



Moving Images. Past and Present

Winter Semester 2024/25: 14 October 2024 – 14 February 2025

CATEGORY

Art and Literature

COURSE STRUCTURE

2 contact hours à 45 min per week (winter semester: 16 weeks)

WEEKLY SCHEDULE

Time

Thursday, 12-14 c.t. (12:15-13:45)

Place

Hausvogteiplatz 5-7, Room 0323-226

COURSE LANGUAGE

English

Language requirements (Common European Framework of Reference for Languages)

English: B2

TARGET GROUP

International exchange students from a variety of backgrounds and disciplines are encouraged to take this course. Students who have a strong interest in understanding historical legacies, research driven work, visual culture, cinema, migration and belonging, gender studies, and queer discourse are encouraged to take this class. Course content is in English with some material being translated from German into English. The course is designed for undergraduate students. Master students may also participate if their home university permits.

CREDITS = 5 ECTS

All courses are accredited according to the European Credit Transfer System (ECTS).

COURSE DESCRIPTION

Moving Images Past & Present is a course that aims to decipher Berlin's cultural landscape through a diverse lens. This interdisciplinary course examines how people of color and queer communities shape Berlin's creative fields. We will focus on artistic works that draw on sociopolitical shifts such as Die Wende, the 90s pogroms in Rostock-Lichtenhagen, the Vietnamese contract workers in the GDR, and contemporary queer Berlin. This course contemplates how can historical memory be reimagined both outside and within German Institutions? How can artists of color and queer voices transform the past and future? How has Berlin fostered a multitude of artistic voices that is unique to the city's ever evolving social fabric? The course will observe cinematic works, visual art, and texts that address Germany's dynamic history and develop critical thinking. Students will reflect on creative strategies that engage with postwar legacies, diasporic history, sexual freedom, and visions for social equity.

COURSE OBJECTIVES AND LEARNING OUTCOMES

This BA and MA course provides students with a comprehensive overview of Berlin's diverse cultural landscape. The objective of this course is to help students understand different artistic positions that offer new perspectives on German history and contemporary Berlin. It aims to develop critical thinking and awareness on issues that concern race, gender, queer discourse, and class. This is an interdisciplinary course that will discuss various aspects of Berlin's culture sector while drawing on historical movements.

This is a research driven course that fosters student curiosity, collaboration, and independent thinking. At the end of the course students will have obtained vigorous research capabilities. Additionally, students will have had the chance to discover new modes of artistic thinking. This will enable students to:

ACADEMIC SKILLS

- Implement new research strategies
- Organize ideas and research that unveil new modes of interpretation
- Decipher academic texts and theory driven content
- Interpret creative works within political contexts that will be applied to the final project
- Understand diverse perspectives and experiences
- Analyze artistic works within a historical frame
- Apply independent research skills in the final project

KNOWLEDGE

- Develop a deeper understanding for cultural production and contemporary issues
- Learn about Berlin's project spaces and cultural sites that are off the beaten path
- Contextualize theoretical texts and cinematic work
- Site relevant artists and creative works that relate to political movements in German history
- Critique creative subject matter
- Provide a critical analysis on Berlin's artistic life
- Understand the city's topography in relation to different communities
- Apply thoughtful and sensitive interpretation when discussing themes of diversity

TRANSFERABLE SKILLS

- Reflect analytically on German history and the role of institutions
- Examine cultural movements alongside political transitions
- Analyze works of art in acute detail
- Understand different positions through intercultural collaboration

- Communicate clearly and concisely on key concepts both orally and in writing
- Conduct independent research in an academic setting
- Learn resourceful methods in gathering information

READINGS, FILMS LIST (in class films + recommendations)

FILMS

- 1 - Angelika Nguyen *Bruderland ist abgebrannt* (1991) German/Engl.subs
- 2 - Hito Steyerl *Die Leere Mitte* (1998) German/Engl.subs
- 3 - Helke Sander *Die allseitig reduzierte Persönlichkeit - Redupers* (1977) German/Engl.subs
- 4 - Philipp Fuessenegger, Judy Landkammer, *Teaches of Peaches* (2024) English
- 5 - Fatih Akin, *Gegen die Wand* (2004) German/Engl.subs
- 6 - Wanjiru Kinyanjui, *A Lover and & Killer of Colour* (1988) English

READINGS

- 1 - **Park**, Cathy Hong.(2020) "**Minor Feelings**", Public Profile Books LTD, Portrait of an Artist, pages 151-180.
- 2 - **Lotringer**, Sylvère.(1982 /2009) "**The German Issue**", SEMIOTEXT(E), Co-Published with Sternberg Press, Volker Schlöndorff Burying the Past, pages ix-xx, Lesbian Brigades, pages 45-50, Little Ankara, pages 38-40
- 3 - **Lang**, Olivia.(2020) "**Funny Weather**", Picador, Close to the Knives, pages 71-77.
- 4 - **hooks**, bell.(1995) "**Art on My Mind: Visual Politics**", The New Press, Talking Art as The Spirit Moves Us, pages 101-107
- 5 - **Jeppesen**, Travis.(2019) "**Bad Writing**", Sternberg Press, Fail Better, pages 15-28
- 6 - **Bombelli**, Iliaria.(2019) "***T**", Mousse Publishing, Letter from a Trans Man to the Old Sexual Order, Paul B. Precadio, pages 62-64, Radical, Painful, Banal. The Role of Desire in the Thing We Call Gender, pages 108-114, Salvatore Vitale, Who "We Are." Photography as a Political Tool, pages 98-107
- 7 - **Jeppesen**, Travis.(2008) "**Art on the Margins of the Contemporary**", Social Disease, Sleepwalking in Berlin, pages 136-143, Eastern Alliance at Lichtturm Oberbaum City Berlin, pages 290-295
- 8 - **Stüttgen**, Tim.(2009) "**Post Porn Politics queer-feminist perspective on the politics of porn performance and sex work as culture production**", B_books, The Body Functions as a Hard Drive, Shu Lea Cheaung, pages 240-257
- 9 - **Wagner**, Frank.(2014) "**Love Aids Riot Sex**", ngbk, pages 11-12, pages 19-22
- 10 - **F, Christiane**.(1978) "**Zoo Station, A Memoir, The Story of Christiane F.**", Zest Books, pages 1-27.
- 11 - **Demos**, TJ.(2010) "**Hito Steyerl n.b.k**", Verlag der Buchhandlung Walther König, Traveling Images, pages 31-36

ASSIGNMENT INFO

Workload and assignments

In order to be granted 5 ECTS, participants will be asked to

- actively attend all sessions (a minimum of 75% attendance is required for classroom and online sessions)
- prepare and revise all sessions
- hand in **the following assignments**
 - Various written assignments, excursions, and presentations. These are given throughout the course that will support the student's independent research skills. This will encourage students to interact with Berlin both past and present.
 - the final project

There will be on site visits to different exhibitions and spaces that are relevant to the course. Guest lecturers will provide students with inspiration and an in-depth view into their working practices. This supports the student's decision making skills in regards to their final projects. This includes implementing ideas and developing research methods that apply to their final project.

ASSIGNMENTS

There will be mandatory readings and films that are given for homework. Students should be prepared to discuss the films and readings in class. In class presentations and independent excursions are assignments that are meant to further a student's curiosity while strengthening their collaborative skills.

FINAL PROJECT

The final project culminates several weeks of in-depth research, analysis, and reviews of various works of art that examine Berlin's visual culture through artists, musicians, writers, and filmmakers. The final project will take the form of a research work that discusses an independently selected project, film, performance, artwork, or exhibition that engages with German history and personal narratives. Students are expected to develop their project throughout the course. There will be in class opportunities to develop the final project and get critical feedback. The project can be **1 of the following**

- **OPTION 1** - a 40 minute slide presentation (or 2 smaller 20 min) of an artistic work that includes visuals, documentation, quotes, audio, and citations. This project should address questions such as what is the social relevance of this project? Why is this important? How is this work transformative? How is it placed or not placed in history and why? There will be a 10 min Q&A
- **OPTION 2** - A written paper (25,000 characters including spaces) to be handed in at the end of the course that discusses a selected artistic work. Must include a bibliography and citations. Must include supporting images, visuals, audio, and further documentation.

- **OPTION 3** - A portfolio of several artistic works (video, images, audio, texts) that relates to a specific period in German history. How is this period of history related and exemplified in the artistic work? Citations, bibliography is mandatory.

Students are encouraged to keep a personal journal that reflects their thoughts, experiences, and ideas about the homework, texts, exhibitions, and films that will be discussed in class.

Failure to fulfill one of the mentioned components results in failure of the class.

Assessment Components

The final grade will be composed of the following

Class participation 20%

Homework and Assignment Presentations 30%

Final project 50%

Failure to fulfill any of the stated components will not pass this class.

YOUR INSTRUCTOR

Christa Joo Hyun D'Angelo is a Berlin-based American artist who was born in Busan, South Korea. A graduate of The Academy of Fine Arts in Cracow Poland, she has exhibited at Kunstverein Braunschweig, The Palace of Culture Warsaw, Kunstmuseum Wolfsburg, Villa Merkel, The Goethe-Institut, Swivel Gallery in NYC, and Hua International. Her first monograph, *Fatal Attraction*, was published by Mousse Publishing in 2023. Her work has been reviewed in Artforum, Art in America, Elephant, and is included in The Federal Collection of Contemporary Art Germany. D'Angelo has designed sets for Fever Ray, King Kong Magazine, and for director Wang Ping-Hsiang's theater piece, *Ghosts of the Landwehr Canal* which premiered at Berliner Ringtheater in March 2023. Her visual work and research addresses themes such as HIV for women of color, domestic abuse in interracial relationships, racism in Germany, and demystifying cultural mythologies within the institution of the heteropatriarchal family. She has lectured at Muthesius University of Fine Art and Design, Asian/Pacific/American Institute at NYU, and New Academy of Fine Arts Milan.

COURSE SCHEDULE

2 hours à 45 min per week (16 weeks)

Christmas Break: 23 December 2024 – 3 January 2025

Week 1: Introduction and Welcome

The instructor will give an introduction of the course and discuss its core themes and learning objectives. Students will give a short introduction of themselves and their interests. We will preview the course homework, assignments, texts, films, slide lectures, and the final project and discuss any questions and expectations.

Homework:

Reading - Jeppesen, Travis, "Art on the Margins of the Contemporary", *Sleepwalking in Berlin*, Pages 136-143, Eastern Alliance at Lichtturm Oberbaum City Berlin, pages 290-295

Independent Excursion

Visit an exhibition, screening, performance, or project space (example n.b.k. Video-Forum, Horse & Pony, SiNEMA TRANSTOPIA, Kunstraum Kreuzberg/Bethanien, Galerie im Turm, Bärenzwinger, Galerie Wedding, Videoart at Midnight. (No entry fees)

Week 2: Understanding the Aftermath of German Unification Through Moving Images / Storytelling Devices

We will talk about the student's excursions. In this class we will watch Hito Steyerl's film *Die Leere Mitte* (1998) (62 min). We will discuss the film's focus on areas of representation post-unification, Germany's colonial past, xenophobia, and how moving images can provide alternative storytelling. We will also discuss the reading assignment and compare and contrast the film and the reading, seeking to understand Berlin's history from a variety of angles. How can we develop story-telling strategies that are personal to how we experience history?



film still, *Die Leere Mitte*, Hito Steyerl, 1998

Homework:

Reading - Lotringer, Sylvère. (1982 /2009) "The German Issue", Volker Schlöndorff Burying the Past, pages ix-xx, Lesbian Brigades, pages 45-50, Little Ankara pages 38-40 and Demos, T.J. "Hito Steyerl n.b.k", (2010) Verlag der Buchhandlung Walther König, Traveling Images, pages 31-36

Assignment To Present Next Week

Visit another exhibition, performance, or a film screening. What interests you about this particular work? Is it centered in history? How do you relate to this work as an individual and as a part of a community? Please write a short 2200 character summary describing your relationship to this particular work.

Week 3: Illustrating Memory & 1990 Pogroms, Student Presentation, and Developing Research Methods

Students will read their presentations. The class will discuss their chosen artistic work and center it within a larger cultural discourse. Afterwards, we will discuss how to develop deeper research strategies. This will help students center creative work within a larger historical frame and get them to probe deeper into history. The class concludes with a 28 minute screening of Angelika Nguyen *Bruderland ist abgebrannt* (1991).



film still, *Bruderland ist abgebrannt*, Angelika Nguyen, (1991)

Homework:

Reading - Stüttgen, Tim. (2009), "Post, porn, politics queer_feminist perspective on the politics of porn performance and sex_work as culture production", *The Body Functions as a Hard Drive* by Shu Lea Cheaung, pages 240-257

Week 4: Tracing Berlin Queer History / Analyzing Exhibitions Schwules Museum/ Excursion - *lieben. kämpfen. tanzen.* – 50 years Sonntags-Club

We will do an on-site visit to the Schwules Museum. This exhibition will center on queer topics that relate to the former GDR up until the present. The students will better understand how specific neighborhoods like how Prenzlauer Berg became a fertile space for queer life. By looking at the exhibition, students should consider, how has queer life transformed throughout the decades? What can we learn from this changing history?

Homework: Please watch the film *Gegen die Wand* by director Fatih Akin

Week 5: Migration and Diasporic History in Visual Art, Cinema, and Performance / Critical Thought Processes

We will discuss the film, *Bruderland ist abgebrannt* (1991) and *Gegen die Wand*. In this class students will better understand different diasporic communities in Berlin, specifically the Vietnamese *Vertragsarbeiter* in the former GDR. In this way themes of belonging, migration, and geopolitics will be addressed. Afterwards, we will watch the short films from performance artist Joaquín La Habana who moved to West Germany in 1981.



Joaquín La Habanat, the singer on the left as Freddy, on the right as Eliza from *My Fair Lady*.

Homework:

Reading - Lang, Olivia.(2020) "Funny Weather", *Close to Knives*, pages 71-77
& hooks, bell. (1995) "Art on My Mind: Visual Politics", *Talking Art as The Spirit Moves Us*, pages 101-107

Week 6: Personal Narratives: Unearthing the Legacy of American GIs in Postwar Germany / Focusing on a Narrative

How do legacies loom in the present? In reviewing the texts for homework, we will work with themes of self-expression. In understanding the legacy of American GIs in postwar Germany, the class will observe this part of German history. We will focus on the reality of biracial children as a result of American GIs in Germany while linking it to transracial adoption and war history. The class will concentrate on artist James Gregory Atkinson's exhibition at Dortmund Kunstverein via slide lecture. *Key objectives of this class are to identify how different performers, writers, and artists create their own modes of self-expression that uncovers lesser known histories and stories.



James Gregory Atkinson: *6 Friedberg-Chicago*, DortmunderKunstverein, 2021.
Photo: JensFranke.

Further information:

https://soundcloud.com/dortmunderkunstverein/sets/audioprogramm-zur-ausstellung?utm_source=clipboard&utm_medium=text&utm_campaign=social_sharing
<https://www.gallerytalk.net/james-gregory-atkinson-dortmunder-kunstverein/>

Homework Assignment Due Week 9

Work in a group of 4. Select a German film or an exhibition and prepare a presentation that addresses themes that are important to group. This presentation should be 20 minutes. Please use pictures and images. The group presentation should address social themes and discursive matrices. Citations and crediting the artists is mandatory.

Week 7: Process Building: Guest Lecturer & Special Screening Dr.Karina Griffith, Institut für Kunst im Kontext UdK, Berlinale Forum Expanded

Dr.Karina Griffith will discuss her work and research which includes her video work, exhibition making, and her curatorial work at Berlinale's Forum Expanded. Students will get an indepth look into her practice as an artist and researcher who has profound insight in the field of academia and moving images.

Screening - TBA

Homework:

Reading - Wagner, Frank.(2014), "Love Aids Riot Sex" pages 11-12, 19-22
Work on Group Presentation due Week 9

Week 8: Final Project Discussion and Framing Research

In the midpoint of this course students will discuss both individually and as a group what they will develop for their final project. We will be troubleshooting and addressing questions, unexpected problems, time management, sourcing issues, and technical limitations. The class will be brainstorming and collaborating on ways to approach their final project! What have they learned from previous presentations and how to apply this? What questions and concerns do they want to raise in their final project? How will they do this? What do they want to communicate and why?

Homework

Please watch the documentary *Teaches of Peaches* (2024) by Philipp Fuessenegger, Judy Landkammer.

Work on Group Presentation due next week

Week 9: Community Building, Beyond Biology: In Class Reading of the Book *T, / Group Presentations / Creating a Timeline



*T, Edited by Ilaria Bombelli, 2019, Mousse Publishing

Students will present their group presentations and we will discuss each film that is presented. Students will provide feedback on group presentations. Together we will read portions of the book **T* (2019) from writers Wendy Vogel, Paul B. Precadio, and Salvatore Vitale and discuss the book's theories and ideas that touches on political revolts and gender beyond binary and biological logic. Focus is on deciphering the origins of alternative communities that relate to the documentary *Teaches of Peaches* and **T*. *How do communities and art making develop on the margins of society?

Homework

Reading - F., Christiane. (1978) "Zoo Station: A Memoir, The Story of Christiane F.", pages 1-27

Week 10: Organizing Ideas and Book Culture

In relation to last week's reading, the class will gain insight from the books editor and head of publishing at Mousse - one of the leading publishers and magazines for international art discourse. Students will be able to better understand the organization of ideas through text and imagery and gain insight into lesser known queer communities that were a part of this book project. This will inform their decision making skills when executing their final project.

Homework

Reading, Jeppesen, Travis. (2019) "Bad Writing", Fail Better, pages 15-28

Week 11: Methodology, Structure, and Execution

How have the guest lecturers, readings, films, excursions, and slide presentations helped portray a dynamic overview of Berlin? How do you experience history through this course? How has the course work informed your research methodologies?

We will discuss how to interrogate themes that make up our final project. By now, students should be in the "revising" phase of their project. In this class we will discuss independently and as a group the progress of their final projects. Students can share their material with the class and get critical feedback. The class will outline their projects core themes, identify their projects historical relevance, and contemplate visual storytelling techniques. Collaboration and scaffolding ideas are the key components of today's class.

Homework:

Reading, Park, Cathy Hong. (2020) "Minor Feelings", Portrait of an Artist, pages 151-180

Week 12: Final Drafts, Revision, and Sharing

In class discussion of the reading "Minor Feelings". How does this reading resonate with you? This week we will go over any remaining questions for the final project! Together we will discuss the student's topics and raise any questions or comments that could improve the presentations. What visuals could better articulate or compliment the final projects? *What are my blindspots and what have I not considered about my project? How can I better structure my presentation? Does my project articulate what I want to communicate? This will be a testing ground for ideas! The students will provide feedback and help each other to better understand their shared research methods.



filmstill, *Die allseitig reduzierte Persönlichkeit - Redupers*, Helke Sander, 1977

Homework:

Please watch the film *Die allseitig reduzierte Persönlichkeit - Redupers* (1977) by Helke Sander

Week 13: Berlin Project Spaces and Alternative Exhibition Making Excursion alpha nova & galerie futura / Creating Space

This week the class will visit a longstanding project space, alpha nova & galerie futura. The gallery focuses on feminist perspectives from multiple positions. We will meet the curator and discuss her curatorial thought process and working methods behind the exhibition. We will compare and contrast Helke Sander's feminist film to the current exhibition themes.

*Emphasis on cross-generational themes and differences are to be discussed.

Week 14: FINAL PRESENTATIONS

Each student will give their final presentations followed by a 10 minute Q&A

Week 15: FINAL PRESENTATIONS

Each student will give their final presentations followed by a 10 minute Q&A

Week 16: Course Wrap Up

In our final class we will review the course material and discuss the challenges, newfound skills, inspirations, expectations, and what we learned about our time in Berlin and in this course. We will discuss how we will implement the skills and material learned in this class. How did this course help the student with their personal growth and development?

TECHNICAL REQUIREMENTS

- Registration on Moodle (HU's e-learning platform)

in case of online sessions

- Fully functional device (laptop, tablet, PC)
- Stable internet connection
- Software: Zoom (video/audio)
- *Recommended* hardware: external headset for better sound quality

EXPECTATIONS & POLICIES

Preparation for lively discussions: be on time, have at least the required readings completed, and have points in mind for discussion or clarification.

Assignments: complete all assignments according to the specified requirements on the schedule including handing them over to the lecturer.

Commitment: pay particular attention to the lecturer and respect differences of opinion in this international classroom.

Academic guidelines: Comply with academic integrity policies. **Plagiarism** in even a small assignment will result in failing the entire course. See **ZSP-HU** (Fächerübergreifende Satzung zur Regelung von Zulassung, Studium und Prüfung der Humboldt-Universität zu Berlin), **§ 111** (Täuschung).

Attendance policy: Students must contact their class teachers to catch up on missed work. To excuse absence please contact the lecturer.

In Class Behavior / Code of Conduct:

*Cell Phone use is not appropriate in class.

The classroom is a space for discussion, debate, learning, and growing. Students are therefore reminded to respect the differences of students and guest lecturers. Crediting artists and their work is mandatory.

The course and its syllabus are subject to change. Last update: 17 July 2024