

# HI240 Research-Creation: Historical and Artistic Responses to 1945 and the Post- War Migration Regime

Seminar Leader: Marion Detjen

Artistic Instructors: Dachil Sado, Lena Kocutar, Victoria Martínez

Email: [m.detjen@berlin.bard.edu](mailto:m.detjen@berlin.bard.edu), [dachilsado@gmail.com](mailto:dachilsado@gmail.com), [kocutarlena@gmail.com](mailto:kocutarlena@gmail.com),  
[victoriavmez@gmail.com](mailto:victoriavmez@gmail.com)

Course Times: Thursday afternoons: 14:00-17:15 (weeks 5-7: 13:00-16:15)

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 migration, displacement, and exile. This semester the BCB class focuses on 1945, the end of the Second World War 80 years ago, and its effects on and consequences for migration and movement globally. In the “Research” part of the class we will gain an overview of the relevant global historical events and the concept of the “migration regime” before delving into primary sources from three different regions. These include legal documents, pictures, historical film footage, and letters. We draw on historical methods used by history scholars to analyze such sources. Students then develop a topic for their individual projects on 1945 from a region of their choice, and research the original historical sources that they want to work with. In the “Creation” part of the class, students will continue their research, working with their chosen subject matter to develop art works that will be presented collectively at the end of the semester – preferably as zines, poems, collages, or other combinations of text and images that can be printed.

In three shared online sessions with the Bogotá and the Johannesburg groups we will learn about our partner classes’ responses to migration and the arts, and discuss individual student projects with a global perspective. Projects from all three campuses will be presented in public events in Berlin, Bogotá and Johannesburg, and on the OSUN Research Creation website. Our closing event at BCB will be a mixed faculty-student-artist conference on the significance of 1945 today that combines historical and artistic approaches.

## 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 an intensive reading phase with historical and theoretical reading assignments right at the beginning in the first three weeks. The readings will be uploaded in our Google Classroom and/or on Brightspace. We will focus on Jewish migration to Palestine after the Holocaust and the Nakba, and on German post-1945 migration as our main case studies. You will be asked to research and present a case study of a region of your choice in week 5, as a starting point for your individual project, and elaborate on it for your Midterm essay and

another presentation in week 8. In week 9, 10, 11, the artist Dachil Sado will offer workshops to help you realize your art work, which can be a zine, a collage, paintings or drawings, a language- or sound-based work, photography, or a performance (video only as an exception). You will be assigned one of the three artistic instructors as a mentor. In week 13 and 14 we will build and show the exhibition and host an event on the afterlife of 1945 with the sociologist Teresa Koloma Beck, on May 10. Your main contribution will be your **final artistic project**, accompanied by a brief exhibition text (ca. 100 words). Your work will be archived on OSUN's Research Creation Website, and it is your responsibility to provide all the materials in a suitable form in time.

Deadlines:

- |  |          |
|--|----------|
| - First presentation:  | Feb 27   |
| - Midterm Essay (1500 words)   | March 23 |
| - First draft of artistic project and exhibition text (ca. 100 words): | April 13 |
| - Second presentation:   | April 24 |
| - Finalized artistic project and exhibition text:                      | May 1    |

Grade Breakdown:

- Class participation (includes attendance and communication with instructors and other students): 30% - Midterm Essay: 20%
- Presentations: 20%
- Final Project, including the exhibition text and the presentation in the exhibition and on the website: 30%

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 (can be subject to changes)

Week 1: Jan 30, 14:00-17:15: What is the post-2<sup>nd</sup> World War “Migration Regime”?

### Read (it looks much more than it is):

- Christoph Rass and Frank Wolff: “What is in a Migration Regime? Genealogical Approach and Methodological Proposal”, in: What Is a Migration Regime?, ed. by Andreas Pott, Christoph Rass, Frank Wolff, Springer VS Wiesbaden, pp. 19-64 (excerpts: pp. 19-21, 42-53).
- Peter Gatrell: The Making of the Modern Refugee, Introduction to Part II: Mid-Century Maelstrom, Oxford Univ. Press 2013, pp. 85-88.
- Fiona B. Adamson and Kelly M. Greenhill: Organized Forced Migration, Past and Present: Gaza, Israel-Palestine and Beyond, in: POMEPS Studies 51: The War on Gaza and Middle East Political Science, April 2024, pp. 14-20, <https://pomeps.org/organized-forced-migration-past-and-present-gaza-israelpalestine-and-beyond>.

Week 2: Feb 6, 14:00-17:15: Case Studies – Israel/Palestine and Germany

### Read:

- Mark Levene: “Harbingers of Jewish and Palestinian Disasters: European Nation-State Building and Its Toxic Legacies, 1912-1948”, in: The Holocaust and the Nakba. A New Grammar of Trauma and History, ed. by Bashir Bashir and Amos Goldberg, Columbia Univ. Press 2019, pp. 45-65.
- Omer Bartov: “The Return of the Displaced: Ironies of the Jewish-Palestinian Nexus, 1939–49”, Jewish Social Studies, Vol. 24, Nr 3, Spring/Summer 2019, pp. 26-50, [10.2979/jewisocialstud.24.3.02](https://www.jewisocialstudies.org/2019/03/02/).
- “The Harrison Report” (September 1945) to the President of the US from his mission to Europe to inquire into the conditions and needs of those among the displaced persons in the liberated countries of Western Europe and in the SHAEF area of Germany – with particular reference to the Jewish refugees; originally published in The New York Times, September 30, 1945. Reprinted in Leonard Dinnerstein, America and the Survivors of the Holocaust, New York 1982, pp. 291 ff.

Week 3: Feb 13, 14:00-17:15: Primary Sources and Visual Materials

### Read:

- Ilan Pappé: Special Document File: Salvaging Nakba Documents, Journal of Palestine Studies Vol. XLIX, No. 3 (Spring 2020), pp. 22-40, <https://www.palestinestudies.org/en/node/1650358> Watch:
- Film “Ha’apala After the World War II” (2016), on Wikipedia: [https://en.wikipedia.org/wiki/File:Ha%27apala\\_After\\_The\\_World\\_War\\_II\\_en.webm#filehistory](https://en.wikipedia.org/wiki/File:Ha%27apala_After_The_World_War_II_en.webm#filehistory); included in the Wikipedia Article on the Aliyah Bet: [https://en.wikipedia.org/wiki/Aliyah\\_Bet](https://en.wikipedia.org/wiki/Aliyah_Bet).

Browse:

- Arolsen Archives: Lists of children in Palestine for December 1947, created 12/1947-08/1948, Reference Code 311300215, [https://collections.arolsenarchives.org/en/search/topic/3-1-1-3\\_311300215?s=Pal%C3%A4stina%201948](https://collections.arolsenarchives.org/en/search/topic/3-1-1-3_311300215?s=Pal%C3%A4stina%201948).

Week 4: Feb 20: 14:00-17:15: Artistic Workshop (with Lena Kocutar)

To do:

Research, print out and bring along visual material of your choice, related to the themes addressed in the seminar (possibly from your own initial research following your interests) for visual analysis and collaging. The material could be an image from an online archive, a document, an excerpt from a text, a paragraph from a book, a photograph of an object, a clipping from a newspaper, a map, a flea market finding...

19:30-21:30: Evening event with Syrian writer Yassin Al Haj Saleh on “Intellectuals in the Time of Monsters” at W15.

Week 5: Feb 27, 13:00- 16.15: First joint online cross-campus session with OSUN partners under the leadership of BCB

To do:

Present your project to our OSUN partners (5-10 min)

13.00-14.00: Introduction and talk by Marion Detjen

14.00-15.00: BCB Student presentations

15.15-16.15: For BCB students only: online consultations in small groups with the artistic instructors

Week 6: March 6, 13:00- 16.15: Second joint online cross-campus session with OSUN partners under the leadership of the class at Universidad de los Andes

13.00-15.00: Presentations by Uniandes faculty and students

15.15-16.15: Only for BCB students: online consultations in small groups with the artistic instructors

Week 7: March 13, 13:00- 16.15: Third joint online cross-campus session with OSUN partners under the leadership of Witwatersrand Univ.

13.00-15.00: Presentations by Witwatersrand faculty and students

15.15-16.15: Only for BCB students: online consultations in small groups with the artistic instructors

Sunday, March 16: Deadline for first draft of Midterm Essay

Week 8: March 20, 14:00 – 17.15: Presentation and Discussion of the Research Projects

Sunday, March 23: Final Deadline for Midterm Essay

Week 9: March 27, 14:00 – 17:15: First artistic workshop with Dachil Sado

Week 10: April 3, 14:00 – 17:15: Second artistic workshop with Dachil Sado

Week 11: April 10: 14:00-17:15: Third artistic workshop with Dachil Sado

Sunday, April 13: Deadline for the first draft of the Final Project

Spring Break 14-22 April

Week 12: April 24, 14:00 – 17.15: Presentation of the Art Projects; Exhibition Texts (with artistic instructors)

Thursday, May 1: Final Deadline for the finalized project including exhibition text

Week 13: May 1 – BANK HOLIDAY

Week 14: May 9 or 10: Exhibition and Discussion Event (install and de-install)