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|--|-------------------|---|-----------|-----------------|----------------------|---------|
| Bachelor | Foundation | Yes | 2 | Yes | 4 | |
| Degree Programme | Department | Module Area: Anti-discrimination in Theory & Practice | Mandatory | Semester | across Departments | Credits |
| Prerequisites | | | | | | |
| Why am I really here? Navigating the Politics of 'Representation' in Art and Design | | | | | | |
| Module : Unit | | | | | | |
| Strategies of Resistance and Empowerment: What is 'Transformative Art'? (Basic Course) | | | | | | |
| Content | | | | | | |
| <p>Explore the concept of transformation in art through various mediums incl:</p> <ul style="list-style-type: none"> • Music videos • Contemporary dance • Food/ Community projects <p>Focus on artists often excluded from the traditional art historical canon Combine theoretical discourse with practical artistic reflection Include discussions on current artists in Berlin Encourage sharing of personal experiences with transformative art</p> | | | | | | |
| Qualification Goals | | | | | | |
| <p>Broaden art history horizons by examining the societal and individual impact of transformative art in real-time contexts, especially in Berlin and Europe</p> <p>Students are able to:</p> <ul style="list-style-type: none"> • Define and understand transformative art • Examine its relation to power dynamics • Apply concepts to their own creative practices • Practice collaborative project work | | | | | | |
| Form of Examination | | | | | | |
| <p>active participation in the course discourse Presentation of students own examples of 'transformative art' Final piece for collaborative zine</p> | | | | | | |
| | | | | workload | Presence Time | |
| | | | | 120 | 60 | |
| Facilitator Teacher | | | | | | |
| The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have knowledge/ experience in creative fields. BIPOC facilitators should be prioritised. | | | | | | |
| Rhythm Alternatives | | | | | | |
| 2nd semester, usually summer term | | | | | | |

Module : Unit

Strategies of Resistance and Empowerment: What is 'Transformative Art'?

Methodology

Power dynamics are considered with nuance and sensitivity, including the perspectives of class individuals.

Theoretical discourse and discussion with a critical approach to knowledge production.

Shared agency in the direction of the course: students have a say in the content

Artistic examples include non-canonical forms of creativity including popular music, communal food sharing practices, local dance activist practices.

Activities:

- Discussion and exchange
- Possible online course utilizing access features
- Watching, reading, and listening to secondary source material
- Creating artistic responses
- Student presentations on their own inspirations
- Gathering participant feedback

Examples

Sharing the teachers own teaching methodology and the framework of this class: How does the teacher deal with unequal power dynamics in the class? How is it funded or supported? What is the aim of this class? Share accessibility information of class.

Watch and discuss panel talks that discusses the role of an artist from a variety of activist perspectives

Watch and listen to excerpts of local performances/ protests and discuss relationship to the art world

Formulate a response to our discussions in the form of a recipe/ toolkit for the collaborative zine

Reader / Ressources

Baraka, Amiri. Reilly, Charlie. Conversations with Amiri Baraka. Mississippi: University Press of Mississippi, 1994.

Vaid Menon, Alok, Quill Christie-Peters, and Rania El Mugammar. "Introducing a Practice: Reimagining the Role of Artists | the Conversation Series." Directed by Joshua Vettivelu. YouTube. YouTube, September 17, 2021. https://www.youtube.com/watch?v=kQq_hq5xvmQ&t=603s.