Bachelor	Foundation		Yes	1	Yes		4
Degree Programme	Department	Module Area: Anti-discrimination in Theory & Practice	Mandatory	Semester	across Departments		Credits

Prerequisites

none; This course is for all students, but particularly those who feel they have been or could be tokenised in their careers.

Module : Unit

Why am I really here? Navigating the Politics of 'Representation' in Art and Design (Basic Course)

Content

Politics of 'Representation' particularly for marginalised artists in Art and Design worlds:

By 'representation politics' we want to ask (not only) 'whether' you are represented, but also 'how', 'why' and 'by whom'.

This theoretical seminar will analyse the conditions that foreground 'representation'. We will take into account the power of empathy in 'being seen', but also problematise the outcome 'visibility' can have on our practice.

Incorporation of few guest lecturers, preferrably living locally to enrich the critical discussions with personal and expert perspectives.

Qualification Goals

- Explore the question "Why am I really here?" as faced by marginalized artists and designers and analyze the concept of 'representation politics'
- Learn and explore the function of tokenism in the arts and its role in fulfilling larger political agendas
- Form practical and theoretical strategies to possible problems that are often encountered in art and design career paths (eg. Tokenism, exploitation, cultural/intellectual/class appropriation)

Form of Examination

participation and a submitted paper.

workload	Presence Time
120	**60**

Facilitator | Teacher

The facilitator/ teacher must have prior experience giving anti-discrimination and/ critical whiteness workshops and have some knowledge/ experience in creative fields. BIPoC facilitators should be prioritised.

Rhythm | Alternatives

1st semester, usually winter term; it is required for „Strategies of Resistance And Empowerment: What is 'Transformative Art'?"

Module : Unit

Why am I really here?
Navigating the Politics of 'Representation' in Art and Design

Methodology

Power dynamics are considered with nuance and sensitivity, including the perspectives of class individuals.
The course is based on theoretical discourse and discussion with a critical approach to knowledge production.
Theory includes non-text-based methods like video, podcast, social media, and other non-canonical research methods.

Activities:
  - Discussion and exchange
  - Possible online course utilizing access features
  - Watching, reading, and listening to secondary source material
  - Creating artistic responses
  - 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, tiktok videos, and other material that discusses insitutions and tokenism (see Reader/Ressources).
Research and practice conceptualising Access Documents/ agreements for institutions
Come up with strategies of support and skills to navigate instiutional work contexts

Reader / Ressources

Baur, Anna K., Schröder, Joanna C., with Tyron Ricketts, Hadnet Tesfai, Moshtari Hilal, Lorna Ishema, Ebow, Anahita Sadighi. "A Seat at the Table vs. Build Your Own Table." Heartxwork. SAVVY CONTEMPORARY: THE LABORATORY OF FORM-IDEAS, March 3, 2022. https://heartxwork.com/.

Demir, Nuray, Heidenreich, Nanna. ed. Natalie Bayer, Belinda Kazeem-Kamiński, Nora Sternfeld. "Anrufungen: Widerständig Bleiben." Essay. In Curating as Anti-Racist Practice Art + Design + Architecture:180–99. Band 2 Von Curating : Exhibition Theory & Practice. Helsinki, Finland: Aalto University, 2018.

Liepsch, Elisa, Julian Warner, and Matthias Pees, eds. Allianzen: Kritische Praxis an Weißen Institutionen. 34. Vol. 34. Postcolonial Studies. Berlin: transcript Verlag, 2018.

Roig, Emilia. "In den Medien." Essay. In Why We Matter Das Ende Der Unterdrückung, 139–50. Berlin: Aufbau digital, 2021.