

**MASTERSTUDIENGANG**

# **RAUMSTRATEGIEN**

**MASTER OF ARTS**

# **SPATIAL STRATEGIES**

**SUMMER SEMESTER 2021 – SEMESTER PLAN**

## RAUMSTRATEGIEN / SPATIAL STRATEGIES

### SUMMER SEMESTER 2021

Semester period: April 6 – 9 July 2021

Plenum: Wednesday, 7 April 2021, 10:00

Start of teaching period: 12 April 2021

## FACULTY

**Prof. Dr. Bonaventure Ndikung**

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## **THEORIE**

Elena Agudio (EA) - 6 ECTS

Paz Guevara (PG) - 6 ECTS

Bonaventure Ndikung (BN) 6 ECTS (Theorie aus Theorie-Praxis-Projekt)

Khaled Kurbeh (KK) + Günter Nest (GN) 6 ECTS (Theorie aus Theorie-Praxis-Projekt)

## **PRAXIS**

Nasan Tur (NT) + Marianna Loisi (ML) - 6 ECTS

Anton Kats (AK) 5 Blockveranstaltungen / 5 Sessions

Euna Kim (EK) - 6 ECTS

Pınar Öğrenci (PO) - 6 ECTS

Lerato Shadi (LS) - 6 ECTS

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

Bonaventure Ndikung (BN) + Sunette Viljoen (SV) - 10 oder 16 ECTS

Khaled Kurbeh (KK) + Günter Nest (GN) - 10 oder 16 ECTS

## **MASTERARBEIT (PRAXIS UND THEORIE 30 ECTS)**

Nasan Tur - Sprechstunde + Kolloquium

Bonaventure Ndikung - Sprechstunde + Kolloquium

Elisa T. Bertuzzo - Sprechstunde

Günter Nest - Sprechstunde

## **WORKSHOP**

Elisa T. Bertuzzo (EB)

## 1. SEMESTER

### Modul 1 / Anknüpfen und Reflektieren

- 1.1. Theorie-Praxis-Projekt 1: KK + GN (10 ECTS)  
oder Theorie-Praxis-Projekt BN (10 ECTS)
- 1.2. Theorieseminar: EA (6 ECTS)  
oder Theorie aus Theorie-Praxis-Projekt Kurs 1: BN (6 ECTS)
- 1.3. Praxisseminar: NT (6 ECTS)  
oder Praxisseminar LS (6 ECTS)

### Modul 2 / Einwenden und Formulieren

- 2.4. Praxisseminar: PO (6 ECTS)  
oder Praxisseminar EK (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 : KK + GN (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 + AK (6 ECTS)  
oder Praxisseminar PO (6 ECTS)
- 4.9. Praxisseminar: Forschende Praxis: EK (6 ECTS)  
oder Praxisseminar LS (6 ECTS)

## 3. SEMESTER

### Modul 5 / Vertiefen und Entwerfen

- 5. 10. Theorie-Praxis-Hauptprojekt: KK + GN (16 ECTS)  
oder Theorie-Praxis-Hauptprojekt: BN (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	LECTURER / TIME
<b>Monday</b>	Lerato Shadi 10:00 - 13:00	Pinar Öğrenci 14:00 -	
<b>Tuesday</b>	Nasan Tur  09:00 - 13:00 Individual meetings - Prof. Nasan Tur by appointment  Anton Kats - 5 Block Seminar 3 April / 10 April /17 April / 24 April / 8 May Component of Nasan Tur's course	Nasan Tur (with Marianna Liosi)  14:00 - 16:00 Uhr Praxis Seminar	Nasan Tur  16:00 - 19:00 Plenum - Kolloquium for presentations (Open for all students and teachers from Raumstrategien)  19.00 - Seminarraum, if its allowed film screenings and music sessions
<b>Wednesday</b>	Bonaventure Ndikung 10:00 - 13:00	Bonaventure Ndikung 14:00 - 17:00 Masters Colloquium (every 2nd week) / Individual Meetings	
<b>Thursday</b>	Elena Agudio 10:00 - 13:00	Günter Nest + Khaled Kurbeh 14:00 -19:00 / ab 15. April	
<b>Friday</b>	Paz Guevara 10:00 - 13:00	Euna Kim 14:00 - (2 sessions taking place every 2nd week, Friday and Saturday afternoons, to be negotiated with the class)	
<b>Workshop</b>	Elisa T. Bertuzzo 27-28 May, 14:00 -		

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

PROF. DR. BONAVENTURE NDIKUNG

(WITH SUNETTE L. VILJOEN)

Wednesdays 10:00 - 13:00

### BEING IN MOTION.

The oldest continuum in human history would have to be movement.

Movement in search of greener pastures or movement to quench humankind's desire to know and experience that which is beyond her immediate environment. With the former, one understands human's need to migrate from A to B in search of food and water, to escape natural environmental challenges as much as man-made iniquities like wars, but also to find jobs, for companionship and otherwise for the betterment of their social conditions.

With the invention of borders of all kinds – national, ethnic, gender and more, transitioning from one point to the other, from one being to the other or from one status to the other has become characterized by various forms of precariousness and violence.

In this module, we will study, analyse and produce works that tackle the notion and realities of transitions or were produced in transition. That is art produced in and in between, of repositioning, motion, relocation, migration, shift, transfer, or displacement... not only physical and geographical, but also class, gender, racial.

Amongst others, we will study works like Bouchra Khalili's video installation *The Mapping Journey Project* (2008–11) that gets granular on geographical migration by narrating the stories of eight people who have been forced to leave their homes due to political and economic circumstances and opt to emigrate illegally to Europe through the Mediterranean sea. In the videos, each

migrant narrates their journey by tracing with a marker on a geopolitical map of the region. Another work of interest with regards to migration is Adrian Paci's *Moments of Transition* that is indirectly a reflection of his own experience as a young person who escaped violent riots in Albania to seek refuge with his family in Italy. The work thematises his experiences of transition, of exile, of adaptation and integration. Bartolina Xixa's practice deals with another form of transition. A constant flux of gender. As an Andean drag queen they question their identity by deliberating and practicing what Maria Lugones has called the coloniality of gender. How the colonial legacy has crafted and imposed gender identities of the South. Their video for Berlin Biennale 11 *Ramita Seca, La Colonialidad Permanente* (Dry Twig, The Permanent Coloniality, 2019) presents Xixa performing a healing ritual dance amidst toxic wastes that are reminiscent of the toxic leftovers of the colonial enterprise. Barthelemy Toguo's work for the 2015 Venice Biennale was *Urban requiem*. The installation was an elaboration of socio-political changes and transitions around the world and the way these changes affect our shared humanity. As Toguo put it, his work **acts as a 'picture of our common heartaches and joys'**. On 75 iroko wooden stamp sculptures figuratively shaped as human busts, one could read phrases like 'children are people too', 'Ferguson is everywhere', and 'don't shoot'.

## PRAXIS (6 ECTS)

PROF. NASAN TUR

(WITH DR. MARIANNA LIOSI)

Tuesdays from 14:00, Seminarraum

### “WE WANT THE BREAK, WE WANT TO FAIL” / “POLITICS OF SELF-RECONFIGURATION IN CHALLENGING TIMES” /

We live in a digital ecology, an environment in which previously held boundaries between media, subjects, and the physical world are dissolving. Over the centuries, various forms of contagion and immunization have allowed the existence and survival of the communities. In the last decades, and especially in the last year we have remarked that the mediation of technological devices, the internet and the social networks have played a crucial role in keeping a balance between the forced physical isolation of the individuals and distance, and their need of connectedness. In particular, during the pandemic the technologically mediated experiences have turned into the prevalent means to endure, and this have had huge effects in the emotional phenomena and the affective sphere, the perception of the self, the public display of the body, the sense of belonging through a community, and so on. Nevertheless, for years the digital sphere has provided a multiplicity of environments that individuals as users have appropriated, repeatedly outlined, and where, in turn, they have constantly reconfigured their identities and bonds. Consistently, the internet and its product have empowered the users to extend exponentially individual and collective memory across and beyond the boundaries of the physical bodies, and thus to broaden the fictional, untold narratives that memory can offer.

Within this framework, despite the hyperaccessibility to a massive variety of contents and information, in the post-truth era, everyone is able to manipulate and shape his or her own comfort zone of armonious voices and opinions, a bubble of consensus, whose consolidation is facilitated by the algorithmic settings.

The praxis-oriented seminar proposes to explore both theoretically and practically the challenges of the online sphere, and to question it as a contested place, and yet as an environment of ruptures, glitches, and thus of unknown opportunities, where forms of militancy are still to be codified. It looks at the user as an agent of transformation in the reality that he or she lives and sees online and AFK (away from keyboard). In what capacity does the online sphere facilitate or obstruct the breaking of existing forms and provide a terrain for the creation of new possibilities? What if we as users embody online the failure as a vehicle of resistance? The seminar proposes inputs for individual and collective reflections upon issues such as, the notion of belong, body and memory as the vehicles of fiction, empathy in the post-truth era, the politics of weakness and militancy, the challenges of the pandemic in comparison with other destabilizing circumstances in relation to technological devices, social networks, formal media.

Furthermore, through the analysis of artists' works and case-studies from the visual arts and cultures, as well as transdisciplinary readings, the seminar aims to be the space where the students will develop their personal projects and statements, as well as where their approaches and work processes will be discussed. As a result of the praxis-oriented seminar, the students will present their work publically in a physical space or online.

## THEORIE (6 ECTS)

DR. ELENA AGUDIO

Thursdays 10:00 – 13:00

### "HOW DO WE COME TOGETHER IN A WORLD THAT ISOLATES US?". ON CAREWORK, COMMUNITY ENGAGEMENT AND SPATIAL STRATEGIES FOR A POLITICS OF AFFECTS

This course addresses possibilities for pondering, criticising, and creating strategies of collective care work that engage with the question of coming together in a broken world. It builds on a theory class from the last semester on restitution and repair in order to propose a series of clusters for thinking about care, solidarity, and community engagement.

#### Care work

Curating as a practice not just etymologically develops the notion of care. In a first section of this course, we will analyse together different ways in which curatorial practice has developed discourses and strategies for coming together in a world that isolates us. Examples in this section will look at the isolating and disruptive effects of capitalism and neoliberalism and how curatorial practices can act as forms of care and create contact zones instead of comfort zones; the destructive extractivism of industrial organisation and how curatorial practices can counteract and create alternative visions for more-than-human and agropoetic solidarities; the effects of toxic masculinity and white fragility and how curatorial and domestic forms of care and solidarity can challenge such structures; and how experiences of projects like Initiative of Practices and Visions of Radical Care, among others, put carework and infrastructural activism at the center of their work.

#### Community engagement

Exhibition practice, the curatorial field, and artistic practice have since several decades turned towards what has been described as a “participatory” or “relational” turn. Yet what precisely do these turns to practice and collectivity really mean? What idea of community or engagement are constructed and by whom? This section of the course will take a closer look at indigenous, feminist, and non-Western understandings of community, engagement, and of healing. In particular, it will build on the legacy and work of psychiatrists working against received western forms of psychiatric practice, such as the Jamaican Frederick W Hickling and the Brazilian Nise da Silveira. In this way, we approach several methodologies of community engagement through critical artistic approaches, exploring healing methods and collective paths such as sociodrama and psychohistoriography, or radio community projects that someone like Frederick W. Hickling has been practicing and advocating for until the end of his life among others.

#### Spatial strategies for a politics of affect

Affect theory has revised the categories of collective being in space and time, considering not just the normative concepts for emotional and political life, but the more than human and uncategorised forms of experience. Spatial strategies exist both to control such affect - and they articulate in extreme forms of housing, architecture, and urban design. Often, as Noa Ha elaborates in her work, cities are based on notions of collective affect that perpetuate racist, sexist, and capitalist norms. What spatial strategies of resistance can we develop in urban space, and how do we understand existing work on domestic labour, care-work, as forms of resistance against normative spatial regimes?



## **PRAXIS (COMPONENT OF NASAN TUR'S COURSE)**

**DR. ANTON KATS**

**5 Blockveranstaltungen / 5 Sessions**

**Saturdays: 3 April / 10 April / 17 April / 24 April / 8 May**

### **Ra:Dio**

Radio provocations and listening sessions in 5 practice based block seminars.

Leading question: How can art practice respond to site-specific problems in the everyday?

The seminar explores radio and listening as a legitimate site of art practice and critical enquiry. The seminar will address and collectively develop inner-spatial and outer-spatial strategies articulating and exploring diverse methodologies of listening and radio in regard to its potential in the everyday.

Exploring institutional frameworks of public, private and liminal spaces the students will be encouraged to develop and conduct a series of experiments aiming to overcome the restrictions encountered through artistic experience in both, formal and informal environments, inside and outside of the art academy.

The seminar will question the spatial interdependence between transmission and reception and introduce the concept of "concrete listening", which is concerned with solidarity, mutual support and action, and which allows for reflection on the possibilities of structural change that emerges through the action of every given

project. Here, the notion of the concrete will point to problems that are simultaneously practical and theoretical, empirical and conceptual, literal and metaphorical, collective and individual. Exploring listening as a generative act, that carries the intention and the agency of the listener, radio practice will be considered an operational and ethical mode of receptivity to changing conditions and hence as a mode of responsiveness and "response ability" towards as-yet unknown and unforeseen possibilities that derive from acting together. Bridging pragmatic questions of access and infrastructure with those of culture and knowledge production radio and listening will be considered as an overarching sonic framework in which material and non-material human experience takes place.

The seminar assessment is purposefully rendered ambiguous in order to emphasise the complex interchangeability of situations, roles, interactions and experiments allowing the students to present and experience practice as it occurs, without manipulation, editing or qualitatively prioritising doing and producing over the state of being. Embracing poetic gestures and concrete proposals alike, the seminar assessment can include, yet are not limited to radio and listening interventions as a form of political action in the face of the manifested presence and unknown and unpredictable future.

## Timetable:

1<sup>st</sup> Movement: Warm Up: Listening and radio physiognomics. Learning and attentiveness. Tuning In: Practical Listening Exercises / Mapping Exercises / Site-Specific Listening.

2<sup>nd</sup> Movement: Rearranging Networks and Meanings. Considering new relationships with space and each other. Developing project proposals: Sound investigations and sound responses. Individual and collective project consideration.

3<sup>rd</sup> Movement: Beyond the Radio Studio. Body transducers - Transmissions, Receptions, Voice. Developing a series of sound/radio/listening/performative experiments. Project development.

4<sup>th</sup> Movement: Institution of Sound – Becoming a sound orchestra. Project finalisation and presentation.

5<sup>th</sup> Movement: Cooling down. Meditation on Sound and Thoughts. Wrap-up.

## Outer-spatial strategies, recommended reading:

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

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

Lukas Bessire and Daniel Fisher (2012); *Anthropology and wireless sound in the 21<sup>st</sup> Century*

Eleni Ikoniadou, Toby Heys, Steve Goodman (2019); AUDINT#Unsound:Undead  
Salome Voeglin (2018) *The Political Possibility of Sound: Fragments of Listening*.  
Salome Voeglin (2010) *Listening to Noise and Silence: Towards a Philosophy of Sound Art*.

Bertold Brecht (1932); *The Radio as an Apparatus of Communication*

Felix Guattari (1986); *Popular Free Radio*

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

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

## Inner-spatial strategies, recommended reading:

*The great liberation by hearing in the intermediate states (The Tibetan Book of the Dead)*

Shaikh Abu-Saeed Abil-Kheir (2001); *Nobody Son of Nobody*

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

*The Ramayana*

Mutabaruka (2005); *The next poems*

Victor Wooten (2006); *The Music Lesson*

Ram Dass (1971); *Be here now*

Sri Ramana Maharashi (1986); *Be as you are*

Sarvaiya N, Kothari V (2017); *Audible Sound in Form of Music Can Influence Microbial Growth*

Rupert Sheldrake (2019); *Ways To Go Beyond, And Why They Work*

## PRAXIS (6 ECTS)

GRACE EUNA KIM

Fridays from 14:00 –

(2 sessions taking place every second week, Friday and Saturday afternoons, to be negotiated with the class)

### ACID BODIES II

### ETHICS, RADICAL ANTAGONISM AND THE (DIS)APPEARING COMMUNITY

For continuing as well as new students of Acid Bodies

12 Person limit; Prior-registration is required at: [graceunakim@gmail.com](mailto:graceunakim@gmail.com)

"The moment when a revolution stops to reinvent, not only social and human relations, but stops reinventing its own presuppositions, we usually end up in a re-action, in a regression...

A truly revolutionary moment is like love; it is a crack in the world, in the usual running of things, in the dust that is layered all over in order to prevent anything New. It is a moment when the air becomes thick and at the same time you can breathe more than ever."

- Srećko Horvat, *The Radicality of Love*, 2015

#### In times of crisis, what does it mean to 'act' instead of reacting?

Crisis, a "problematic event about which we should rejoice because it confirms us in our relation to totality...It is indeed a power, but one in relation to which we remain at a loss. A power that is not in our power, that only points to a possibility without mastery... a power in us and a power over us... On the one hand, [it is] a power that cannot be, and on the other, an existence—the human community—

that can be wiped out but not affirmed, or that could be affirmed, in some sense, only after its disappearance and by the void, impossible to grasp, of this disappearance; consequently something that cannot even be destroyed, because it does not even exist."(1)

Following last winter's *Acid Bodies* which explored psycho-social/political contingencies of the body, space and O/other, (2) this summer we will probe into artistic methods and theoretical strategies in relation to ethics, symbolic violence, efficacy and interdependency. We will question the ethical imperatives and semiotic challenges of critical forms of performance/participatory encounter, and their potentiality to activate radical discursive spaces of resistance, solidarity, consciousness, and agency. Together we will rethink community and the sociopolitical from phenomenological and deconstructive perspectives, and strive to invent new notions of the possible. The shifting politics of relationality provoked by the pandemic will be underscored throughout our journey, which will conclude with a group performance/intervention(s) at a public site(s) in Berlin.

*Acid Bodies II* is a hybrid digital and physical praxis seminar. Its forms and plot will evolve and shape themselves in response to the subjective issues that arise during our collective research process, and with respect to the changing pandemic safety situation.

Our notion of 'radical antagonism' draws partly from Claire Bishop's articulation of 'relational antagonism' and Ernesto Laclau/Chantal Mouffe's theories of radical democracy, political subjectivity, agonism and 'antagonism'—whereby new frontiers are continually drawn and brought into discourse/negotiation, through disruptions and destabilizations of the ever evolving status-quo. Antagonism is seen in this sense as a productive inherent force that cultivates solidarity and difference, critical distance, and a fidelity to the Real—in foreclosing "any possibility of a final reconciliation, of any kind of rational consensus, of a fully inclusive singular 'we'".(3)

In response to Badiouian notions of 'event' and 'truth procedure', we will investigate emancipatory forms of antagonism and resistance that derive from within the social context of their realization. We will thereby explore possibilities to facilitate a transformation of ideological and hegemonic mechanisms into a real event, from within the poetic structure of the encounter. As an entry point we will

co-examine theories and methodologies brought forth by thinkers from post-Lacanian psychoanalysis/philosophy, post-structuralism, political theory, anthropology, aesthetics, and performance. We will then unpack and establish our own theoretical positions and imperatives; and devise our own embodied methods, strategies, and tools (both individually and collectively). Finally we will manifest a site-specific collective action that activates a space of encounter with the public.

Naturally, our group research entity is a living experiment of a sociopolitical form in itself. We ourselves are subjects and objects of an investigative process that we are both interior and exterior to as co-creators and participants. Ours is a flexible structure and anti-structure that is an infinite negotiation of individual and collective fictions that are seeking common truths. It is a theatre of everyday life, with its economies of desire and the gaze, and their essential tensions, hegemonies, contradictions, blind spots, and Hegelian masters and slaves.

"The letter kills."(4) —As 'enunciated' beings who are structured/colonized by language and the social/signifying order, even the most critically emancipated subject is still embedded in the very system that s/he inhabits. And herein lies our essential challenge: any radical transgression of the status quo evokes a semiotic violence; a destabilisation; a discomfort; and possibly even fear, and anger. How far can we go while still cultivating empathy, and an ethics of the self unto the other, the individual unto the community, the micro unto the macro? How can we dismantle and liberate hegemonic processes and structures, without inadvertently reproducing the very mechanisms that we are calling into question?

1. Blanchot, Maurice. (1964)1997. 'The Apocalypse is Disappointing', *Friendship*. Stanford: University of Stanford Press
2. The capital 'O' refers to Lacan's 'big Other' (Symbolic Order)—i.e. society's overarching socio-linguistic structures, unspoken rules, and imaginaries of authority, knowledge, and power
3. Laclau, Ernesto, and Chantal Mouffe. 1985. *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London: Verso
4. Lacan, Jacques. 1977. 'The Agency of the Letter in the Unconscious or Reason Since Freud'. *Écrits*. New York: W.W. Norton & Company

**ACID BODIES II Library** (To be supplemented as our journey unfolds — digital files available — write to graceeunakim@gmail.com)

Badiou, Alain. 2001. *Ethics: An Essay on the Understanding of Evil*. London: Verso

Baudrillard, Jean. 1994. 'Radical Thought'. Translation by Francois Debrix of 'La Pensee Radicale' published in French by Sens & Tonka, eds. Paris: Collection Morsure

Bishop, Claire. 2004. 'Antagonism and Relational Aesthetics'. *October Journal* and Massachusetts Institute of Technology, pp. 51–79

Boal, Augusto. (1974)2008. *Theatre of the Oppressed*. London: Pluto Press

Butler, Judith. 1997. *The Psychic Life of Power: Theories in Subjection*. Stanford, Calif: Stanford University Press

Butler, Judith. 2005. *Giving an account of oneself*. New York: Fordham University Press

Foucault, Michel. 1977. 'Nietzsche, Genealogy, History'. *Language, Counter-Memory, Practice*. Ithaca: Cornell University Press, pp 139 – 164

Foucault, Michel, and Paul Rabinow. 1997. 'The Ethics of the Concern for Self as a Practice of Freedom'. *Ethics: Subjectivity and Truth*. New York: New Press, pp 281-301

Lacan, Jacques. 2006. 'The Mirror Stage as Formative of the I Function'. *Écrits*. New York: W.W. Norton & Company, pp 75-81

Lacan, Jacques. 2006. 'Aggressiveness in Psychoanalysis'. *Écrits*. New York: W.W. Norton & Company, pp 82-101

Laclau, Ernesto, and Chantal Mouffe. 1985. *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London: Verso

Lippi, Silvia. (2013)2020. *The Decision of Desire*. Minneapolis, MN: University of Minnesota Press

Mouffe, Chantal. 2007. 'Artistic Activism and Agonistic Spaces'. *ART&RESEARCH: A Journal of Ideas, Contexts and Methods, Volume 1. No 2*.

Rancière, Jacques. 1991. *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*. Stanford, Calif: Stanford University Press

Rancière, Jacques. 2004. *The Politics of Aesthetics: The Distribution of the Sensible*. London: Continuum

Turner, Victor. 1966. 'Liminality and Communitas'. *The Ritual Process: Structure and Anti-Structure*. Ithaca, NY: Cornell University Press, pp 94-130

Žižek, Slavoj. 2008. *Violence*. New York: Picador

Zupančič, Alenka. 2018. 'The Apocalypse is (still) Disappointing'. *S: Journal of the Circle for Lacanian Ideology Critique*

Zupančič, Alenka. 2016. 'You'd have to be stupid not to see that'. *Parallax Vol 22:4*, pp 413-42

## PRAXIS (6 ECTS)

PINAR ÖGRENCI

Mondays from 14:00

### METAPHORICAL SPACE\*

Space can be a conjunctive to think about politics – it can feed various spatial images into diverse political sensibilities. And metaphor deploys a creative image capacity by stripping the images from their original meaning to narrate in a different way. A good reason to think about politics through space is the impositions of systems of domination on spatial and temporal structures and the ‘appearance’ of space as a tool of control. According to Hannah Arendt, we create a political field in addition to a field of action and articulation through political action. Arendt calls this area “field of appearance.” The field of appearance is always a field of potentials; just as in revolutions, potential can suddenly emerge or it can slowly develop over time, as in the effort to change a law or a policy. The city is a symbolic way of establishing time and space structures, place hierarchies, and forms of domination that are institutionalized and legitimized (1) through the very structures and hierarchies.

Metaphorical space course poses questions on the role architecture plays in the parallel narrative of space and violence via themes such as modernism, utopia, capitalism, colonialism, racism, ecology, authority and memory: Is architecture in its widest sense, the creation of a life-environment – or only about the construction of a form in space? Does a building contain, apart from its visible image, a further message or meaning? Is it possible to overlook the element of

crime covered up by the well-designed, smooth spaces of modern architecture? The lifespan of a building, once considered to be hundreds, and even thousands of years, is today estimated to have almost dropped to double-digit values –could this change be related to post-Fordist production methods and neoliberal economies? So- is architecture restricted to the activity of creating a form, or perhaps the activity of lending form to a process?

The city of Berlin, once full of symbols divided into East and West, will be the laboratory space of the 'Metaphorical Space' course: Berlin wall's -which was foremost symbol of the divided Germany and of the Cold War era- physical disappearance in 1989/90 and its ultimate survival as 'wall in the heads' of contemporary East and West Germans; restoration of 'Palace of the Republic' which was built by the GDR at the very site where the remains of the old palace were destroyed by the GDR government in 1950, pre-First World War times with modern housing estates such as Siemensstadt or the Britz Horseshoe Estate, architecturally speaking Nazi Berlin; East Berlin's architecture, social houses made by prefabricated concrete panels, GDR monuments, and realistic murals on the façade of the central buildings of Alexandrplatz are some of the examples through which we will examine the symbolical meanings of architecture in Berlin during 'Metaphorical Space' seminar.

'During the "Metaphorical Space" course, the relationship between space and violence will be examined not only through the built environment and the city, but also through the periphery areas of the cities, rural areas, mining areas, dams and large industrial projects, and the resistance movements in different geographies will be discussed. Some of the basic questions we will discuss throughout the seminar are; Which methods are used in the production of art as a form of storytelling, building memory, producing communities of meanings, transferring traumas, remembering and resisting? How can the artist create his / her own critical position while looking at someone else's trauma, and what forms of representation can he/she build, without falling into the trap of becoming a 'zealous' story-hunter? During the seminar, methods such as reading the texts on the subject, discussions of films, examination of the works of artists dealing with similar subjects, workshop visits, city tours and exhibition analysis will be used.

1. \*Mustafa Dikeç, 'Siyaset Üzerine Düşünme Tarzı Olarak Mekan', Cogito, 84, Autumn 2016, 45-68.

\* The "Metaphorical Space" course is a continuation of the "How to read spatial violence?" course we held in the winter season. In that course, we mainly examined how the urban planning principles and discriminatory housing policies of the 80's were operated against immigrant masses through the Berlin IBA 1984-87 project and the destructive effects of the relationship between state violence, human rights and architecture through the 1968 Mexico City student movement and the Tlatelolco Massacre. For those who will attend the course for the first time, the Berlin and Mexico City examples will be repeated on a neighborhood tour in Kreuzberg and in the form of lecture performance.

## Resources:

The Ghost of Berlin: Confronting German History in the Urban Landscape, Brian Ladd, University of Chicago Press, 1998 Invisible Cities, Italo Calvino, Vintage Classics, 1997

*Discipline & Punish the Birth of the Person, Michel Foucault, Vintage Books, 1995*

Discovering New Worlds, Jacques Ranciere, A&C Black, 2006

Esra Akcan, Open Architecture: Migration, Citizenship and the Urban Renewal of Berlin-Kreuzberg by IBA 1984/87, Birkhäuser, 2018 George Flaherty, Hotel Mexico: Dwelling on the '68 Movement, Univ of California Press, 2016.

'Badlands of the Republic: Space, Politics and Urban Policy',

Race and Modern Architecture: A Critical History from the Enlightenment to the Present, I. Cheng, C.L. Davis, M.O. Wilson, University of Pittsburgh Press, 2020

Forensic Architecture: Violence at the Threshold of Detectability, Eyal Weizman, Princeton University Press, 2017

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

**PROF. DR. GÜNTER NEST, KHALED KURBEH**

**Thursdays, 14:00 - 19:00**

**15.,22.,29. April 2021 in der kh-b Aula**

**6.Mai - 1.Juli 2021 in der Kunsthalle am Hamburger Platz**

### **WIR SIND ALLE IN GEFAHR PASOLINI. EIN PROZESS**

„Wir sind alle in Gefahr“ lautet die Überschrift des letzten Interviews, das Pasolini am Tag vor seiner Ermordung im November 1975 gegeben hat. Pasolini gefährdet. Pasolini war gefährdet.

Poet, Romanautor, Filmemacher, Essayist, öffentlicher Intellektueller und Provokateur, Journalist – wie wenige anderen Künstler verstand es der Italiener Pier Paolo Pasolini, je nach spezifischen Zielen politischer und produktiver Natur unterschiedliche Medien anzuwenden und sich dabei mal experimentell, mal lyrisch, mal episch, mal umgangssprachlich auszudrücken. Eine nähere Betrachtung seines Werks empfiehlt sich angesichts einer expressiven Kraft, die sogar Jahrzehnte nach Entstehung hervorsteht und, wie die vielen darauf anknüpfenden Arbeiten zeigen, kulturelle und ästhetische Grenzen überwindet.

Wenn Gesellschaftskritik kein spezifisches Medium erfordert, ist ihre Wirksamkeit an einer spezifischen Sprache oder Stil gebunden? Wie wirkt sich wiederum das jeweils gewählte Medium auf die künstlerische Arbeit aus? Oder ist alles eine Frage der Positionierung der Künstlerin und ihrer künstlerischen Praxis innerhalb eines politischen Horizonts, wie das Oeuvre Pasolinis nahezu legen scheint? Diese Fragen werden wir im Theorie-Praxis Projekt nicht durch eine konkrete Auseinandersetzung mit einzelnen Arbeiten, sondern entlang eines Produktionsprozesses angehen.

Im Rahmen des Theorie-Praxis Projektes findet am 27./28. Mai der Workshop “Of black poems and feminist novels: Counter- and re-reading Pasolini through Spivak’s “worlding” von Elisa T. Bertuzzo statt.

“We are all in danger” is the headline of the last interview Pasolini gave a day before his assassination in November 1975. Pasolini was a threat. Pasolini was in danger.

Poet, novelist, filmmaker, essayist, journalist, public intellectual and provocateur – Pier Paolo Pasolini knew how to appropriate different media in accordance with specific goals of political, critical and productive nature and thereby, transform his language, mobilising from time to time: vernacular, experimental, lyrical or epic tones. One reason to consider his opus closely today resides in its power, which stands out even decades after conception and, judging by the amount of worldwide emulations, evidently crosses cultural and aesthetic borders. If it is a given that social critique doesn't have a specific medium, is it by deploying a specific language or style that it attains strength? How, in turn, does the chosen medium affect the work of art? Or is it all, like Pasolini's oeuvre seems to suggest, just a question of positioning oneself and one's art practice within a political horizon? Instead of limiting ourselves to study single works, we will approach these questions vis-à-vis a production process.

#### **Workshop by Prof. Dr. Elisa T. Bertuzzo**

As part of the Theorie-Praxis project, a workshop by Elisa T. Bertuzzo will take place on the 27th and 28th of May: “Of black poems and feminist novels: Counter- and re-reading Pasolini through Spivak’s “worlding”.

## THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 - 13:00

### EXHIBITIONS HISTORIES II: EXHIBITIONS MODELS AGAINST THE GRAIN OF THE CRISIS OF WESTERN MUSEUMS

To what extent do contemporary exhibitions have the capacity to disrupt and transform their Western frameworks, inherited from the European museum models and the conditions of colonial modernity? Which exhibitions models set up questions in motion that unsettle their foundations and historical condition rather than reaffirming themselves? What are the spatial strategies that those exhibitions are performing to produce the crisis of the 'exhibited' objects, subjects, relations and frameworks, and what material, aesthetic, political, social and epistemological frontiers they confront and traverse? What categories, classifications, narratives, values and experiences do they unsettle and generate anew?

Following the examination of exhibitions cases and histories undertaken in the previous semester, the **Exhibitions Histories II** seminar intends to carry out further inquiries, focusing in this second part on contemporary exhibition propositions that create models against or released from the inherited framework from Western museums founded under the conditions and logic of colonial modernity. The Water Community Museum, by Marcela Moraga and the Colectivo Social Salvemos el Rio Renaico (2016- ongoing), will be a departing case. Founded collectively with and for the community of Renaico in the South of Chile, The Water Community Museum

confronts the capitalist extractivism in the region by collecting and preserving a cultural element that has been driven to extinction by the logging industry: the water. Located in the Araucania region of the Mapuche indigenous people, The Water Community Museum addresses the pollution and drought of the river as crucial arena of the conflict between the Mapuche people and the Chilean state, which dates back to the colonization and goes till the present neoliberal policies implemented in the 1980s. The Water Community Museum inaugurated at open air in the riverbanks of Renaico, presenting collected archival materials from the community related to the life of the river across humans, animals and the flora; a catchy rapper song with critical lyrics claiming the return of the river; children drawing workshops; and public murals and screenings.

The seminar intends also to follow and analyze emerging exhibition models in the making, such as the Edo Museum in Benin City, Nigeria. Conceptualized by architect David Adjaye (whose Ghana pavilion at the Venice Biennial 2019 we analyzed in the previous semester), the Edo Museum plans to challenge the Western model by "undoing of the objectification that has happened in the West...", performing a "reteaching tool – a place for recalling lost collective memories..." and been located within "a public garden, exhibiting a variety of indigenous flora and a canopy that offers shade – a welcoming green environment suitable for gatherings, ceremonies



and events” (David Adjaye). The Edo Museum expects to host restituted collections from European museums after decades of demands, such as the so-called Benin Bronzes of which the major collections constituted 928 pieces at The British Museum in London and 440 pieces at the Humboldt Forum in Berlin with further pieces spread in more than other 40 European museums - all originally looted by British military and sailors in Benin City in 1897. Few days ago the German government announced it was negotiating the restitution of the Benin Bronzes and that probably these pieces will not be exhibited at the Humboldt Forum after all; a process that the seminar will accompany.

In times of the crisis of the Western Museums worldwide, most notably through the questioning of their ownership of colonial collections and the colonial legacy enmeshed in their conceptual framework, but also through the questioning of their lack of cultural diversity and genre equality in their teams, the integrity of board members (such as in the case of the Whitney Museum) and the instrumentalization of cultural representation, the seminar takes the opportunity to trace alternative exhibition models that critically respond or released themselves from the model of the Western museum, giving special attention to theorization on the spatial strategies that perform and embody the experience of the new models. By reinforcing the conceptual and spatial analysis, the seminar seeks to practice an understanding of exhibitions as public spaces of citizens concern, and thus as a medium for re-imagining social conditions, historical memories and “potential histories” (Ariella Aïsha Azoulay).

This theory seminar is structured in two levels, inviting the students to a double theoretical exercise. Firstly, students are encouraged to co-reflect on exhibition cases during the seminar sessions and compare models of collecting and display by deconstructing the Western model and conceptualizing the new strategies. We will focus our analysis on contemporary cases and (if possible) we will visit exhibitions in Berlin and do live analysis in the space. Beyond the analysis of texts, our examination will depart from the spatial operations, giving attention to the entanglements of bodies and non-human actors and the contested power structures and alternative categories at stake, including the concepts discussed and created in the previous semester: the tactical entanglements (Ki Hyun Park & Amanda Priebe); out of the grid

(Denis Esakov); time without timeline (Marina Resende Santos); the hygiene of history (Mohamedali Ltaief); opaque cleaning (Sofie B. Ringstad); pendular gestures (Samantha Grob); whisper of the kins (Lili Somogyi); sonic circles (Manuela García Aldana); the exhibited body (Danielle Shoufra); threshold body (Kurt Wesp Yianatos); exhibition exhaustion (Akane Kawaguchi); and make kin, not borders (Oliver Dougherty).

Secondly, the seminar includes a theoretical-practical assignment in which participants are invited to analyze and conceptualize an exhibition model that challenges or is released from the Western museum framework, having as departing point the spatial strategies at stake (it could be an existing or speculative exhibition model). The participants are also invited to rethink the format of writing, conceptualizing the space of the very page, and instead of writing an essay try other formats and narratives to account on the analysis of the exhibition models such as: critical walks; diary; letters, dialogues, soup opera, graphic novel, fable, personification, dreams, songs...etc. and any other ideas that you are welcome to propose, including also new invented formats. The completion of the final format will be an experimental assignment to register the theoretical exercise of the seminar.

Against the grain of the legacy of Eurocentric museologies, colonial epistemologies, “western” hegemony, the corresponding model of “white cube” and the dominant regime of the visual over other senses, the seminar **Exhibitions Histories II** continues to seeks to identify and also stimulate conceptual alternatives.

## PRAXIS (6 ECTS)

LERATO SHADI

Mondays, 10:00 - 13:00

### FILMKLASSE – ÜBER AUTHENTIZITÄT UND FILMISCHE NOTIZEN

#### FILM CLASS – ON AUTHENTICITY AND FILMIC NOTES

Diese Lehrveranstaltung ist gewissermaßen eine Recherche über die des Filmemachens als Notation eines performativen Ausdrucks mittels des bewegten Bildes. Die Herangehensweise dieses Unterfangens ist vielfältig, introspektive Gründe von Schreiben als Ausdruck von Selbstreflexion oder sei es eine nach außen gerichteter Geste, das Erzählen einer Story die sich einem Publikum zuwendet. Dabei steht die Vorstellung im Zentrum, das Schreiben als Format zu verstehen, welches die Möglichkeit in sich trägt, komplexe Gedankengänge zu erörtern und unabhängiges Denken zu überprüfen. Die filmische Notiz als Instrument und Medium wird diesbezüglich gründlich erkundet.

Das Hauptinteresse dieser Lehrveranstaltung richtet sich danach aus, wie wir eine Geschichte wiedergeben können, die authentisch und spezifisch, aber dennoch nachvollziehbar ist. Wie können wir unsere Lebenserfahrung nutzbar machen, und trotzdem typische filmische Metaphern und Stereotypen vermeiden? Was ist die Ethik und die Verantwortung von Repräsentation beim Erzählen der eigenen Geschichte? Wo sind die Grenzen des Sprechens für Andere?

Wie können wir einen ganzheitlichen Ansatz verfolgen, um den filmischen Raum zu nutzen, um gerade auch in Zeiten von COVID-19 die Gegenwart und die Zukunft neu zu konzipieren? Ist es plausibel diesen grenzenlosen Raum für uns einzunehmen, zu beleben, zu erforschen und sich darin zu verbinden? Das Verständnis von Film als ein opulenter Raum von Möglichkeiten, ein Raum um

komplexe Handlungsstränge aufzuzeigen, ein Raum um darüber nachzudenken, wie anders zu reagieren, zu sein und zu interagieren.

Der Fokus liegt darauf, wie können wir Verbundenheit und Bedeutung von Solidarität beleben, die auf die Erfahrung eines gemeinsamen genutzten Raums zurückgeht – aufgrund von Konsum und Kreation filmischer Erzählungen? Wie könnte ein grenzenloser filmischer Raum eine Brücke werden, zu einem physisch geteilten Raum oder uns mit Sinn für Gemeinschaft auszustatten?

Die Vorstellung der filmischen Notation soll uns eine Richtlinie sein. Auf dieselbe Weise, wie wir es gewohnt sind, via Kurznachrichtendienst oder Sprachnachricht miteinander zu kommunizieren. Die filmische Notiz gleichweise als eine Form verstehen, die eine Geschichte eine Erzählung überträgt. Die Untersuchung von filmischer Notiz mittels performativer Auseinandersetzung soll unsere Praxis entscheidend begleiten, derweil Wege ausloten, wie das sprechende Köpfe-Format, von Zoom-Konferenzen, durcheinandergebracht werden kann.

Zahlreiche Filme und Werke von Regisseur\*innen aus Südostasien und vom afrikanischen Kontinent, wie auch das Format und das Genre von Reality-TV Shows, werden uns helfen unsere Fähigkeiten zu erweitern, um zu hören, um zu begreifen, und werden uns die Konturen eines breiteren Verständnisses aufzeigen, um unsere Narrative, das Wesentliche von Geschichtenerzählung zu verkomplizieren.

This lecture series will be an investigation of film making as a performative expression of writing by means of the moving image. The stance from where this journey is initiated can be manifold, introspective reasons of writing as an expression of oneself or an outward-looking approach to tell a story to an audience. It comes with the pivotal notion and understanding of writing as a format that allows you to turn complex ideas and examine independent thinking. The filmic notation as a method and medium will be thoroughly analysed.

Central to this film course is the examination of how we can tell a story that is authentic and unique but relatable. How does one mine one's life experience, while avoiding the use of cinematic tropes and stereotypes? What are the ethics and responsibilities of representation in telling your own story? Where are the boundaries of speaking for the other?

Especially in times of COVID-19 how can we utilize a holistic approach of the filmic space to reimagining the present and the future? And is it feasible to use this borderless space for us to inhabit, explore and engage within? Film comprehension as an abundant space of possibilities, as a space to reveal complex story lines, a space to think through other ways of reacting, being and interacting.

The focus lies hereby, how do we hold on to connectedness and a sense of solidarity that comes from a shared space by virtue of consumption and creation of filmic narratives? How can a borderless filmic space become a bridge for a physical shared space, or provide us a sense of community?

The assumption of the filmic notation will be a guideline. In the same way, we often communicate via written messages and voice-notes. Thus, the filmic note as a form of transmitting a story and narration. The examination of a performative engagement with the filmic note will be crucial to our exercises. While reviewing ways, to disrupt the talking-head format of Zoom-conferences.

Movies and oeuvres of film directors from Southeast Asia and from the African continent besides formats and genre of reality TV shows, will help us to broaden our abilities to listen, to comprehend and giving form to a wider angle of ways to complicate our narratives and the essence of storytelling.

## **MASTERS COLLOQUIUM**

**PROF. DR. BONAVENTURE NDIKUNG + LECTURERS**

**Bi-weekly, Wednesdays, 14:00 - 17:00**

### **DISCUSSION GROUP**

In the colloquium students working on their 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.

## **PLENUM**

**PROF. NASAN TUR**

**16:00 - 19:00**

### **PLENUM**

**Colloquium for presentations**

(Open for all students and teachers from Raumstrategien)

From 19.00 - Seminarraum, if its allowed film screenings and music sessions