

HI255 Research-Creation:
Developping Artistic Approaches to post-1990 Truth and
Reconciliation Commissions in immigration societies in Germany, in
South Africa, and in Colombia

Seminar Leader: Marion Detjen

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Course Times: Thu 14:00-17:15, except March 2nd and 16th: 13:00-16:15. A nine hours artistic workshop on the weekend March 25/26 that will be compensated for by skipping some of the class sessions.

Office Hours: Thu 11:00-13:00 and by appointment

Course Description

This cross-campus class, taught in collaboration with Universidad de los Andes (Bogotá, Colombia) and University of the Witwatersrand (Johannesburg, South Africa) explores the way research-based art-making generates new kinds of knowledge about movement, migration and displacement as urgent global challenges. This semester, the „research“ dimension focuses on the question of how, in post-conflict societies after 1990, Truth and Reconciliation Commissions have failed or succeeded, and how they dealt with migration and racism in a globalized world, while they themselves were still attached to the nation state principle.

The class at BCB will work specifically on the German truth commissions in the 1990s, set up by the German parliament to inquire the consequences of the GDR dictatorship that had just been overthrown, while there were waves of racist attacks across the country. In the shared sessions with the Bogotá and the Johannesburg groups we will learn about Colombian and South-African experiences with Truth and Reconciliation Commissions, listen to lectures and artist talks, and discuss individual student projects with a global perspective.

In the “creation” part of the course, a team of young artists and BCB alums (Lena Kocutar, Victoria Martínez, Dachil Sado, and Tamar Maare) will, during a weekend long workshop in March and in individual sessions, help students translate their research projects into artistic projects, in a medium of their choice. Projects from all three campuses will be presented in public exhibitions in Berlin, Bogotá and Johannesburg, and on the Research Creation website. The art production will be supervised, and the exhibition will be curated by BCB Dorothea von Hantelmann.

Requirements

Students are expected to:

- Turn off phones during the entire class and workshop time
- Be prepared to present assignments/presentations without reminder
- Engage in critiques and discussions

Academic Integrity

Bard College Berlin maintains the highest standards of academic integrity and expects students to adhere to these standards at all times. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

Attendance

Attendance at ALL classes is expected. More than two absences (that is absences from two sessions of 90 minutes) in a semester can significantly affect the participation grade for the course. Please inform us about any potential absence in advance. Please consult the Student Handbook for regulations governing periods of illness or leaves of absence. Tardiness after ten minutes might be considered an absence.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences. The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

Assignments, Assessment, and Grade Breakdown

The experimental character of the class, combining historical research, theoretical readings and artistic work in a cross-campus connected learning environment, requires active participation and a special commitment at the end of the term for setting up a final exhibition project.

Active **participation** in class discussions and communication with students and professors will make up 30% of your grade: 15% first half of the semester / 15% second half of the semester.

There will be a few reading assignments over the first half of the semester. The texts will be uploaded on Brightspace, the learning platform of the cross-campus class. You will be asked to prepare a short oral and written presentation of a case study, to share with our partner classes during the second cross-campus session on March 16. This **presentation** will make 20% of your grade.

For your Midterm you will write a 1500 words **research paper** on a topic of your choice that you then want to develop into your final artistic project. This paper also makes 20% of your grade.

Your main contribution will be the **final artistic project**, accompanied by a brief exhibition text (ca. 100 words). Your work will be presented both in physical exhibitions and on a Website, and it is your responsibility to provide all the materials in a suitable form in time. The exhibition in Berlin will be around May 12/13/14. The final project will be 40% of your grade.

Deadlines:

- Written and oral presentation (ca. 500 words): March 8
- Project proposal (at least one image and a text of ca. 300 words): March 22
- Artistic project and exhibition text (ca. 100 words): May 4
- Submission of complete materials of the project for the website: May 15

Grade Breakdown:

- Class participation (includes attendance, maintenance of all common and private spaces used for production / rehearsal, communication with Professor and other students): 30%
- Presentation: 20%
- Midterm Research Paper: 20%
- Final Project, including the exhibition text and the presentation in the exhibition and on the website: 40%

Policy on Late Submission of Artworks / Presentations

Assignments (artworks, essays, performances, oral presentations) that are up to 24 hours late will be downgraded one full grade (Example: B+ becomes C+). The Professor is not obliged to accept assignments that are more than 24 hours late. Where a Professor agrees to accept a late assignment, it must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss assignments and feedback during instructors' office hours.

Schedule

Week 1: Feb 2, 14:00-17:15: Introduction

Required Reading:

- Michel-Rolph Trouillot (1995): Silencing the Past. Power and the Production of History, chapter 1: The Power in the Story.

Example of artistic research: the documenta 15 works of the Haitian collective Atis Rezistans

Week 2: Feb 9, 14:00-17:15: The German Parliament's Truth Commissions in the 1990s

Required Readings:

- Pricilla B. Hayner (2010): Unspeakable truths. Transitional justice and the challenge of truth commissions, pp. 52-54 (on Germany).
- A. James McAdams (2001): Judging the Past in Unified Germany, pp. 88-92, 116-124.
- Primary Source 1: Debate of the German Bundestag on May 20, 1992, on the resolution recommendation and the report of the Enquete Commission "Coming to Terms with the History and Consequences of the SED Dictatorship", Enquete Online. Die Enquete Kommissionen zur Aufarbeitung der SED-Diktatur, https://enquete-online.de/recherche/detail/?show=wp12b1_0183, pp. 158-177.
- Primary Source 2: Human Rights Watch Report "'Foreigners Out'. Xenophobia and Right-wing Violence in Germany", New York, October 1992, <https://www.hrw.org/legacy/reports/pdfs/g/germany/germany92o.pdf>.

Example of artistic research 2: Anri Sala's film "Intervista (Finding the Words)":
<https://criticalcommons.org/Members/andydancer/clips/intervista-1999/view>

16.15-17.15: Factory Introduction and AV-Introduction

Week 3: Feb 16, 14:00-17:15: The BDS-Resolution of the German Parliament 2019 and its consequences

Required readings:

- Primary Source: German Bundestag, "Resolution by the CDU, CSU, SPD, FDP, Alliance 90 and Green Parliamentary Groups to resist the BDS movement with a determination to fight antisemitism", May 2019.
- Michael Rothberg (2022): Lived multidirectionality: "Historikerstreit 2.0" and the politics of Holocaust memory, *Memory Studies* Vol. 15(6) 1316–1329, DOI: 10.1177/17506980221133511.
- Ana Teixeira Pinto (2022): This is why we can't have nice things!,
https://www.journalofvisualculture.org/this-is-why-we-cant-have-nice-things/?fbclid=IwAR2ftszzNwZ0xYxQOtkwLJFKPkq1jeJZlVlcqJ_EZioagtBBfrjEW5Dh84.

Example of artistic research: Wafa Mustafa: "Travels", 2017, <https://www.research-creation.org/wafa-mustafa>.

To Do: Bring an image, a story, a song, an object that could become a starting point for a (research) project.

Week 4: Feb 23: no class; work on individual projects

Required reading:

- Michel-Rolph Trouillot (1995): *Silencing the Past. Power and the Production of History*, chapter 1: The Power in the Story, chapter 5: The Presence in the Past

Week 5: March 2, 13:00- 16.15: Joint online cross-campus class with Uniandes and Wits

Presentation on the Commission for the Clarification of Truth, Coexistence and Non-Repetition (CEV) of Colombia and the Columbian peace process, by our partner class in Bogotá.

Required readings:

- one reading still to be provided by Uniandes
- Rojas Andrade, Gabriel Arturo; Dietmair, Carla: *Transitional Justice in Colombia Under Attack: An Interview with GABRIEL ROJAS*, *VerfBlog*, 2019/2/06,
<https://verfassungsblog.de/transitional-justice-in-colombia-under-attack-an-interview-with-gabriel-rojas/>, DOI: [10.17176/20190211-213606-0](https://doi.org/10.17176/20190211-213606-0).

Week 6: March 9, 14:00- 17.15: Preparation of our cross-campus presentation

Required readings:

Recap Trouillot's "Silencing the Past", the Parliament's Debate 1992, and the Parliament's Resolution 2019.

Presentation and Discussion of your project proposals

Week 7: March 16, 13:00- 16.15: Joint online cross-campus class with Uniandes and Wits

Our class' presentation on German memory politics and individual projects

Week 8: March 23, 14:00 – 17.15: Excursion to Kunstraum Kreuzberg

Visit to exhibition "Omə" in Kunstraum Kreuzberg/Bethanien, Mariannenplatz 2, and conversation with Annette Maechtel about provisional art spaces in Berlin in the 1990s

Weekend March 25 and 26, both 11:00 – 17:00: Artist Workshop at the Factory

Development of your individual projects together with Lena Kocutar, Tamar Maare, Victoria Martínez, and Dachil Sado

Week 9: March 30, 14:00 – 17.15: Joint online cross-campus class with Uniandes and Wits

Required readings:

still to be determined by the Wits class

Presentation on the South-African Truth and Reconciliation Commission and its consequences/afterlife by our partner class in Johannesburg

SPRING BREAK

Week 10: April 13: No class

Continue working on your projects; individual meetings

Week 11: April 20, 14:00 - 17.15

Presentation of your progress with the projects; working on the exhibition texts

Week 12: April 27: No class

Finalize your projects; individual meetings

Week 13: May 4, 14:00 – 17.15: Joint online cross-campus class with Uniandes and Wits

14:00-15.30 joint online class: cross-campus discussion of the exhibition concepts at Berlin, Bogotá, and Johannesburg

15.45-17.15: final edits and feedback on final projects and exhibition texts

Week 14: May 12 or 13: Exhibition (install and de-install)

Facility Guidelines:

The Factory Policy Agreement

- 1) "The Factory" at BCB (Eichenstrasse 43) has space and facilities available to BCB students with an academic purpose for using the building. Mandatory in-class orientations are required to retain chip access to the Factory. Chip access to The Factory is from 7am to 10pm everyday during the semester. At 10pm students will be asked to leave the building by BCB security personnel.
- 2) Students agree to only use the common spaces that are available for their needs, and must respect private spaces that are off-limits. For requesting to reserve the dance / theater space and / or Seminar Room 6, please fill out the online [Factory Reservation Form](#). The Factory Staff will get back to you within two weekdays. (Monday - Friday).
- 3) No smoking is allowed anywhere inside the building. There are to be no projects using open flames (such as candles, torches, lanterns, fireworks, etc.) inside any part of the building.
- 4) Fire exits and lanes must be kept clear of any obstructions.
- 5) Spray painting and handling of any hazardous (chemical or combustible) material is not allowed inside the building. Contact the Studio Arts Manager concerning working with these materials. All work surfaces (indoor and outdoor) must be properly protected with a drop cloth or a packing paper provided by the workshop.
- 6) No sandals, flip-flops, or bare feet will be allowed inside the workshop and studio 6.
- 7) Students must make sure all lights are turned off and doors are closed when leaving the building. No windows or doors are to be left opened or cracked. All electrical items must be unplugged when not in use.
- 8) If BCB workshop tools must be borrowed for a purpose outside of the building, please contact The Studio Arts Manager (by appointment).
- 9) There are to be no architectural changes to studios or any areas inside or outside of the building without first speaking with the Studio Arts Manager.
- 10) During completion week, any space used by a student must be returned empty with clean walls and floors. All garbage must be bagged (or boxed) and properly disposed of. Final grades may be penalized and / or fines imposed if items are left (or renovations unfinished) by the inspection deadline.
- 11) Contact Studio Arts Manager directly with any questions: i.park@berlin.bard.edu

AV Facilities – Platanenstrasse 98 (downstairs)

- 1) BCB's AV (Audio / Visual) facilities provide a limited quantity of AV equipment to support Admin, Faculty as well as those students enrolled in arts classes that require specific items. AV facilities do not include any black and white or color printing services for students.
- 2) The opening times may change every semester to adapt to specific course times and social distancing conditions. Borrowing equipment is currently implemented by scheduling an advance appointment through this link: <https://janinaschabig.youcanbook.me/>
AV facilities are ONLY available during days when classes are held (closed during official BCB holidays).

- 3) All items checked out are due back during AV hours the following day, unless other arrangements have been made in advance directly with AV Staff.
- 4) Items to be reserved on a specific date should be requested at least one week in advance. Without reservation, availability is limited to a first-come, first-serve basis.
- 5) The AV Staff may exclude students from borrowing items at any time, if the student:
 - failed to return items in time
 - failed to return items in person (pick up and/ or return by friends is not allowed)
 - returned items with missing pieces
 - returned items damaged or in poor shape
- 6) AV equipment will be given out only to those students responsible in organizing, picking up as well as returning their items IN PERSON. No exceptions.
- 7) All items returned late, regardless of patron's position at BCB, will be subject to a 1 Euro fine, per day.
- 8) Any item returned without accessories (such as cables, SD card, batteries, tripod head, lens cap, etc) will be subject to a 1 Euro fine, per day (the same as late returns).
- 9) Any items missing will be subject to patron reimbursement for its value (or under special circumstances, replacement, at the discretion of AV Staff). Any items damaged or malfunctioning are expected to be reported to Staff upon check-in.
- 10) Please use the AV email to inquire about equipment or policy, as well as to reserve (av@berlin.bard.edu). Do not contact AV Staff through their personal emails.
- 11) We strongly suggest personally visiting the facilities to inquire and reserve before borrowing equipment!
- 12) AV equipment is limited at BCB. Whenever possible students are encouraged to use their own devices (computers, cameras) for production purposes.
- 13) Contact AV Staff directly with any questions: av@berlin.bard.edu

Photo Darkroom Facilities – Platanenstrasse 98 (downstairs) Computer Pool and Media Lab – Kuckhoffstrasse 24 (first floor)

** Guidelines to be offered during orientations.