

# FA294 Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival

**Seminar Leader:** Angela Anderson

**Email:** [a.anderson@berlin.bard.edu](mailto:a.anderson@berlin.bard.edu)

**Office Hours:** After class on Thursdays by appointment (before class on request and upon availability).

Please make an appointment via email at least 48hrs in advance of the desired meeting time.

**Classroom:** K24 SR11

## **Course Description**

### **Queering the Capitalocene: (Eco-)feminist film and video art for earthly survival**

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with ... It matters what stories make worlds, what worlds make stories.” - Donna Haraway, from *Staying With The Trouble: Making Kin in the Chthulucene*

In the face of the multiple human-induced social and ecological crises unfolding across the globe, who is telling what story? How is the story being told, and to whom? These critical questions will frame and guide this theory and practice-based course which will engage with historical and contemporary positions in queer (eco)feminist moving image production in the expanded field between art and cinema. Starting from the assumption that there is an intimate connection between audiovisual media, the production of subjectivity, and the apprehension of the world, how can creative aesthetic practices foster inter-species & inter-material solidarity? How can they proactively intervene in monological narratives which reproduce destructive patriarchal value systems based on competition, hierarchy and exploitation? Through close readings of texts situated in film and media, gender, decolonial and postcolonial, and indigenous studies, as well as film screenings, artist talks, field trips and exhibition visits, students will be introduced to a wide range of queer (eco)feminist voices and artistic strategies. Through exercises in listening, writing and filming, students will develop their own filmic projects over the course of the semester. While experience in working with audio-visual media is helpful for this course, it is not a requirement.

## Requirements

Students are expected to:

- Turn off phones during class time.
- Bring the necessary technology to class to ensure adequate participation (laptop or tablet in the case of .pdfs that are not printed out, and usb sticks or harddrives for files, for example.)
- Inform the Professor via email at least 2 hours before class if they will be absent.
- Initiate appointments with the Professor or arts staff outside of class time.
- Always allocate extra time for work preparation and clean-up for independent production.
- Respond to emails from their professors in a timely manner.
- Inform their professors at the beginning of the semester if photos of student's identity, artwork, works in progress are NOT to be taken and / or used for Bard College Berlin.
- Remove all artworks, art materials, and / or any personal belongings before the end of the semester. Failure to remove works or return spaces clean and empty may result in final grade penalization. Donating unrequested artworks and / or art materials is not permitted and will still be considered student property, expected to be removed by your inspection deadline. Please contact Studio Arts Manager Joon Park for more information: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

### **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.

### **Accessibility**

Bard College Berlin is committed to inclusion and providing equal access to all students; we uphold and maintain all aspects of Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, and Section 3 of the German Disability Equality Act of April 27, 2002 (Federal Law Gazette I p. 1468). If you have a disability, or think you may have a disability, please contact the Disability Accommodation Coordinator, Atticus Kleen, ([accommodations@berlin.bard.edu](mailto:accommodations@berlin.bard.edu)) to request an official accommodation.

Requests for longer-term accommodations should be made as early as possible to ensure adequate time for coordination and planning. Please note that accommodations are not retroactive and may require advance notice to implement.

If you have already been approved for accommodations with the Disability Accommodation Coordinator, please arrange to meet with me outside of class so that we can develop an implementation plan.

Students may face extenuating circumstances related to various personal or external factors, which impact their academic performance. While these circumstances often do not fall within the legal framework of Disability Accommodations, Bard College Berlin is committed to

supporting students experiencing such circumstances. A student needing a short extension or a replacement assignment because of an extenuating circumstance is encouraged to make arrangements directly with instructors if possible. If further support is needed, please visit the [Bard College Berlin Accessibility page](#). Questions about this process can be directed to James Harker (j.harker@berlin.bard.edu) or Maria Anderson-Long (m.andersonlong@berlin.bard.edu).

### **Attendance**

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation.

Please note: **All absences, or the need to take part online, due to illness or other emergency circumstances**, must be communicated **via email** to the Professor **at least two hours** before the beginning of the missed class meeting.

Please allocate enough travel time to arrive at agreed meeting points for excursions in advance. If you are going to arrive late, please communicate this via email or message to the Professor as soon as possible before the start of the class or agreed meeting time. Arrival to class or to an agreed meeting point **more than 15min** after the start of the class or agreed meeting time **will be considered an absence**.

**Please note that there are three class meetings which end later than 17:15:**

Thurs, Sep 12: 14:00 – 19:30

Thurs, Oct 17: 14:00 – 18:15 (tbc)

Thurs, Oct. 12: 14:00 – 18:00

**There is no class on Thursday, Oct 3.** This is a federal holiday – the day of German Reunification.

**There is no class on Thursday, Nov 14.** This day is reserved for working on your final project.

**There is an excursion planned for Saturday, Sep. 21 from 12:00 – 18:00.** This excursion includes a walking tour in a forest which will last around 4 hours. If this poses a problem because of health and/or mobility reasons, this should be communicated to the Professor the latest by our class meeting on Thursday, Sep. 12, so alternatives can be considered.

Bard College Berlin may 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.

### **Assessment**

“Queering the Capitalocene: (Eco-)feminist Film and Video Art for Earthly Survival” is a course that combines the close reading of theoretical texts with close readings of films and video art, and practical

exercises in video production. Students are expected to have read the assigned texts **before** class and **come prepared** with notes according to that week's reading assignment.

The in-class discussion of the assigned texts, as well as of the films/videos/artwork, is a critical part of the course, and students are expected to actively participate in and contribute to the discussions.

Besides a short filming assignment in the beginning of the semester, there are two major assignments – the midterm assignment and final assignment – which involve writing texts & creating short video works. Students must submit project proposals for each of these assignments in advance. Students should be sure to plan ahead and reserve any video/audio equipment necessary to complete these assignments in time. In the case of technical problems or questions, students are encouraged to email the Professor in a timely fashion or make an appointment during office hours. Technical questions can also be addressed at the beginning of each class session.

Submitting project proposals for both the midterm and final assignments is required. In-class screenings of both finished video works and the rough cut of the final project are also required. Students can choose to work in groups on their video piece for the final project, but every student must submit a written essay independently.

Students will be assessed on all aspects of their participation in class. This includes their preparedness for and participation in discussions of the reading assignments, the timely completion of written and production assignments, the quality of their research, their ability to work independently and responsibly, as well as their willingness and capability of working within the group.

Students will also be assessed on their ability to incorporate feedback into their video projects, as well their ability to give feedback on other students' projects.

All assignments should be submitted via google classroom, including video works.

### Key Assignments

- 1) **MIDTERM project proposal (ca. 150 words)** describing the research topic and idea for the midterm video project is **due by 14:00 on Thursday, Sep. 26**, uploaded to google classroom. See description of midterm project below.
- 2) **Deep filming assignment:** Drawing on the techniques used in the deep listening exercises on Thurs, Sep 19, choose an other-than-human entity (of non-human origin) & film it for at least two minutes. Repeat this exercise at least 3 times. While filming, think about the framing and camera movement and how it affects your perception of what it is your filming. Think also about the sound – what are you hearing? What does it tell us about the surrounding environment?

Choose one of your two-minute clips and **create two different sound tracks for it** using sound you record (no music unless it's your own). Be prepared to share these two clips and your experience of filming **during class Thurs, Oct. 10**. Upload this clip to google classroom **before 14:00 on Thurs, Oct 10**.

- 3) **MIDTERM project:** This is a **two-part project** consisting of a **written component** and a **video work**.

**Written component:** Choose one incident of environmental contamination/industrial disaster and write about it (**between 1 & 2 pages - min. 300 - max. 500 words**) from the perspective of a non-human entity. Your writing should be based on research on both the incident of contamination/disaster, as well as on the entity you choose to embody. Please include your bibliography of sources with the written work. **The written part of the midterm assignment is due as a .doc or .docx file, uploaded to google classroom by Midnight on Sunday, Oct 13th.**

**Video component:** Create a two-minute video work based on this story (the form is up to you to decide). **The video is due by midnight on Wed, Oct. 16th uploaded to google classroom.** Prepare a short (**max. 5 min**) introduction of the video itself to present to the class during the **in-class screening on Thurs, Oct 17<sup>th</sup>**, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing.

- 4) **FINAL Project proposals** (ca. 200-250 words) are **due via google classroom before 14:00 on Thurs, Nov 7<sup>rd</sup>**. This proposal should include the working title, all authors (in case you choose to work in a group), and a description of the content and the form of the video work. See description of final project assignment below. Students should be prepared to give a **brief (max, 5 min) presentation** of their project proposals **during class on Nov. 7.**
- 5) **Rough-cut FINAL project presentations:** Have your rough cut uploaded to google classroom **by Thursday, Nov 21 @ 14:00**. Please prepare a brief introduction, and think about specific feedback you would like to have from the group.

- 6) **FINAL Project:** This is a **two-part project** consisting of a **written component** and a **video work**.

**Video component:** Taking into consideration the texts and subjects addressed in this class, create your own (eco-)feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is welcomed, but must be indicated in your project proposal. Video works should be at least **3min long, but should not exceed 10min in length**. The final video should include the title and credits. **Your final video project is due by Wed, Dec 11 @ midnight**, uploaded to google classroom.

Also submit a **2-3 sentence description** of your final film project, as well as the **title, director's name(s), running time, and any important credits (sound, light, etc)** to google classroom by **14:00 on Thurs, Dec 12.**

**Written component:** Write an academic essay (**between 2 & 3 pages - min. 500 - max. 750 words**) related to the content and form of your video project. This essay should include theoretical discussion of the subject matter of your video work and cite at least two of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project. **The written component is due by midnight on Sat, Dec 14, uploaded to google classroom.**

### **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. Students who are experiencing extenuating circumstances which will result in the student submitting the work late must communicate these circumstances to the professor at least 24hrs before the deadline. Where a professor agrees to accept a late assignment, it should be submitted by the new deadline agreed upon by both parties. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students may make an appointment to discuss assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.

### **Grade Breakdown**

#### **Midterm grades (Sep-Oct)**

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of assignments on time, communication with Professor and other students): 50%

Midterm Assignment (including project proposal, video presentation and written essay): 50%

#### **Second term Grades (Nov-Dec)**

Class participation (includes attendance, preparedness for and participation in discussions on texts, submission of rough cuts and other assignments on time, communication with Professor and other students): 50%

Final Assignment (including project proposal and rough cut & final cut presentations, and written essay): 50%

**Final Grades** = 50% Midterm grades & 50% Second term Grades (Nov-Dec)

### **Schedule**

**Meeting 1 - Thurs, Sep. 5 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Another world is possible, and how a queer ecofeminism can help us get there*

**14:00 - 15:00:** Introduction to class, student introductions & sharing of personal statements

**15:00 - 15:15:** Break

**15:15 - 17:15:** Discussion of “Toward a Queer Ecofeminism” by Greta Gaard and screening and discussion of the film *Sudesh* by the Yugantar Collective (30min)

**Text(s) to read for this class:**

Greta Gaard: “Toward a Queer Ecofeminism” (p.114 - 122)

**Writing Assignment:** Prepare a short statement on your personal interest in taking the class, what your relationship is to the subject matter, and what you hope to get out of it.

**Reading Response Assignment:** After reading the “Toward a Queer Ecofeminism” text, has your understanding of what queer ecofeminism is changed? Has the text made you think about connections you haven't thought about before? Has it opened up new questions for you? With these questions in mind, highlight the passages in the text which particularly stand out for you in this regard. Please be ready to share your question(s) or comment(s), and chosen passages with the class during our discussion.

**Recommended reading;**

Asmae Ourkiya: Queering Ecofeminism: Towards an Anti-Far-Right Environmentalism  
<https://niche-canada.org/2020/06/23/queering-ecofeminism-towards-an-anti-far-right-environmentalism/>

\*\*\*\*\*

**Recommended Lecture:** Tuesday, September 10, 2024, 6:00 pm  
**Location:** W15 Café, Bard College Berlin

**Making the Petromasculine Dance: Why We Need an Intersectional Perspective on Sustainability Transition**

Cara Daggett, Associate Professor, Department of Political Science, Virginia Tech, Blacksburg, Virginia  
Kerstin Meißner, Substitute Professor of General Educational Science, University of Bayreuth.  
Moderated by Berit Ebert, Bard College Berlin.

In collaboration with the Forschungsinstitut für Nachhaltigkeit (Research Institute for Sustainability),  
Helmholtz-Zentrum Potsdam

\*\*\*\*\*

**Meeting 2 - Thurs, Sep. 12, 14:00 – 19:30 @ K24 SR11 (Kuckhoffstraße 24)**

*Queer Ecologies in the Capitalocene - what's that?*

14:00 - 15:30 Discussion of Moore and Seymour texts

15:30 - 15:45: Break

15:45 - 17:15: A/V intro and basics of camera settings for video

17:15 - 17:30 Break

17:30 - 19:30: Screening of "Born in Flames" by Lizzie Borden (80min) & discussion

**Text(s) to read for this class:**

**Nicole Seymour** - *Strange Natures: Futurity, Empathy, and the Queer Ecological Imagination*:  
Preface (p. vii -viii) & "Locating Queer Ecologies" (p. 1-21)

**Jason W. Moore** - *Capitalism in the Web of Life*: Chap. 7 "Anthropocene or Capitalocene: On the Nature and Origins of Our Ecological Crisis" (p. 218 - 222 & 231 - 237)

**Reading Response Assignment:**

In their texts, both Moore and Seymour discuss "nature" as a concept which has been utilized in various historical contexts to different ends. Write 3-4 sentences on each author's discussion of nature in their writing and be ready to share this with the class in our discussion.

**Recommended Reading:** Jason W. Moore: *Who is responsible for the climate crisis?*

<https://8c1958.a2cdn1.secureserver.net/wp-content/uploads/2019/07/Moore-The-Capitalocene-and-Planetary-Justice-2019-Maize.pdf>

**Meeting 3 – Thurs, Sep. 19, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Deep Listening*

14:00 - 15:30 Deep Listening workshop

15:30 - 15:45: Break

15:45 - 17:15: Reflection on listening exercises and Discussion of Oliveros text.  
Preparation for excursion to Grünheide Forest / Tesla Factory

**Text(s) to read for this class:**

**Pauline Oliveros**: "Quantum Listening - From Practice to Theory" (p. 1-19)

**Reading Response Assignment:**

After reading Pauline Oliveros writing on deep and quantum listening practices, can you recall a moment in your life where you were engaged in deep or quantum listening? Write a few sentences describing this situation. If not, how does reading about these practices change your relation to listening/hearing? Write a few sentences about this to share with the class.

**Homework - Deep filming/ Deep Listening assignment:** Drawing on the techniques used in the deep listening exercise, choose a non-human (and non-human made) entity & film it for at least two minutes. While doing this, think about the framing and camera movement and how it affects your perception of what it is your filming. Using your two-minute clip, create two different sound tracks for it using sound you record (no music unless it's your own). Be prepared to share both 2min clips on **Thurs, Oct. 10.**



\*\*\*\*\*  
Midterm project proposal (ca. 150 words) due in google classroom, by 14:00 on Thursday, Sep. 26.  
.....

**Meeting 4 – Sat, Sep. 21, 12:00 – 18:00 - Excursion to Grünheide Forest - Tesla Factory**

*Tesla Excursion*

We will meet at Alexanderplatz Bahnhof @ 12:00 and take the RE1 from Track 1 at 12:06 together to Fangschleuse Station, arriving @ 12:35. At Fangschleuse Station we will meet with members of the Citizens Initiative Grünheide who will take us on a walking tour of the forest which is under threat of being cut down next to the recently constructed Tesla factory in Grünheide and tell us about the environmental issues surrounding deforestation and water use in relation to the construction and operation of the factory. This excursion will function as an exercise in collective filmmaking.

We will take the RE1 back at 17:23, which arrives back at Alexanderplatz at 17:53.  
Please bring your student ID/semester ticket with you.

**Resources for preparation:**

<https://www.reuters.com/technology/tesla-faces-day-reckoning-water-supply-planned-german-plant-2022-02-23/>

<https://www.cleanenergywire.org/news/residents-reject-expansion-german-tesla-factory-non-binding-referendum>

<https://www.cleanenergywire.org/news/protest-camp-teslas-berlin-factory-draws-hundreds-activists-critical-expansion-plans>

<https://www.dw.com/en/protesters-attempt-to-storm-teslas-factory-near-berlin/a-69046103>

**In German:**

[https://www.focus.de/panorama/welt/focus-online-reportage-gruenheide-tesla-der-wasserverband-hat-einfach-kein-wasser-mehr-zu-vergeben\\_id\\_184714793.html](https://www.focus.de/panorama/welt/focus-online-reportage-gruenheide-tesla-der-wasserverband-hat-einfach-kein-wasser-mehr-zu-vergeben_id_184714793.html)

<https://www.bi-gruenheide.de>

**To watch:**

<https://www.youtube.com/watch?v=2UVYp8mVYy4>

<https://www.youtube.com/watch?v=ye8zcgxWMDc>

**Meeting 5 - Thurs, Sep 26, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Tesla vs. Hydrofeminism*

14:00 - 15:30 Recap Tesla Excursion. Review of Tesla footage.

15:30 - 15:45: Break

15:45 - 17:15: Sharing of midterm project proposal topics and feedback.  
Discussion of Neimanis' Text.

**Text(s) to read for this class:** Astrida Neimanis: “We Are All Bodies of Water” p. 82-91

**Reading Response Assignment:** How does this text change your perception of, or relationship to water? Highlight the relevant passages and write a few sentences about this to share with the class.

**Thurs, Oct 3 – Federal Holiday - NO CLASS (Tag der Deutschen Einheit - Day of German Unity)**

\*\*\*\*\*  
Deep Filming/Deep Listening clips due in google classroom by 14:00 on Thursday, Oct 10.

**Meeting 6 - Thurs, Oct 10, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Here come the Ecosexuals*

**14:00 - 15:30** Sharing of Deep Filming/Deep Listening clips and discussion.

Discussion of texts by Beth Stephens & Annie Sprinkle, Stacy Alaimo and The Anthropussy.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of “Goodbye Gauley Mountain – An Ecosexual Love Story” by Beth Stephens & Annie Sprinkle: 69 min)

**17:15 – 18:00:** Q & A with the director Beth Stephens

**Text(s) to read for this class:**

**Beth Stephens & Annie Sprinkle:** *Assuming the Ecosexual Position*

“Intro”(p. 1-23), “Nascent Ecosexuals” (p. 89-102)

**Stacy Alaimo:** “Eluding Capture: The Science, Culture and Pleasure of Queer Animals” (p. 51 – 72) in *Queer Ecologies: Sex, Nature, Politics, Desire* (Edited by Catriona Mortimer-Sandilands and Bruce Erickson)

The Anthropussy: an ecolesbian manifesto: p. 1-9

**Reading Response Assignment:** While reading, think about the concept of ecosexuality as introduced by Beth Stephens & Annie Sprinkle, and how their proposal of a way of relating to the other-than-human world centers pleasure and joy. How does Alaimo's text about queer animals challenge conventional attitudes towards animal behaviour, and how can we think ecosexuality and queer nature together? How do you relate to the concept of “ecolesbianism” as put forward in the Anthropussy manifesto?

**Recommended reading:** Bell Hooks: *Appalachian Elegy* (p. 1-76 - includes introduction)

\*\*\*\*\*

**MIDTERM project:** This is a two-part project consisting of a written component and a video work.

**Written component due by Midnight on Sunday, Oct 13<sup>th</sup>,** uploaded to google classroom as a .doc or .docx file: Choose one incident of environmental contamination/industrial disaster and write about it (**between 1 & 2 pages - min. 300 - max. 500 words**) from the perspective of a non-human entity. Your writing should be based on research on both the incident of contamination/disaster, as well as on the entity you choose to embody. Please include your bibliography of sources with the written work. **Be ready to share these texts with the class on Thurs, Oct 17,** before the screening of your video.

**Video component due by midnight on Wed, Oct. 16<sup>th</sup>,** uploaded to google classroom: Create a two-minute video work based on this story (the form is up to you to decide). **Prepare a short (max. 5 min) introduction of the video to present to the class** during the **in-class screening on Thurs, Oct 17<sup>th</sup>,** focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing. This intro will be shared along with your written text.

.....

**Meeting 7 - Thurs, Oct. 17, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Midterm Project Presentations*

14:00 - 15:00 Presentations of mid-term projects & discussion

15:00 - 15:15: Break

15:15 - 16:15: Presentations of mid-term projects & discussion cont'd.

**Writing assignment:** Prepare a short (**max. 5 min**) introduction of the video itself to present to the class, focusing on the choices you made in creating the work - on the level of genre, content, camera work, sound & editing. Please also have your written part of the midterm project with you to be read in class before your short introduction to the video work.

**Thurs, Oct 24 – FALL BREAK / NO CLASS**

**Meeting 8 - Thurs, Oct 31, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Storytelling for Earthly Survival*

14:00 - 15:30 Discussion of Donna Haraway texts.

15:30 - 15:45: Break

15:45 - 17:15: Screening of *Donna Haraway: Storytelling for Earthly Survival* by Fabrizio Terranova (81min)

**Text(s) to read for this class:**

**Donna Haraway:** *Staying With the Trouble - Making Kin in the Chthulucene:*

“Introduction” (p. 1-8); Chap. 2 “Tentacular Thinking” (p. 30-42); Chap. 4, “Making Kin” (p.99-103)

**Reading Response Assignment:** Think about the relationship between deep listening and the concepts developed by Donna Haraway like "tentacular thinking". Formulate a question or comment on this relation to share with the class for discussion.

\*\*\*\*\*

- 1) **FINAL Project proposals (ca. 200-250 words)** are **due via google classroom before 14:00 on Thurs, Nov 7th**. This proposal should include the working title, the names of all authors (in case you choose to work in a group), and a description of the content and the form of the video work. Students should be prepared to give a **brief (max, 5 min) presentation** of their project proposals **during class on Nov. 7**.

\*\*\*\*\*

**Meeting 9 - Thurs, Nov. 7, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Learning from the sea, learning from the forest*

**14:00 - 15:30** Short presentations (5min) of final project proposals & feedback session. Discussion of Alexis Pauline Gumbs text.

**15:30 - 15:45:** Break

**15:45 - 17:15:** Screening of "Aribada" (30min) & Artist talk by Simon(e) Jaikiriuma Paetau

**Text(s) to read for this class:**

**Alexis Pauline Gumbs:** Undrowned: Black Feminist Lessons from Marine Mammals (p. 3-46)

**Reading Response Assignment:** How does Alexis Pauline Gumb's practice of "indentifying with" marine mammals relate to Donna Haraway's notion of tentacular thinking, and Pauline Oliveros' concept and practice of deep listening? Take note of your reactions to the style and content of Gumbs text and think about how the strategy of changing authorial voice, and merging scientific fact with speculative knowledge, could be implemented filmically.

\*\*\*\*\*

**Recommendation - Exhibition Opening:** Wed, Nov. 10 @ 19:00

nGbK am Alex, Karl-Liebknecht-Straße 11/13

1st floor (access via escalator)

10178 Berlin

**Orangerie der Fürsorge**

<https://ngbk.de/en/programm/programm/orangerie-der-fuersorge>

.....

**Thurs Nov. 14 – NO CLASS – use this week to work on rough cuts of final project.** Please have your video file uploaded to google classroom by 14:00 on Thurs, Nov 21.

**Meeting 10 - Thurs, Nov. 21, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Rough-cut preview session*

- 14:00 - 15:30 Rough-cut preview & feedback session.
- 15:30 - 15:45: Break
- 15:45 - 17:15: Rough-cut preview & feedback session cont'd.

**Writing assignment:** Please prepare a brief introduction (5min) to your final project rough cut to share with the class. **Please have your video file uploaded to google classroom by 14:00 on Thurs, Nov 21.**

**Meeting 11 - Thurs, Nov. 28, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Petro-masculinity & the politics of exhaustion*

- 14:00 - 15:30 Discussion of Daggett & Verges texts
- 15:30 - 15:45: Break
- 15:45 - 17:15: Screening of Thirza Cuthand, Bartolina Xixa & Klittclique & discussion

**Text(s) to read for this class:**

- Cara Daggett: "Petro-masculinity: Fossil Fuels and Authoritarian Desire" (p. 26-44)
- Francoise Verges: "Capitocene, Waste, Race and Gender" (p. 1-12)

**Reading Response Assignment:** Take notes on the Daggett & Verges texts, and write 2-3 sentences on the relation between petro-masculinity and the exhaustion of racialized and gendered bodies. Be ready to share your thoughts on this relation in class.

**Meeting 12 - Thurs, Dec 7, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**

*Resources or gifts? Geology as contested ideological territory*

- 14:00 - 15:30 Discussion of Yusoff and Kimmerer texts.
- 15:30 - 15:45: Break
- 15:45 - 17:15: Screening of Infinity Minus Infinity by Otholith Group (52min) and discussion.

**Text(s) to read for this class:**

- Kathryn Yusoff: *A Billion Black Anthropocenes or None* ("Preface" & "Geology, Race & Matter" (p. 8-21)
- Robin Wall Kimmerer: "Returning the Gift" (p. 1-7)

**Reading Response Assignment:** What does Yusoff mean by "White Geology"? What are the crossovers between Yusoff's critique of the "science" of geology and Gumb's critique of the scientific discipline of (marine) biology? How does Kimmerer's interpretation of "resources" offer a corrective to Yusoff's "White Geology"? Answer these questions in a few lines to share with the class.

\*\*\*\*\*

**FINAL video project due (min. 3 min – max. 10 min) by Wed, Dec 11 @ midnight**, uploaded to google classroom. Taking into consideration the texts and subjects addressed in this class, create your own (eco-)feminist video work. You are free to choose the genre and subject matter. Working in a group/groups for the video project is welcomed, but must be indicated in your project proposal. Video works should be at least 3min long, but should not exceed 10min in length .

Along with the video file, please submit a **2-3 sentence description** of your final film project, with the **title, director's name(s), running time, and any other important credits (sound, light, etc)** to google classroom by **14:00 on Thurs, Dec 12.**

.....

**Meeting 13 - Thurs, Dec. 12, 14:00 – 17:15 @ K24 SR11 (Kuckhoffstraße 24)**  
**LAST CLASS**

*Final project screening & semester wrap-up*

**14:00 - 15:30** Screening of final video projects. Please prepare an introduction to your film.  
**15:30 - 15:45:** Break  
**15:45 - 17:15:** Screening of final video projects cont'd, preparation for open studios and class evaluations.

**Writing assignment:** Prepare a short introduction to your film for our in-class presentation.

**Dec 13: Participation in Open Studios (to be decided)**

**Dec 16 – Dec 20: Completion Week**

.....

The written component of the final project (min. 500 - max. 750 words) is due file by midnight on Sat, Dec 14, uploaded to google classroom. This essay should include theoretical discussion of the subject matter of your video work and cite at least two of the texts discussed in the course. You should also discuss the form of your video work and the choices you made (on the level of genre, content, camera work, sound & editing), and how this relates to the content of the work. Your essay should include footnotes/references, and a bibliography. Everyone must submit their own essay independent of the video project.

.....

Policy on the use of facilities:

1. The Factory (Eichenstrasse 43) and Monopol (Provinzstr 40-44) at BCB offer space and facilities to BCB art students. Chip access is from 7 a.m. to 10 p.m. every day, including the weekends during the semester. The buildings cannot be used outside these hours.
2. Fire exits and lanes must be kept clear of any obstructions.
3. Students agree only to use the designated class spaces or communal workshops. Respecting the building and its facilities is crucial, as they are shared resources that need to be preserved for the benefit of all.
4. For your safety and the safety of others, smoking and drinking alcohol are strictly prohibited anywhere inside the building.
5. Unauthorized events and/or parties are not permitted. Projects using open flames (such as candles, torches, lanterns, fireworks, etc.) are not permitted inside the building.
6. Spray painting and handling any hazardous (chemical or combustible) material is not permitted inside the building.
7. All work surfaces (indoor and outdoor) must be adequately protected with the workshop's drop cloth before spray painting or working with plaster.
8. During completion week, any space used by a student must be emptied, with clean walls and floors. All garbage must be adequately disposed of. Final grades may be affected or withheld if any item remains by the inspection deadline.
9. When leaving the building, students must ensure all lights are turned off, all electrical items must be unplugged, and doors must be closed.
10. Contact the Studio art manager directly with any questions: [j.park@berlin.bard.edu](mailto:j.park@berlin.bard.edu)

Emergency phone numbers:

Police (calling from a German landline or cellphone): 110

Fire (calling from a German landline or cellphone): 112

Ambulance and Paramedics (calling from a German landline or cellphone): 112

Out-of-Hours Medical Care (calling from a German landline or cellphone) : 116 117