much is eroded and consumed, from the soil on which we walk to the beliefs through which we feel grounded, with capitalism and imperialism still devouring every aspect of our lives, some bodies walking life as balancing on a tightrope. Rather than focusing on ruins to recreate a nostalgic gaze on the past or to mine ruins as a cultural and material patrimony, this seminar seeks to engage with the present of social ruination and with life amidst it, but also with the possibility of turning ruins into seeds, inventing “new territories as liberated zones, and old territories as counterhegemonic time-spaces” (Bonaventure de Sousa Santos, *Toward an Aesthetics of the Epistemologies of the South. Manifesto in Twenty-Two Theses*).

While capitalist abandonment and colonial ruination is a planetary phenomenon, it is a marked feature of the European imperial project and of its experience in the last decades. Not only landscapes, industrial relics, and cathedrals are wrecked; Western epistemologies are also rotting, encyclopedic projects are crumbling, universal ideologies and white-male potencies are decaying and decomposing. *Everything Was Forever Until It Was No More*, as Alexei Yurchak titles his book on the paradoxes of Soviet life through the eyes of the last

Soviet generation. But in the aftermath of the falling of empires, we are very affected by the toxicity of its ruins, and their durable traces continue to pervade and shape the material environment and people's bodies and minds. Nothing is no more.

Expanding from the Arab literary trope of *al-wuqūf 'alā l-aḥlāl* ('standing by the ruins'), to the Western nostalgic obsession with the debris of its grandiose past, from the feminist reading of ruins as spaces of otherness and relational spaces, to indigenous temporalities and cosmogonies which consider that *the future is ancestral* - as something already here, that has been here all along and continues to be activated –, this seminar will shed lights on processes of endless scarification/cicatrisation and (im)possible repair by mending and weaving together singular and collective experiences of grieving, of birthing, the production of counter-memories, of spatial strategies and prospective artistic imaginaries, learning together how we can hold each other until we will be no more. And after.

Bibliography

- _Bonaventura de Sousa Santos, *The End of Cognitive Empire: The Coming of Age of Epistemologies from the South*, 2018, Durham: Duke University Press
- _Imperial Debris. *On Ruins and Ruination*, Ann Laura Stoler (ed), 2013, Duke University Press
- _Knowledges Born in the Struggle. *Constructing the Epistemologies of the Global South*, Bonaventura de Sousa Santos, Maria Paula Meneses (eds.), Routledge
- _Joao Biehl, *Vita: Life in a Zone of Social Abandonment*, 2013, University of California Press
- _Juniper Fitzgerald, *Enjoy Me Among My Ruins*, 2022 (upcoming), The Feminist Press
- _Asli Özgen, "Ruins, Ruination, and Counter-Memory" in *Kurdish Women's Art Feminist Media Histories*, 2022, 8 (1): 16–45.
- _Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, 2006, Princeton University Press
- _Alice Mah, *Industrial Ruination, Community, and Place: Landscapes and Legacies of Urban Decline*, 2012, University of Toronto Press
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_Thinking Through Ruins. *Genealogies, Functions, and Interpretations*, Barbara Winckler, Enass Khansa, Konstantin Klein (eds.), 2021, Berlin: Kadmos

_Ruin Porn and the Obsession with Decay, Siobhan Lyons (ed.), 2018, Springer International Publishing

_Sanne Kanters, 'Becoming-ruin': travelling towards an 'ethos of letting go' with the post-industrial ruin, 2016 (MA Thesis Creative Industries at Radboud University Nijmegen)

_George Simmel, „Two Essays: The Handle, and the Ruin" in *Hudson Review* 11:3, (Autumn), 1958 (1911). („Die Ruine: Ein ästhetischer Versuch“, earlier version published in *Der Tag*, no.96 (Berlin, 1907), the final text in *Philosophisches Kultur* (Leipzig: Kröner, 1911))

Notes

1. Words pronounced at Les Ateliers de la Pensée in Dakar during the panel "Communauté des vivants, des morts et des objets", following the film screening of Rithy Panh's *Les Tombeaux sans Noms*
2. Sanne Kanters, 'Becoming-ruin': travelling towards an 'ethos of letting go' with the post-industrial ruin, 2016 (MA Thesis Creative Industries at Radboud University Nijmegen)
3. Boaventura de Sousa Santos, "Toward an Aesthetics of the Epistemologies of the South. Manifesto in Twenty-Two Theses", in *Knowledges Born in the Struggle: Constructing the Epistemologies of the Global South*, Boaventura de Sousa Santos, Maria Paula Meneses (eds.), 2020, New York and London: Routledge, 117-125.
4. George Simmel, „Two Essays: The Handle, and the Ruin" in *Hudson Review* 11:3, (Autumn), 1958 (1911).
5. Introduction to *Imperial Debris. On Ruins and Ruination*, Ann Laura Stoler (ed), 2013, Duke University Press

THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 - 13:00

EXHIBITIONS HISTORIES IV: DECENTERING DOCUMENTA (KASSEL, 1955-TODAY) GEOPLITICS, DEBATES, AND RUPTURES

What were the conditions in which documenta emerged during the Cold War in West Germany? What relations of power were enmeshed in such an event? What context, limits, hierarchies, and negotiations did it create? To what extent its first four editions shifted the meaning and narrative of prewar modernism? And how did those primary exhibitions shape the postwar category of “western culture” and its widespread values of internationalism, individualism, and freedom? What affiliations and enmities did these exhibitions establish with other contemporaneous ones, and what political and aesthetic debates can we trace back to them? And later, what ruptures and discontinuities played the further editions till today, confronting the modern/ colonial biases of its foundational western discourse? How can we grasp those significant ruptural moments and canonic histories that they unsettled, what were their spatial strategies and how were they conceptualized? Finally, what are the pervasive continuities of the post-war modernist discourse that still haunt contemporary art today?

The present theory seminar intends to continue to tackle the politics and aesthetics practices at exhibition spaces, dealing with a specific format: the large-scale recurring exhibition. By analyzing documenta in comparison with an array of contemporaneous large-scale exhibitions, the seminar intends to provide a decentralized narrative of documenta, which is mostly known as the central art event since then. For instance, German art historian Walter Graskamp has claimed documenta exhibitions as the medium “how art history is produced” (1982). The course will invite participants to analyze the geopolitical conditions at the emergence of documenta exhibition, and to recognize the debates that unfolded, thus disrupting the apolitical Western art narrative that became known as the established and canonical history of postwar modernism. Thus the seminar will be a space to discuss and contest the dominant cultural narratives that are still haunting us today.

The seminar departs by introducing Documenta and its foundational conditions. Founded in Kassel in West Germany in 1955, documenta first four exhibitions achieved a prominent role in forming and positioning the canonic post-war modernist narrative. Despite its claims of “internationalism” these exhibitions were eurocentric, instituting a biased concept and a power structure in which also artistic practices were foreclosed. We will discuss how these first exhibitions and especially their spatial strategies intended also to construct a subject - an ideal visitor of the capitalist democracies of the West, while West Germany was in reconstruction, establishing a transatlantic West alliance during the Cold War and within an re-education agenda after World War II and the Nazi regime. Since its second edition in 1959, documenta became a recurrent large-scale exhibition held every four or five years. This June 2022 opens its 15th edition and we are taking this occasion to dig in its history, revisit its debates along its editions from the 1950s till today, and analyze the ruptures of its foundational hegemonic Western art narrative, still relevant to continue to decanonize today.

On a second section, the seminar will continue to stimulate the theorization and analysis of cases of ruptures of that modernist canonic narrative, from the students’ protest to documenta 4 (1968), and the mural of the international solidarity movement unofficially at documenta 6 (1977), to ruptures within the exhibition, from documenta 5 (1972), 10 (1997), 11 (2002) and 14 (2017), with a special focus on documenta 11 postcolonial position, discourse, debates and spatial strategies. Following the method of previous seminars, we will “enter” in the exhibition spatial strategies through ‘installation shots’, analyzing the ruptures at the very spaces amid artworks, display, architecture, people, relations, conditions and history - and how these spaces speak back to us.

On a third section, the seminar will move on the larger context and discussion analyzing the relation and different political and aesthetic positions of other large-scale recurring exhibitions (biennials, triennials or festivals) contemporaneous to documenta, such as the Allgemeine Deutsche Kunstausstellung in Dresden, East Germany (1946), São Paulo Biennale (1951), the Ljubljana (International) Biennial of Graphic Arts (1955), the Alexandria Biennial (1955), the Festival Mondial des Arts Nègres/ World Black and African Festival of Arts and Culture in Dakar (1966) and in Lagos (1977), the Triennale-India (1968), the anti-fascist Venice Biennale (1974), the Havana Biennial (1983), Cairo Biennial (1984), Istanbul Biennial (1987), DAK’ART, a Biennale de l’art africain contemporain (1992), Johannesburg Biennale (1995), Gwangju Biennale (1995), a.o. We will discuss the Non-Alignment Movement, Pan-Africanism and Solidarity Movement as important references of most of these exhibitions, and as counter-positions to the Western one.

A final section will be dedicated to the analysis of this year's documenta 15, based upon the values and ideas of Lumbung ('rice barns'), under the artistic direction of the artists collective Ruangrupa, who introduces that Lumbung is "an artistic and economic model, rooted in principles such as collectivity, communal resource sharing, and equal allocation, and is embodied in all parts of the collaboration and the exhibition". We will plan a trip to Kassel to visit the exhibitions. Additionally, Nanne Buurman, Associate Researcher and Lecturer of documenta and Exhibition Studies (Department of Art History and Theory at the Academy of Fine Arts Kassel) will meet us there for a round discussion in Kassel, according to COVID guidelines. The idea would be that each participant discusses in this round and pose questions related to your own work in the seminar, as a stage in the preparation of the final assignment.

The evaluation of the seminar is based on two theoretical practices. First, it is the participation in the seminar sessions by reading and discussing the theoretical texts and analyzing exhibition cases in the classes. Second, it is a final assignment in which participants are invited to write an argumentative essay on a spatial strategy of the exhibitions discussed during the seminar that embodies and conceptualizes a rupture and that is a relevant reference or significant reflection to your own practice, or to theorize on a new spatial strategy of decanonization. We will further discuss and specify the assignment in the first session and we will practice some writing spatial strategies for that kind of essay.

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MASTERS COLLOQUIUM

ALL FACULTY

Every 2nd Wednesday, 14:00 - 17:00

Further dates to be announced

DISCUSSION GROUP

In the colloquium students working on their final Master's projects are invited to present and discuss their work. It is a space for exchange and support between peers and respective mentors.

Master's students are required to present their work-in-progress here at least on one occasion during the semester. If the schedule allows, other students are also invited to share projects.

Master supervisors will also be present if possible. This discussion group is open to all students.

COMMUNICATION PLATFORM

For announcements and updates throughout the semester please see: <https://kh-berlin.incom.org/workspace/1815>