

MASTERSTUDIENGANG

# RAUMSTRATEGIEN

MASTER OF ARTS

# SPATIAL STRATEGIES

WINTERSEMESTER 2024/25 – SEMESTER PLAN

## RAUMSTRATEGIEN / SPATIAL STRATEGIES

WINTERSEMESTER 24/ WINTER SEMESTER 24/25

Vorlesungszeit/ Semester: 14. Octobre 2024 - 14. February 2025

(16 Semesterwochen)

First Meeting: 14.10.2024, 17:00 – 19:00 Concordia

## FACULTY

**Prof. Dr. Bonaventure Ndikung**

ndikung@kh-berlin.de

**Prof. Pauline Doutreluingne**

paulinedoutreluingne@kh-berlin.de

<https://paulinedoutreluingne.com/>

**Tonderai Koschke**

tondikoschke@kh-berlin.de

**Paz Guevara**

paz.guevara@kh-berlin.de

**Dr. Anton Kats**

anton.kats@kh-berlin.de

<http://antonkats.net>

**Lerato Shadi**

shadi@kh-berlin.de

<http://www.leratoshadi.art/>

weißensee

weißensee

kunsthochschule berlin school of art  
Bühningstraße 20 \* 13086 - Berlin

**Manuela García Aldana**

manuela.garciaaldana@stud.kh-berlin.de

<https://amuletomanuel.com>

**Dr. Marianna Loisi**

marianna.liosi@kh-berlin.de

<https://marianna-liosi.tumblr.com/>

**Viron Erol Vert**

info@vironerolvert.com

<http://www.vironerolvert.com>

## **THEORIE**

**Paz Guevara (PG)**

**Tonderai Koschke (TK)**

**Marianna Liosi (ML)**

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

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

## **PRAXIS**

**Anton Kats (AK)**

**Lerato Shadi (LS)**

**Viron Erol Vert (VEV)**

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

**Pauline Doutreluingne (PD)**

**Bonaventure Ndikung (BN) + Manuela García Aldana (MA)**

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

**Bonaventure Ndikung - Sprechstunde + Kolloquium**

**Pauline Doutreluingne - Sprechstunde + Kolloquium**

## **1. SEMESTER**

### Modul 1 / Anknüpfen und Reflektieren

1.1.

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

1.2.

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

1.3.

Praxisseminar: **AK / LS / VEV (6 ECTS)**

### Modul 2 / Einwenden und Formulieren

2.4.

Praxisseminar: **AK / LS / VEV (6 ECTS)**

2.5.

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

## **2. SEMESTER**

### Modul 3 / Aufstellen und Begreifen

3.6.

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

3.7.

Theorieseminar: **TK / PG / ML (6 ECTS)**

oder Theorieseminar **PG (6 ECTS)**

### Modul 4 / Experimentieren und Kooperieren

4.8.

Praxisseminar: Künstlerische Methoden: **AK / LS / VEV (7 ECTS)**

4.9.

Praxisseminar: Forschende Praxis: **AK / LS / VEV (7 ECTS)**

## **3. SEMESTER**

### Modul 5 / Vertiefen und Entwerfen

5. 10.

Theorie-Praxis-Hauptprojekt: **PD (16 ECTS)**  
oder Theorie-Praxis-Hauptprojekt: **BN + MA (16 ECTS)**

5.11.

Theorieseminar: **TK / PG / ML (6 ECTS)**  
oder Theorie aus Theorie-Praxis-Projekt: **BN / PD (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	Marianna Liosi 14:00 - 17:00
<b>TUESDAY</b>	Pauline Doutreluingne 10:00 - 13:00	Anton Kats Block Seminars (14:00 - 20:00) 22.10.2024 29.10.2024 12.11.2024 26.11.2024 10.12.2024 07.01.2025 21.01.2025 04.02.2025 11.02.2025
<b>WEDNESDAY BLOCK SESSIONS</b>	Bonaventure Ndikung (with Manuela García Aldana) 10:00 - 17:00  Pauline Doutreluingne Individual meetings 10:00 - 13:00	Block Seminars (10:00 - 17:00) 16.10.24 06.11.24 04.12.24 18.12.24 08.01.25 29.01.25 12.02.25 Bonaventure Ndikung Individual meetings 14:00 - 17:00

<p><b>THURSDAY</b></p>	<p><b>Tonderai Koschke</b>  <b>10:00 - 13:00</b></p>	<p><b>Viron Erol Vert</b>  <b>Block Seminars (14:30 - 17:30)</b>  <b>24.10.24</b>  <b>07.11.24</b>  <b>21.11.24</b>  <b>05.12.24</b>  <b>19.12.24</b>  <b>09.01.25</b>  <b>16.01.25</b>  <b>30.01.25</b>  <b>13.02.25</b></p>
<p><b>FRIDAY</b></p>	<p><b>Paz Guevara</b>  <b>10:00 - 13:00</b></p>	<p><b>Viron Erol Vert</b>  <b>Block Seminars (14:30 - 17:30)</b>  <b>25.10.24</b>  <b>08.11.24</b>  <b>22.11.24</b>  <b>06.12.24</b>  <b>20.12.24</b>  <b>10.01.25</b>  <b>17.01.25</b>  <b>31.01.25</b>  <b>14.02.25</b></p>

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

PROF. DR. BONAVENTURE NDIKUNG

with Manuela García Aldana

7 Block Sessions

Wednesdays 10:00 - 17:00

First meeting: 16.10.2024

### SPACE, PLACE AND THE SONIC TANGENT: ON CROSSING RHYTHMS, SACRAL SONIC SPACES & GROOVING FORWARD

The beat  
Has a rich and magnificent history  
Full of adventure  
Excitement  
And mystery  
Some of it bitter and some of it sweet  
But all of it part of the beat  
The beat! The beat!  
They say  
It began  
With a chant and a hum  
And a black hand laid on a native drum.....

Bantu, Zulu, Watusi, Ashanti, Herero, Igbo, Asuto, Iasa, Inkanga, Budunga, .Kikiyu, Bawutu,

Kisi,

(...)

(Max Roach & Abbey Lincoln: All Africa)

The seminar “**Space, Place and the Sonic Tangent: On crossing rhythms, sacral sonic spaces & grooving forward**” will explore spatiality, spatial politics, place- and space-making in relation to sonority and auditory phenomena, such as voice, speech, sound and music at large. Sonic manifestations and music are investigated here as mediums through which mappings can be made, as sites of construction of cartographies, as well as mediums through which histories are conveyed. In this seminar, we will put a spotlight on music as a context and concept for Spatial Strategies, but we will also venture beyond that which is heard into how and where sound is heard or perceived. In so doing we hope to establish parameters of understanding geographical and political spaces through music while also establishing ways of writing counter-hegemonic histories through the sonic.

This seminar also aims at exploring the embodiment of sound – the body as a space in which spatial strategies are enacted f.e. through dancing, and physical space as a body in which music is made and resounded. Sound creates and accommodates psychic and physical spaces, and through sound (not as causality, but as bond), a synchronicity (and even asynchronicity) emerges and reigns between bodies, places, spaces, and histories. This is at the crux of the seminar “**Space, Place and the Sonic Tangent: On crossing rhythms, sacral sonic spaces & grooving forward**”.

In cultures with a so-called oral tradition, histories transmitted through narration freely assume the forms of identifiable or non-identifiable vocal utterances, speech, sound and music, incl. instrumentation. In this multiplicity of forms of expression, the many layers of the platforms/ spaces carry various energies and histories into the world. When Babatunde Olatunji talked about the evocative power of the trinity in drums, namely the spirit of the tree that gives the drum's frame, the skin of the animal plus the spirit of the

drummer, he basically described the material and spiritual layers that come together to produce a space, and thereby a sophisticated auditory phenomenon.

The seminar “**Space, Place and the Sonic Tangent: On crossing rhythms, sacral sonic spaces & grooving forward**” posits that when vocal utterances, speeches, sounds and music are produced and shared, spaces are created, shaped, reconstructed, while histories too are shared, not only from mouth to ear, but completely perceived by and encoded in the body and space through the physicality of sound waves, and passed on from one generation to the other.

This possibility of the embodiment of music as a means of sharing knowledge and archiving memory in/on a moving and vulnerable body and spaces that exist within a specific time and spatial context are crucial for this seminar.

Sonority is the “groove of temporality”<sup>1</sup> that makes the epistemological basis of the visual and written historicity vibrate. Sonority is a bodily means of telling stories, which functions outside of a visual and written logic, goes beyond it, and indeed can neither be grasped by nor fully understood through it. It is as subtle as it is powerful, in the way it reshapes our perspectives and the intersections of time, space and place we are able to imagine, the futures we are able to think of, not only on a cognitive, but also on a sensual level. Many attempts to establish alternative histories, and for that matter, futures – from the Chimurenga music through dub poetry to jazz - have been born out of the necessity not only “to redeem a history unwritten and despised, but to checkmate the European notion of the world. For until this hour, when we speak of history, we are speaking only of how Europe saw - and sees - the world.”<sup>2</sup>

In his essay “Of the Sorrow of Songs” James Baldwin explores the powerful nature of the sonorous in redeeming and retelling histories, as well as their reluctance to be understood and ruled by anyone who does not feel and comprehend the histories they emerged from in the framework of jazz music and culture. He claims that nobody who does not understand the auction-block, who cannot see that the middle passage was the demolition accomplished in the name of civilization, and cannot face the atrocities that came with it “can never pay the price for the beat which is the key to music, and the key to

life. Music is our witness, and our ally. The beat is the confession which recognises, changes and conquers time. Then, history becomes a garment we can wear, and share, and not a cloak in which to hide: and time becomes a friend.”<sup>3</sup>

In his seminal publication “The Philosophy of the Sea”, Esiaba Irobi harshly accused G.W.F. Hegel and Edmund Husserl never really fully understood what phenomenology really means or how it functions as an act of community and a tool for social, spiritual and political engineering of diverse peoples of the world. Irobi used Maurice Merleau-Ponty’s redefine the phenomenon to show, from an African and African diasporic epistemic and performative perspective, phenomenology could be understood through the experiential, physical dimension of embodied performance as practiced in many African and African diasporic communities. Irobi expatiates on how the body in African and African diasporic cultures “functions as a somatogenic instrument as well as a site of multiple discourses which absorbs and replays, like music recorded on vinyl, epistemologies of faith and power grooved into it by history.”<sup>4</sup> The analogy of music on vinyl here is in no way accidental, as the expression of any auditory phenomena gets encrypted not only in memory but also in the body, and through reiterations in performances of the ‘quotidien’, in dance and other rituals, the past is conveyed to the present and catapulted to the future. The transition and interconnection between the vocal utterances, speeches, sounds and music to performativity and an embodied experience within space and place is the core of this project. So while Irobi proposes that:

“...the Africans who were translocated to the new world lost their names, their languages, their geographies and original communities but they still replicated syncretized versions of indigenous African performance forms such as Abakua, Candomble, Lucumi, Bembe and Carnival based on African theories of festivity and ritual performance.”<sup>5</sup>

It is worth considering that most of these rituals and spaces are framed and modelled, motivated and driven, enlivened and animated by music and other sonic phenomena like vocal utterances, speeches, sounds.

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<sup>1</sup> Alexander G. Weheliye (2005): The Grooves of Temporality. In: Public Culture 17(2): 319–38 .

<sup>2</sup> James Baldwin (1979) “Of the Sorrow Songs: The Cross of Redemption.”, in: [The Cross of Redemption: Uncollected Writings](#). Vintage, 2011.

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<sup>3</sup> *ibid* 2

<sup>4</sup> ‘The Philosophy of the Sea: History, Economics, and Reason in the Caribbean Basin’, [https://globalstudies.trinity.duke.edu/wp-content/themes/cgsh/materials/WKO/v1d3\\_EIrobi.pdf](https://globalstudies.trinity.duke.edu/wp-content/themes/cgsh/materials/WKO/v1d3_EIrobi.pdf)

<sup>5</sup> *ibid* 4



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

**PROF. PAULINE DOUTRELUINGNE**

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

**First Meeting: 15.10.2024**

### **ATTUNING TO THE EARTH THROUGH TERRESTRIAL TECHNOLOGIES**

This course focuses on the production of artistic experiments driven by research in art and changing ecologies.

How can we listen more deeply to the adapting environment in which we live? How can we attune our senses to the earth we inhabit?

How can technology help us cross different perspectives and realities? How can we grasp the changing bodies we are becoming? And how can we better communicate with the world around us?

Our physiology - and perhaps our psyche - limits our ability to listen to our non-human kins and the world in which we live. Compared to many other species, humans are poor listeners. Below the lower end of human hearing is deep infrasound: the realm of thunder and tornadoes, elephants and whales. Many creatures can sense and communicate in infrasound, which travels easily over long distances, through air and water, earth and stone. The deepest infrasound is produced by the planet itself. If you could tune into the Earth's infrasound, you could hear the rumble of calving icebergs, the howl of a volcano, or the roar of a typhoon halfway around the world.

And if you think of visual communication like bioluminescence, we humans do not always see what other species can see. But humanity is beginning to expand its ability to tune in. Digital technologies, so often associated with our alienation from nature, offer us the

opportunity to listen to non-humans in powerful ways that revive our connection to the natural world.

In this practice-theory seminar we will explore issues of terrestrial technologies and how artists express the impact of late capitalism on our bodies, weaving personal memories through technologies of planetary healing rituals. Is it possible to feed AI with plant intelligence and indigenous cosmology rather than just human rationality?

The aim is to explore looking at, dreaming of and listening to the world we could build, and the joy and liberation that we have the potential to achieve.

The course is divided into 5 chapters

1. The Sounds of Life
2. Spatiality in an era of Surveillance Capitalism
3. Experiments in Imagining Otherwise
4. Lessons on Survival from our Ancestors
5. New work - assignment.

Students will be introduced to digital landscape scanning / world building and explore the basic elements and possibilities of augmented reality in a workshop led by artist Benedikt Terziel.

We will also visit and explore a site in Brandenburg (Mittenwalde), one of the largest marshlands around Berlin, where curator/artist Vlado Velkov is in the process of creating a utopian "Water Art Association" in the ruins of a former colliery building, next to a flooded former coal mine. This site functions for us as a place of experimentation and possibility for the creation of a site-specific / AR work.

#### Literature:

The Sounds of Life: How Digital Technology Is Bringing Us Closer to the Worlds of Animals and Plants by Karen Bakker

The Age of Surveillance Capitalism: The Fight for the Future at the New Frontier of Power by Shoshana Zuboff

Attunement: Form in Motion by Anna Lowenhaupt Tsing

Big Trouble in Biology by Lynn Margulis

Margulis, Autopoiesis, and Sympoiesis by Scott Gilbert and Bruce Clarke

Climate Chaos: Lessons on Survival from Our Ancestors by Brian Fagan, Nadia Durrani ·

Experiments in Imagining Otherwise by Lola Olufemi, 2021  
Can the Monster Speak?, Paul B. Preciado, 2021  
Treatise on the Whole-World: by Édouard Glissant, 2020  
The Twittering Machine, Richard Seymour, 2019  
The Hidden Dimension, Edward T. Hall, 1966  
Is There Any World to Come? Déborah Danowski and Eduardo Viveiros de Castro, 2015  
Hungry Listening, Resonant Theory for Indigenous Sound Studies by Dylan Robinson

## THEORY (6/7 ECTS)

DR. MARIANNA LIOSI

**Mondays from 14:00 – 17:00, Seminarraum**

**First meeting: Monday 21st October**

### The Montage as a Paradigm of Action

In the last decades, especially thanks to the widespread use of affordable portable technological devices, and the social networks, the obsession for producing and consuming images and moving images has concerned most of us-observers, users, prosumers, and political subjects. This fever reached an extreme level, up to the point that the massive flow of photos and videos produced exceed the timelife of an individual. The result is that most of these audiovisuals in circulation remain without interlocutors, yet exist. Regardless they are produced by professionals or amateurs, human beings, machines, or the AI, images embody an ambivalent and contradictory sense of trustworthiness, which is often driven by emotions, despite the growing awareness of manipulations. These unreliable evidences prove that each anonymous individual is part of the history, empower self-determination through self-representation (e.g. vernacular videos), impose the acknowledgment that multiple narratives, including fake news, can or need to co-exist, in spite of all. Among the possible manipulations of images, cinematic montage is one of these practices. Defined as “la pensée organisatrice/the organizing thought” by Jean-Luc Godard, by juxtaposition of visual frames and sound, the cinematic montage is intended “as the connective act of creating relations between people, objects, and ideas, is of itself a form of history.”<sup>[1]</sup> Philosopher Gilles Deleuze recognizes montage in three different phases of film creation, starting from prior to shooting to the spectator’s space. In this way, the life as it is, the life into the film, and the film’s life unfold, one into the other.<sup>[2]</sup> This perspective shows an all-encompassing and expanded approach to the act of filming and, therefore, storytelling.

It conveys also the idea that cinematic editing is a process that exceeds the mere work of juxtaposing frames, rather it is extended in times and spaces, and includes several actors, beyond the filmmakers themselves. Among these actors, there is the viewer.

In this praxis seminar, I propose to reflect upon the cinematic montage as a game-changing tool, and to experiment practically how to challenge it. Is it possible to extend its radical potential beyond the cinematic framework? Through constructing a fiction, the montage turns into a paradigm of action. From this perspective, the seminar will develop through two main trajectories: on the one side, we’ll examine case-studies, such as audiovisuals in which different kinds of editing play crucial role in decolonizing opaque and toxic narratives, shaping the communities’ identity and the sense of belonging, reclaiming justice, destabilizing viewers’ preconceptions, breaking bias, and transforming physical spaces inside and outside the cinematic frames. Within this context, the radical narrative potential of techniques such as, re-use, mesh-up of found footage, and memes will be explored.

On the other side, focusing on our creative and active role as spectators, we’ll look at leftovers, meaning all those photos and videos that for political and social reasons remained unseen, abandoned, marginalized, discriminated, orphaned. The purpose of the workshop is questioning whether these audiovisuals need to be rescued from loss, and why they deserve to be seen. Controversial archives such as the internet, the social networks, and other systems of rules, will be some of the privileged sources of research. As part of the seminar, the students may have the opportunity to attend a short workshop for learning basic knowleges of video and sound editing, held by Sarah Oh-Mock and Daniel Windisch (Kunsthochschule Weißensee). More details will be confirmed soon. The seminar is praxis-oriented. It will revolve around the above mentioned trajectories, which will be explored through tasks assigned to the students, individual researches, readings that will be discussed and analysed collectively, reflections upon the case-studies proposed, as well as outdoor experiences, such as group visits to exhibitions, and studio visits with artists. The praxis seminar aims to be a shared space where students are committed with developing and progressing their individual artistic practices, and will benefit from regular collective presentations, and exchanges with the entire group. At the end of the seminar, the students are required to present their individual project as an output of the questions discussed during the classes, and others that the seminar raised in them. For individual project is intended a finished work (e.g. a video, soundtrack, drawing, performance, and all languages in between are allowed), or an in-progress phase of the project.

<sup>[1]</sup> James S. Williams, *Encounters with Godard: Ethics, Aesthetics and Politics* (New York: SUNY Press, 2016), 10.

<sup>[2]</sup> Gilles Deleuze, *Cinema 1: L’Image-Mouvement* (Paris: Les Éditions de Minuit, 1983), 60.

## PRAXIS (6 ECTS)

**LERATO SHADI**

**Mondays, 10:00-13:00**

### Navigating Grief in Creative Practice

This semester we will explore the multifaceted responses to grief through various artistic mediums. We will engage in understanding grief not only as a personal experience but also as a shared cultural and universal phenomenon that shapes identities and collective narratives. We will investigate how our creative practices serve as outlets for processing grief, fostering healing, and articulating complex emotional landscapes that resonate with both personal and communal experiences. Throughout the semester, students will delve into questions that lay the groundwork for a deeper understanding of grief:

The exploration of collective sorrow emphasizes how grief shapes identities and experiences, demonstrating that mourning transcends the individual and becomes a communal phenomenon. Throughout this course, we will engage with the concept that the act of remembering—both painful and restorative—is integral to the narratives we create. Characters in literature often grapple with memories that evoke sorrow, yet also illuminate moments of joy. This reflects the complex interplay between love and loss, a theme that will be central to our discussions and creative endeavors.

In examining the works of writers such as Toni Morrison, we will learn how love and grief are deeply intertwined. Morrison illustrates that her characters mourn not just the loss of a person but also the connections and love that once defined their lives. This duality highlights that grief is a testament to the depth of love experienced, anchoring our understanding of how art can encapsulate the essence of both sorrow and affection.

Loss serves as the foundational element in our exploration of grief. We will engage with the notion of loss as a profound experience that reshapes identity and existence. Rather

than viewing loss solely as a void, we will reflect on how it can serve as fertile ground for creative exploration, inspiring artistic inquiry and expression.

We will look at Alice Walker's exploration of grief and its multifaceted, intertwining personal sorrow with a broader historical context, ultimately leading to a deeper appreciation of the feminine lineage and the role of creativity in processing and transforming grief.

Love emerges as an irreplaceable companion to grief, woven into its very fabric. The course will emphasize that the act of mourning encapsulates not only the sorrow of loss but also a celebration of the love that once filled the spaces now defined by absence. Morrison's narratives serve as an exemplar of this intertwining, revealing how characters navigate the landscape of love and loss, affirming that grief enhances our understanding of love's significance.

Memory and remembrance are crucial themes in our narrative of grief. They seamlessly blend pain and nostalgia, serving as dual-edged narratives that illuminate the complexities of human emotion. In our artistic practice, memory functions as a canvas where sorrow coexists with joy, allowing for rich, textured explorations of life's contradictions. We will investigate how memory can act as both burden and source of strength, shaping our narratives of grief.

## PRAXIS (6 ECTS)

**DR. ANTON KATS**

**10 Block Sessions**

**First Session 16.04.23 / 14:00 - 18:00**

**Dates: Tuesdays 14:00 - 20:00**

### Harmonic Ignorance

This seminar develops the concept of 'harmonic ignorance' and explores the complex interplay where ignorance is identified as an active, strategic and systemic construct rather than simply a lack of knowledge.

By exploring sound and listening as an artistic research practice, the seminar examines how ignorance is harmonised within socio-political inequalities perpetuated by right-wing, racialised, gendered and economic norms - and how these can be disrupted through the sonic.

Integrating theoretical insights with practical experimentation, the course encourages students to work with sound and listening to reflect, challenge and transform strategic constructs of harmony and ignorance. Emphasizing non-heroic, every day, durational, and collaborative methods of resistance, the course highlights anti-fascist perspectives through the socio-political and cultural dimensions of sound.

The course unfolds in block seminars and invites students to develop projects inspired by sound, listening and artistic research to critically question and reinterpret the concepts of harmony and ignorance. The seminar will develop through theoretical insights, practical workshops, collaborative cooking, reading and listening sessions, film screenings and discussions to engage with sound and music, its theory and practice, leading up to collaborative artistic projects.

A key assignment involves forming and developing experimental bands, resulting in a public presentation and culminating in a collaborative podcast with Refuge Worldwide Radio at the end of the semester.

#### Main Sources:

Butler, Octavia E. (1998). Parable of the Talents.

Chang, Garma C. C. (1994). A Treasury of Mahayana Sutras.

Cousto, Hans. (2000). The Cosmic Octave: Origin of Harmony.

Glazer, Jonathan (2023). The Zone of Interest.

Helmreich, Stefan. (2015). Sounding the Limits of Life: Essays in the Anthropology of Biology and Beyond.

Kivel, Paul. (2017). Uprooting Racism: How White People Can Work for Racial Justice (4th edition).

Le Guin, Ursula K. (1997). Tao Te Ching.

Oliveros, Pauline. (2005). Deep Listening: A Composer's Sound Practice.

Oliveros, Pauline. (1974). Sonic Meditations.

Sethares, William A. (2018). The Arithmetic of Listening: Tuning Theory and History for the Impractical Musician.

Small, Christopher. (1970). Stockhausen Serves Imperialism and Other Articles.

Sullivan, Shannon, and Nancy Tuana, eds. (2007). Race and Epistemologies of Ignorance.

Williams, Saul and Anisia Uzeyman (2021). Neptune Frost.

## THEORIE (6 ECTS)

PAZ GUEVARA

Fridays, 10:00 – 13:00, Library Room

First meeting: Friday 25 October, 10:00 - 13:00

### *Exhibition Histories: Stories, Debates, and Spatial Strategies through São Paulo Biennial*

Founded in 1951 in São Paulo, Brazil, at the time of Brazil's industrialisation, modernist architectural projects and the Cold War, the São Paulo Biennial embodied the 'biennial' model of the Venice Biennial, founded in 1895, becoming the second oldest biennial in the world. The São Paulo Biennial marked an important shift in the opening up of art practices, narratives and debates through exhibitions from Brazil and the South, between the debates related to the founding strategies of placing Brazilian modern art alongside European and American art, and the practices of decentering the Euro-American centres, and contest the eurocentric narratives.

A biennial, with the rhythm of its two-year reiteration, allows us to compare positions and engage in significant long-term debates. In any case, avoiding mechanistic chronologism of a biennial, we will enter into the São Paulo Biennial through stories, debates and spatial strategies that have troubled the dominant Western art canon, challenging any triumphalist narrative. With interest in the practice of rethinking previous editions that have opened space for the many agencies, narratives and contingent contexts that enliven the São Paulo Biennial over time, the seminar seeks to theorize through *exhibition histories*, and reflect how we can contribute to the debates from the analysis of the spatial strategies in particular.

Throughout the classes, we will be analyzing installation shots of the São Paulo Biennial exhibitions to (re)enter into the spaces; concepts and theoretical frameworks; and spatial strategies (displays, common spaces and platforms of discussion, architecture, environment). These materials are based on the research that I conducted at the Arquivo Histórico Wanda Svevo of the Fundação Bienal de São Paulo.

We will begin by discussing the founding editions and the importance given to modern art within the larger display of artworks from different regions at the time of US political and economic expansionism in Latin America, engaging with the debates between internationalism and Latin American art that ran through the various editions and led to the creation of the parallel Bienal Latino-americana de São Paulo (1978). Later the 24th São Paulo Biennial (1998) worked on a Brazilian and Latin American critical art narrative through the local concept of *anthropofagia*, and a display strategy of “contamination”, playing an important role as a theoretical paradigm, research and exhibition display to open up postcolonial debates that have continued to be addressed and reworked.

We will continue to discuss the characteristics of the building and environment itself, since its space grounds the Biennial in a specific location. Since the II Biennial, it has been held in the Ibirapuera Park, with buildings by Brazilian architect Oscar Niemeyer and gardens by Brazilian landscape architect Roberto Burle Marx, both of which incorporate spatial strategies and elements that reflect local knowledges, such as the use of transitional spaces that connect indoor and outdoor spaces, and the extensive use of native plants by Burle Marx, transforming modern principles through elements and needs of the tropical context (tropical modernism).

A third debate that we will analyze has been the discussion and later abolition of national representations in the 27<sup>th</sup> São Paulo Biennial (2006), inherited from the Venice Biennale model. This took on various strategies, taking an early relevance at the time of the dictatorship in Brazil (1964-1985) and the censorship felt especially by local artists who refused to 'represent' Brazil officially at the Biennial. The X São Paulo (1969), remembered as the Boycott Biennial, also drew attention to exiled artists and the fractured art histories that were taking place. With the country's redemocratization in the mid 1980s, exhibitions continued to reflect on those contested legacies of the Cold War. **The course aims to learn from these debates and spatial practices in order to establish our own contemporary position, and possible contribution.** The course will focus on class analysis. The first assignment for duos is in the form of a presentation in class. As a final assignment, and as a long-term goal, we will work together to co-conceptualize, co-create and co-write a spatial strategy activation that could contribute as an MA Spatial Strategies to the 36th edition of the São Paulo Biennial in September 2025, also involving the faculty and students at large. For this activity we will apply to the Biennial and for external funding, therefore the co-written proposal of the course is fundamental for this purpose.

## THEORIE (6 ECTS)

**TONDERAI KOSCHKE**

**Thursdays 10:00 – 13:00**

**First Meeting: 17.10.2024**

### Architectures of Omittance

Merging the formats of seminar, reading and working group, we will delve into the complexities of "Architectures of Omittance" in this seminar that sits between critical theory and urban/ architectural history. This topic will take us through layered histories of Berlin, examining how colonial legacy, East German heritage, and broader narratives of power and control manifest in the built environment.

With analysis of the built environment as the point of departure for each question we ask, we will engage critically with how power dynamics shape our interactions with public space, both locally and globally. Research and material from the Global South in particular will expand the pool of perspectives we draw from.

We will embark on several excursions across Berlin, to engage firsthand with the sites and structures that embody the themes at hand. Our discussions will interrogate the ways in which architecture can both conceal and reveal particular memories, and how omission can function as an instrument of exclusion.

Our aim is to uncover the design and workings of geographies of exclusion that manifest in ongoing concerns such as the militarization of public space. Hopefully, musings on how this knowledge can enrich our practice will provide rich grounds for rehearsals of infiltration, refusal, re-making and fabulation.

### Selected Literature

- Asgedom, Araya. 2000. *White Papers, Black Marks : Architecture, Race, Culture*. Edited by Lesley Naa Norle Lokko. London: Athlone.
- Coaffee, Jon. "Rings of Steel, Rings of Concrete and Rings of Confidence: Designing out Terrorism in Central London pre and post September 11th," *International Journal of Urban and Regional Research*, Wiley Blackwell, vol. 28(1), pages 201-211, March (2004).
- Cole, Teju. *Open City : a Novel*. New York :Random House Trade Paperbacks, 2012.
- Davis, Mike Lee. "Fortress Los Angeles: The Militarization of Urban Space." (2017).
- El-Tayeb, Fatima. "The Universal Museum: How the New Germany Built its Future on Colonial Amnesia." *Nka: Journal of Contemporary African Art* 46 (2020): 72-82.
- Gerhardt, Christina. "Transnational Germany: Hito Steyerl's Film *Die Leere Mitte* and Two Hundred Years of Border Crossings."
- Hartman, Saidiya. "Venus in Two Acts." *Small Axe* 12, no. 2 (2008): 1-14.
- Newman, Oscar, Rutgers University Center for Urban Policy Research, and United States Department of Housing and Urban Development Office of Policy Development and Research. 1996. *Creating Defensible Space*. Washington, D.C.: U.S. Dept. of Home Affairs
- Wilson, Elizabeth. 1991. *The Sphinx in the City : Urban Life, the Control of Disorder, and Women*. 1st University of California Press ed. Berkeley: University of California Press.
- Xaba, Wanelisa. 2017. "Challenging Fanon: A Black Radical Feminist Perspective on Violence and the Fees Must Fall Movement." *Agenda* 31 (3–4): 96–104. doi:10.1080/10130950.2017.1392786.



## PRAXIS (6 ECTS)

### VIRON EROL VERT

#### 9 Block Sessions (for each day)

**Dates: Thursdays/ Fridays, 14:30 – 17:30**

**First meeting: Friday 24 October, 14:30 - 17:30**

#### *Clothing as Space/Space as Clothing*

The following winter semester 2024/25 and the subsequent summer semester 2025, we want to take a closer look at the historical and historical development of clothing and in particular the interaction of clothing and space in the broadest sense from different perspectives as part of the concept *“Clothing as Space/Space as Clothing”*.

The research and discussion from the first seminar will be used to create a collective piece in the second seminar. This process-oriented work, which can be understood as a hybrid between clothing/object/sculpture/space, aims to analyze and reveal the individual perspectives of the seminar participants on the relationship between space and clothing from both a historical and contemporary perspective. This is a collaborative, installative and performative presentation, in which various dimensions and senses of the thematic complex (visual/audio/smell/movement) are discussed. Since the earliest beginnings of human history, clothing has been one of the first objects, cultural goods and items made by humans. In addition to protection from the weather, during hunting and against attacks from animals or insects, clothing acts as a “second skin” for humans, not only as a protective covering, but also as a means of communication that positions the wearer in a field of tension between these aspects and has an effect both internally and externally. The reasons why people dress can be summarized in three theories: the protection theory (clothing as protection against the environment and dangers), the shame theory (clothing for moral or religious reasons) and the adornment theory (the desire to stand out and attract admiration). Today, it is assumed that these motives are closely related and cannot

be considered in isolation. If clothing only served to keep us warm, humans would have reached the end of the evolutionary line.

But clothing fulfills other functions as well: it covers, protects and serves as an expression of individuality. Not only that clothing covers, but also how this is done is crucial. The first known humans to wear clothes were Neanderthals, an extinct species of archaic humans. Findings at the Paleolithic site of Schöningen in Germany, including markings on bear bones, suggest that hominids, possibly Homo Heidelbergensis, were already using bear pelts to protect themselves from the cold some 300,000 years ago.

A crucial step was the development of specialized stone tools that could be used to process furs for use as clothing or leather. Originally, furs may have served as a primitive form of sun protection before being developed into tents and later into clothing. The invention of sewing significantly increased the effectiveness of clothing, as it could now be closed and better adapted to the human body. A technical masterpiece in this context is the sewing needle. The first bone needles date from the early Upper Paleolithic (40,000 to 31,000 BC) and were made of ivory, antler or bone. The oldest needles had a split end into which threads made of animal gut or sinew were jammed. From the Solutrén (22,000 to 18,000 BC) onwards, needles with an eye were made, which are considered to be real sewing needles.

Clothing has secured human survival since the earliest times and has significantly influenced human evolution and social development. It has enabled humans not only to withstand external influences but also to define themselves as individuals and as part of a society. In addition to its practical function, clothing has always reflected status, communication and socio-cultural aspects, which in turn influenced aesthetic forms of expression. The Tarkhan Dress, named after the Tarkhan Cemetery south of Cairo, where it was excavated in 1913, is considered one of the oldest surviving garments.

It is a 5,000-year-old linen dress that has been confirmed as the oldest woven garment in the world. Even in the early civilizations and ancient times, clothing followed fashion trends. Mesopotamian terracottas, especially depictions of clothed women, were mass-produced and show the fashion of the time. These terracottas are therefore often regarded as a kind of “fashion encyclopedia” of the respective era.

In the seminar series entitled *“Clothing as Space/Space as Clothing”*, we will conduct various workshops with the KHB's fashion historian in order to intensively examine the



different histories of costumes and clothing as well as their socio-political and cultural developments and circumstances.

Joint excursions to the Lipperheide Costume Library on Leipziger Platz, one of the most important costume libraries in the world, as well as visits to the Ethnological Museum in Berlin and the Max Planck Institute for Evolutionary Anthropology in Leipzig are planned.

During this period of reflection, each seminar participant selects a historical and a contemporary example of clothing culture and presents it to the others. The choice of examples is open, but the focus can be on global, diverse developments in clothing, costumes and fashion – from historical roots to current youth cultures. These shared examples are intended to serve as inspiration for the next steps in the seminar and to define the framework conditions for the individual positions. On the basis of the presentations and analyses, each participant will develop their own work at the end of the two seminars. This process includes all steps from research and reflection to experimentation and material discovery, to production in the KHB workshops, and culminates in a joint presentation.

Main Sources: Will follow asap....

## **MASTERS COLLOQUIUM**

### **WITH BONAVENTURE NDIKUNG AND SUPERVISORS**

Thesis Group Meetings:

Wednesday 18th December 2024: 14:00 – 17:00

Wednesday 15th January 2024: 14:00 – 17:00

Wednesday 5th February 2025: 14:00 - 17:00

### **WITH PAULINE DOUTRELUINGNE AND SUPERVISORS**

Thesis Group Meetings:

Wednesday 23rd October 2024: 10:00 - 13:00

Wednesday 20th November 2024: 10:00 - 13:00

Wednesday 4th December 2024: 10:00 - 13:00

Wednesday 22nd January 2025: 10:00 - 13:00

## **COLLECTIVE 2 - DAY TRIP**

**To Villa in Sauen -TBD**

**Considering the following days:**

**23/24th of November 2024**

**Or 13/14th of December 2024**

## **COMMUNICATION PLATFORM**

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