

Komplizenschaft – Eine Kunstgeschichte kollektiver Praktiken

Einführungsvorlesung Kunstgeschichte der Moderne und Gegenwart

Dr. Charlotte Matter (charlotte.matter@uzh.ch)

Frühlingssemester 2023 / Mittwoch, 15.15 bis 16.45 Uhr / MIS 03, Raum 3024

17. Mai 2023 – Kollektives Lernen und Lesen

Programm der heutigen Sitzung

- Rückblick auf die letzte Sitzung
- Womanifesto (Teil II, Weiterführung von letzter Woche)
- Die Schule von Casablanca
- Gemeinsames Lernen als Kunstpraxis: Beispiele aus der documenta fifteen
- Hinweise zur Prüfung

«[...] **the decolonial option is not proposed as *the* option**; it is an option claiming its legitimacy among existing ones in the sphere of the political, in the same way that Christianity, Marxism, or liberalism house many options under the same umbrella [...]. The decolonial option also doesn't mean «decolonial mission(s)». Missions implied projects of conversion of achieving an end programmed in the blueprint. Options are the antithesis of missions. We – decolonial intellectuals – are not missionaries going to the field to convert and promote our form of salvation. What we – and by «we» I refer here to all those who share decolonial projects – put on the table is **an option to be embraced by all those who find in the option(s) a response to his or her concern** and who will actively engage, politically and epistemically, to advance projects of epistemic and subjective decolonization and in building communal futures.»

—Walter D. Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, 2011

kassel 16.7.-18.9.1955

Reprint of the original text

Reprint of the original text

internationale ausstellung im museum fridericianum kassel

**kunst des XX. jahrhunderts
malerei plastik architektur von 1905 - 1955**

documenta

**l'art du vingtième siècle
exposition internationale kassel
musée fridericianum**

**twentieth century art
international exhibition kassel
museum fridericianum**

**l'arte del novecento
esposizione internazionale kassel
museo fridericianum**

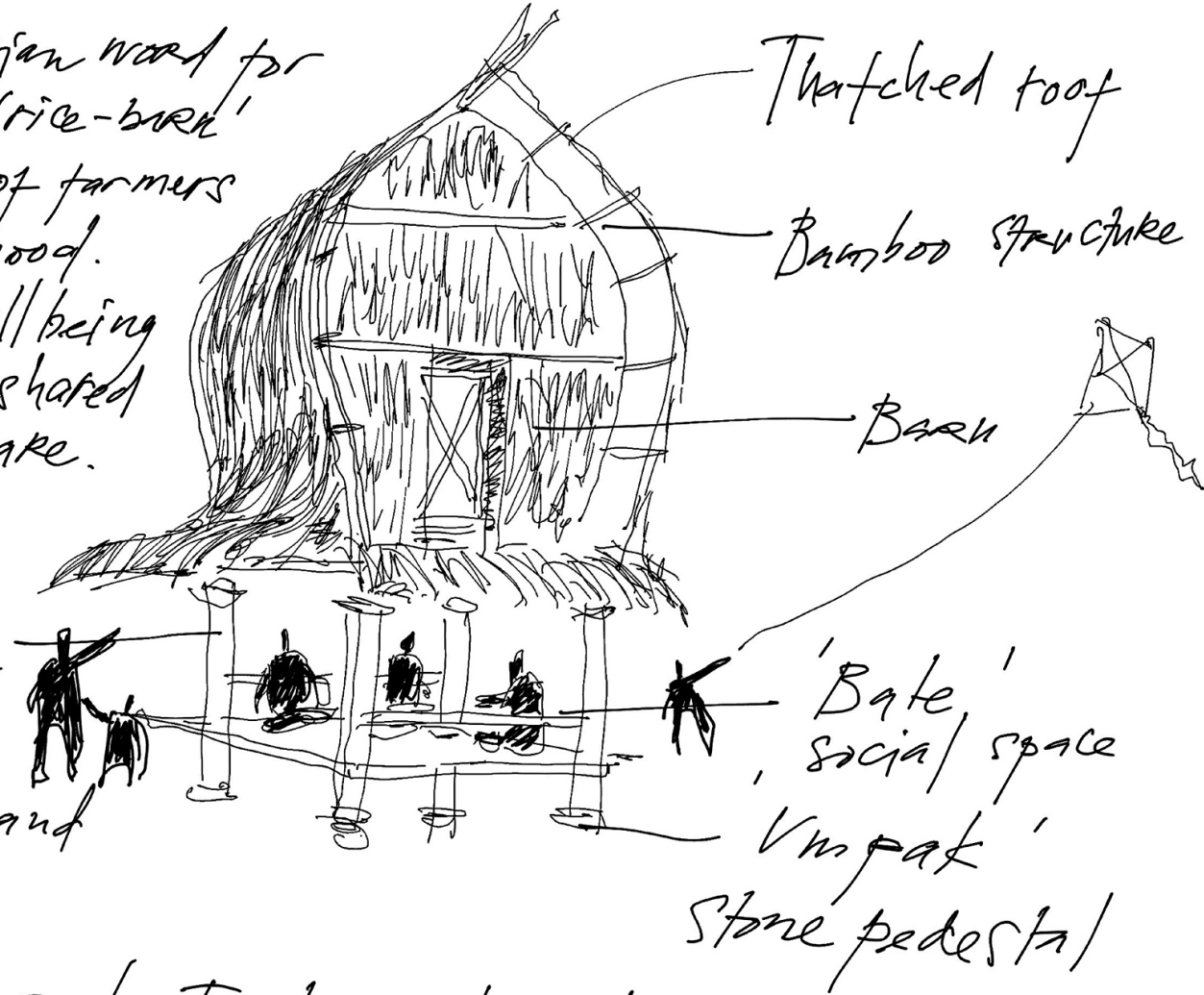
täglich geöffnet von 10 - 22 uhr

'LUMBUNG'

Lumbung is the Indonesian word for a collectively governed 'rice-barn' where harvest surplus of farmers is store for common good. It serves community's well being on longer term through shared resources and mutual care.

And it's organised through a set of values, collective rituals and organizational principles.

Wooden structure



Sasak Tribe's Lumbung, Lombok island



Pinaree Sanpitak, *Breasts and Bodies*, 1996 (links) und Tari Ito, *Self-Portrait*, 1996 (rechts)
Ausstellungsansichten *Womanifesto I*, 1997, Bangkok. © Asia Art Archive



Arahmaiani, Nitaya Ueareeworakul und Varsha Nair beim Studio Xang, 1997. © Asia Art Archive



Mella Jaarsma, *From Pest to Pets*, 1999, Eichhörnchenfelle (links) und On-Anong Glinsiri, *Boudoir 2000*, 1999, Jukebox, Strom und Sandsäcke (rechts), Ausstellungsansichten *Womanifesto II*, 1999, Saranrom-Park, Bangkok. © Asia Art Archive

«The third project in 2001 saw a major shift in the way we conducted this and following Womanifesto events. Unlike the previous manifestations, which were held in Bangkok and exhibition-based, we started to establish platforms where not only artists, but also people from different disciplines and backgrounds, female and male, could join in. The decision to do so was **to debunk the misconception that Womanifesto was simply about women addressing <women's issues>, when it really was about this and broader universal matters that are relevant to all humans.**»

—Varsha Nair, «Womanifesto: A Biennial Art Exchange in Thailand», 2019



Der Austragungsort vom *Womanifesto* Workshop 2001: Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Die Teilnehmenden am *Womanifesto* Workshop 2001, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Womanifesto Workshop, 2001, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Vorbereitungen für Loi Krathong, *Womanifesto* Workshop, 2001, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Vorbereitungen für Loi Krathong, *Womanifesto* Workshop, 2001, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Womanifesto Workshop, 2001, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive



Womanifesto Workshop, 2001. © Asia Art Archive

WOMANIFESTO C
International Art Exchange Thailand

Phanee Sangtak Thailand • Nilaya Uraononrakul Thailand • Pamela Loffs Australia • Madhulika Ghosh India • Inan Vimalakodi Thailand • Cecilia Casanajay Argentina • Virginia Hilyard Australia •

PROCREATION Liz Bradshaw Australia • Padhani Ekanam India • Hazel Cumberland UK • Dana Hingan-Roehrig Germany • Dana Squares USA • Niketa Mamaj Thailand • P.C.T. Thailand • Schmidt India • Karin Meiner/Martha Hammer Germany • Renata Dero Spain • Ingrid AR France • Marcela Jordán Spain • Natasa Pletanica UK • Sope It's about the connection • Pam Patterson Canada • Hani Thailand • Darlene Lee USA • Mona Bul Spain • Susan Beatty Australia • Petra Putacher Germany • Bernd Reichenberger Spain • Lilian Nabuliner Argentina • Ann Geller Australia • Shalini Patel India • Nguyen Thi Quang Vinh Vietnam • Ede Kurzor Australia • Lisa Jones Australia • Elisabeth Steger Austria • Jocelyn Ort-Saeed Australia • Margaret Nagawa Japan • Tai Kobayashi Japan • Dragana Zarevac Serbia • Roland Bergere Germany • Tina Gonzales Australia • Anonymous Canada • Carla Willbrand Germany • Cristina Gonzales Dominguez Spain • Edouard Monaud France • Eduardo Magne Enriquez Philippines • Estelle Cahenny-Vallier Thailand • John Hopkins USA • Ruth G. Cervantes Philippines • Hayrta Kog Turkey • Beatriz Albuquerque Portugal • Karen Demarinas/Bryna Tucker USA • Tara Morita Australia • Phattawan Surannakund Thailand • Gada Koeler Thailand • Dida Papalexandrou Greece • KO USA • Jana Francova/Jan Bruzenak Czech Republic • Petra Vander Steen Thailand • Mok Nopparat Thailand • Bangkok Writers Group Thailand • Benjamas Phuprasert Thailand • Elaine Va Thailand • Martine Stig Thailand • Keta Sachse Germany • Liliana Zamkani Thailand • Miguel Jimenez Spain • Yoshiko Karai Japan • Nisfar Akmal Pakistan • Tamara Moyres Spain • Steven Pettifor Thailand • Pratinuk Nana Thailand • Varsha Nair Thailand • Jirati Kuttanam Thailand • Monthala Sukasopa (the wandering moon) Thailand • Jolanda Schouten Thailand • Alicia Villarreal USA • Antonia Kilpompriem Thailand

POSTCREATION

Savitri Damrathum Thailand • Duanghala Pongprast Thailand • Kanden Julliam Thailand • Seja Kameric Austria and Hong Kong • Kai Kajo Taiwan • Khatsang Phanyawachira Thailand • The Crescent Moon Thailand • Jitima Phobasak Thailand • The Beauty Ball Team Thailand • Esther Famer France • Nidwong Chudiythawong Thailand

FRAGILE

3/7/20

EX 2003 A

Womanifesto 2003, Procreation/Postcreation, Box mit 88 Beiträgen. © Asia Art Archive



Womanifesto 2003, *Procreation/Postcreation*, Ausstellungsansicht Pridi Banomyong Institute, Bangkok. © Asia Art Archive



No Man's Land 2005 - 2006

โน แมนส์ แลนด์ 2548 - 2549

Consider this territorially imagined line – the border, its powers of inclusion and exclusion, and its ability to simultaneously promote both unity and conflict. Borders also contain/define/give rise to our sense of nationalism, and related historical and current cultural practices and narratives that are perpetuated in a variety of ways help to define ones sense of nation-hood and ownership.

Consider, also, the 'no man's land' itself; it is at once, the in-between space of the border, the borderless scape of cyber space, and the place within us that cannot so easily be explained by the nationality on our passport. The no man's land, in all its diversity is a relevant space that is the reality of many in the globalized world of today.

The project, **No Man's Land** invites participants from diverse locations and backgrounds to utilize cyber space as the primary space, to expand upon and/or oppose these and other related points that may arise out of their own personal experiences.

Participating are:

~ Ana Bilankov ~ Andrew Burrell ~ atelier thingsmatter ~ Barbara Lattanzi ~ Beatriz Albuquerque ~ Chakkrit Chimnok ~ Chaw Ei Thein ~ Doris Hinzen-Roehrig ~ Dragana Zarevac ~ Emma Lawton ~ Estelle Cohenny-Vallier ~ Farida Batool ~ Felipe Aguila ~ Graciela Ovejero ~ Hsu Su-chen ~ Irene Leung ~ Jerome Ming ~ John Hopkins ~ Judy Freya Sibayan ~ Kai Kaljo ~ Karen Demavivas ~ Karin Meiner ~ Karla Sachse ~ Kash Gabriele Torsello ~ Katherine Olston ~ Kirsten Justesen ~ Konrad Karcher ~ Lawan Jirasuradej ~ Liliane Zumkemi ~ Manit Sriwanichpoom ~ Manu Luksch ~ Marketa Bankova ~ Martin Zet ~ Mella Jaarsma ~ Mideo M Cruz ~ Mona Burr ~ Nilofar Akmur ~ Noor Effendy Ibrahim ~ Orly Dahan ~ Pamela Lofts ~ Patricia Reed ~ Phaptawan Suwannakudt ~ Pinaree Sanpitak ~ Pisithpong Siraphisut ~ Preenun Nana ~ Prevett and McArthur ~ Reiko Kammer ~ Renata Poljak ~ Renate Koch ~ Roland Bergere ~ Sara Haq ~ Shane Solanki ~ Silvia Pastore ~ Sue Hajdu ~ Susanne Ahner ~ Suvita Charanwong ~ Suzann Victor ~ Tejal Shah ~ Terry Berkowitz ~ Trupti Patel ~ Varsha Nair ~ Wen Yau ~ Yoshiko Shimada ~

Organised by: Varsha Nair and Katherine Olston. Advisor: Keiko Sei. Web Advisor: Suvita Charanwong



Womanifesto Residency, 2008, Boon Bandan Farm, Si Saket, Thailand. © Asia Art Archive

««Communal» mean relations with the Earth, the cosmos, all living beings, including relations among humans. [...] For communal economies, the priority is living. Living life in harmony and plenitude (*Sumak kawsay*) has priority over capital and labor. It means that in a communal economy, labor is subjected to living rather than living being subjected to increasing wealth, as it would in a capitalist economy [...].»

—Walter D. Mignolo, *The Politics of Decolonial Investigations*, 2021

«*Sumak kawsay* could be better translated as ‹to live in harmony›. Such a translation doesn't include the idea of ‹nature›, while *Sumak kawsay* implies live in harmony with Pachamama. In Western cosmology, ‹nature› is outside ‹human›. In Andean civilizations such separation doesn't obtain. To ‹live in fullness› (*vivir en plenitud*) could be another translation. To live well (*buen vivir*) is an approximate translation that has the advantage of being understood by non-Aymara, Quechua, or Quichua speakers, although it has the disadvantage of being appropriated by projects of rewesternization (specifically, by the Inter-American Development Bank and the World Bank) as a new face for development – in the vocabulary of the ‹happiness economy›.»

—Walter D. Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, 2011

Oliver Balch

@OLIVERBALCH

Mon 4 Feb 2013 12.52 GMT



6

Buen vivir: the social philosophy inspiring movements in South America

Eduardo Gudynas, a leading scholar on buen vivir, talks to Oliver Balch about the limits of capitalism, consuming less and developing a sense of the collective



In buen vivir, humans are only stewards of the earth and its resources, and individual rights subjugated to that of communities and nature. Photograph: Steve Bloom Images/Alamy

Ecuador is building on its indigenous past by incorporating the concept of *sumak kawsay* into its approach to development. Rooted in the *cosmovisión* (or worldview) of the Quechua peoples of the Andes, *sumak kawsay* - or *buen vivir*, to give it its Spanish name - describes a way of doing things that is community-centric, ecologically-balanced and culturally-sensitive. A far cry from the market-is-king model of capitalism, it inspired the recently revised Ecuadorian constitution, which now reads: "We ... hereby decide to build a new form of public coexistence, in diversity and in harmony with nature, to achieve the good way of living."

In English, *buen vivir* loosely translates "good living" or "well living", although neither term sits well with Eduardo Gudynas, a leading scholar on the subject. Both sit too close to western notions of wellbeing or welfare, he says: "These are not equivalents at all. With *buen vivir*, the subject of wellbeing is not [about the] individual, but the individual in the social context of their community and in a unique environmental situation."

مدرسة الفنون الجميلة

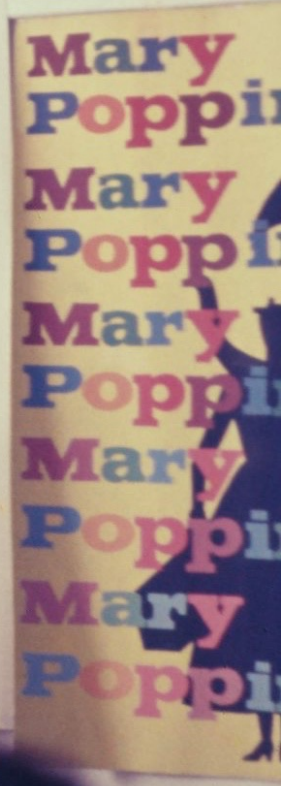
ÉCOLE DES
BEAUX-ARTS

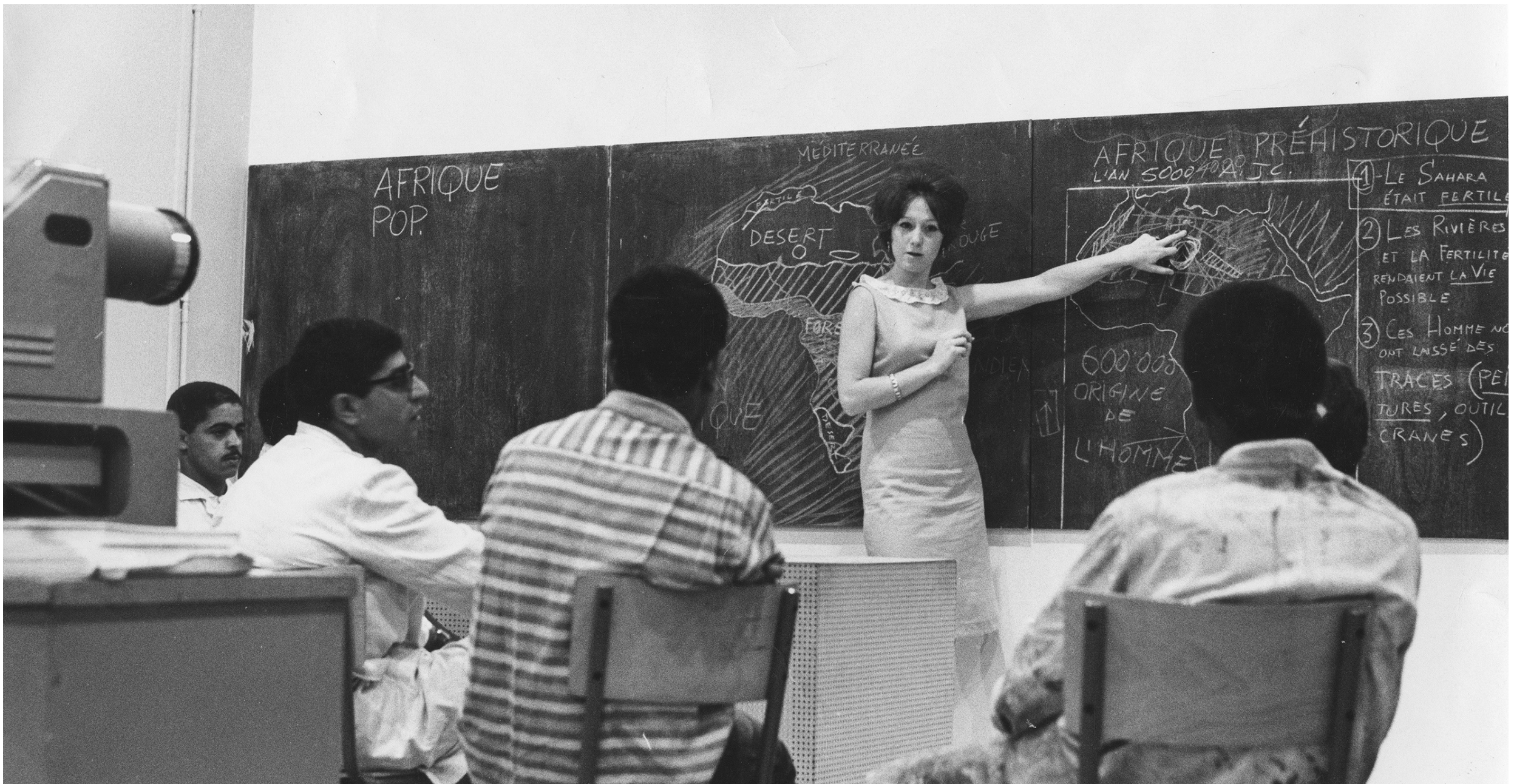
الدار البيضاء المغرب

CASABLANCA - MAROC



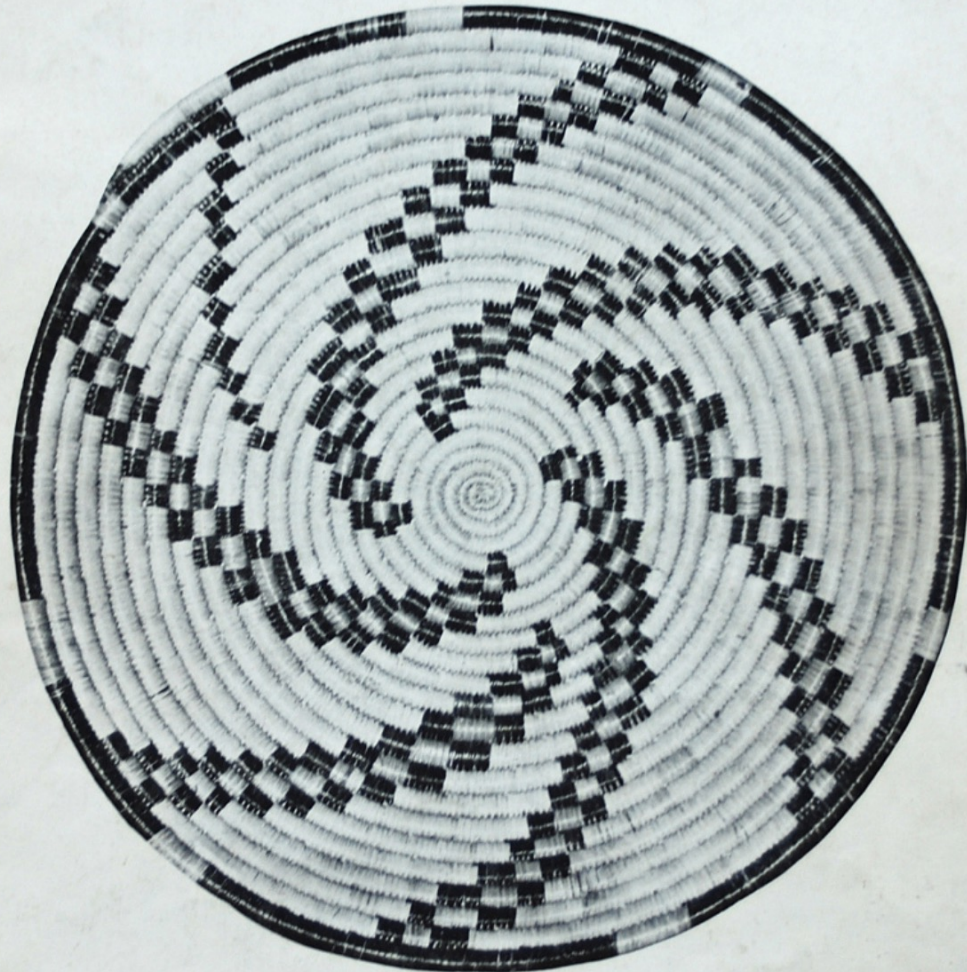
Die Casablanca-Gruppe: Romain Ataallah, Farid Belkahia, Mustapha Hafid, Mohamed Hamidi, Mohamed Chabâa und Mohamed Melehi (von links nach rechts) bei der Ausstellung *Présence Plastique* auf dem Jama's El Fna-Platz in Marrakesch, 1969





Der Kunstgeschichtsunterricht von Toni Maraini, pädagogische Broschüre der Kunstschule von Casablanca, 1962–1965

MAGHREB ART 2



Die Kunstzeitschrift der Schule, *Maghreb Art*, Nr. 2, 1966



Ausstellung *Présence Plastique* auf dem Jama's El Fna-Platz in Marrakesch, 1969

«For a lack of galleries and exhibition halls, artists were forced to exhibit in the buildings of foreign cultural missions, where the paternalistic approach to art that had defined the protectorate era was only reinforced. Worse still, in order to reach their audience at home as well as abroad, artists often had to accept the patronage of cultural missions.

Those cultural missions mostly favoured naive painting, which held sway in the aftermath of independence. **This was essentially an extension of previous colonial policies which intended to impose on Morocco this form of painting as the sole artistic expression fit enough to represent local mentalities and sensitivities**, thereby asserting/reinforcing that an underdeveloped country could only produce underdeveloped art.»

—School of Casablanca, «Manifesto» (1969), nachgedruckt
in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017

«Undeniably, education underpins any development of the arts and the achievements of pupils who have had no exposure to art are very low. **Art and painting in schools must hold their own place alongside the teaching of history**, and not be a recreational activity on the margins of the curriculum. Education in Morocco is patchy. Nothing prepares the Moroccan people to grasp the country's artistic creations or appreciate our artistic heritage. Young people's visual perception is not developed. **The schools of applied art and academies of fine art were inherited from the colonial education system and no review of the curriculum has ever taken place, resulting in a syllabus that is alien to the culture of our country.**»

—School of Casablanca, «Manifesto» (1969), nachgedruckt
in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017



Die Lehrer Farid Belkahia, Mohamed Chabâa, Mohamed Melehi und der Künstler Agostino Bonalumi mit den Studierenden des Malerei-Ateliers, Casablanca 1965

Gemeinsames Lernen als Kunstpraxis: Beispiele aus der documenta fifteen

Gudskul ist eine dem Wissensaustausch gewidmete Bildungsplattform, die 2018 von den drei in Jakarta ansässigen Kollektiven ruangrupa, Serrum und Grafis Huru Hara ins Leben gerufen wurde.

Gudskul ist überzeugt, dass das Teilen und Zusammenarbeiten zwei wesentliche Elemente für die Weiterentwicklung der indonesischen Kunst und Kultur der Gegenwart sind. Ziel ist, die Eigeninitiative durch künstlerische und kulturelle Vorhaben in einer Gesellschaft, die ohnehin stark durch Kollektivismus geprägt ist, weiter anzuregen und zugleich Initiatoren zu fördern, die von den lokalen Bedürfnissen ausgehend auch Schlüsselrollen auf internationaler Ebene einnehmen. Gudskul bildet hierfür ein Ecosystem, in dem viele Beteiligte wie Künstler*innen, Kurator*innen, Kunstkritiker*innen, Manager*innen, Forscher*innen, Musiker*innen, Filmemacher*innen, Architekt*innen, Köch*innen, Designer*innen, Fashionistas und Straßenkünstler*innen zusammenarbeiten.

Als Akteur*innen widmen sie sich verschiedenen (künstlerischen) Praktiken und Medien wie Installation, Video, Sound, Performance, Medienkunst, Bürger*innenbeteiligung, Grafik, Design und Pädagogik. Diese Vielfältigkeit trägt zur Diversifizierung der Themen und Zusammensetzung in den Gemeinschaftsprojekten bei – die in sozialen, politischen, kulturellen, ökonomischen, ökologischen oder pädagogischen Kontexten stattfinden. Gudskul steht allen offen, die sich für kooperatives Lernen, die Entwicklung kollektivbasierter künstlerischer Praktiken und einer auf Zusammenarbeit basierenden Kunstproduktion interessieren.



Gudskul, Außenansicht, Jakarta, 2020, Foto: Gudskul



documenta fifteen, Fridskul Common Library, Fridericianum, Kassel, 17. Juni 2022, Foto: Victoria Tomaschko



BRUKKIDS



Lea Lublin, *Fluvio subtunal*, 1969
Santa Fe, Argentinien

Palle Nielsen, *Modellen: En modell för ett kvalitativt samhälle*,
1968, Moderna Museet, Stockholm

INLAND ist eine 2009 von Fernando García Dory initiierte kollaborativ arbeitende Agentur, die eine Plattform für verschiedene Akteur*innen aus dem landwirtschaftlichen und sozialen Bereich sowie aus der Kulturproduktion bietet.

Von 2010–2013 widmete sich INLAND, mit Spanien als anfänglichem Fallbeispiel, der künstlerischen Produktion in 22 Orten, landesweiten Ausstellungen und Präsentationen sowie einer internationalen Konferenz. Aus einer anschließenden Phase der Reflexion und Auswertung in Arbeitsgruppen zu Kunst und Ökologie ging eine Reihe von Publikationen hervor. Heute fungiert INLAND als Kollektiv mit Fokus auf landbasierte Kooperationen und Ökonomien sowie Arbeitsgemeinschaften als Nährboden für post-zeitgenössische Kunst- und Kulturformen.

INLAND betreibt einen Radiosender und eine Akademie, veranstaltet Ausstellungen und produziert Käse. Darüber hinaus berät es die EU-Kommission zur Entwicklung des ländlichen Raumes durch künstlerische Projekte und setzt sich für ein europäisches Netzwerk von Schäfer*innen ein – eine soziale Bewegung, die diese Politik hinterfragt.



INLAND, 2019, Foto: INLAND



INLAND, 2019

«Es ist dunkel, nur eine in der Mitte herunterhängende Glühbirne leuchtet. Drum herum sitzen Menschen und schauen in die Mitte, wo unter der Glühlampe ein runder grosser Käse liegt. Dieser wird angeschnitten von der davor hockenden, männlichen Person. Unter den Menschen blickt auch ein Hund gespannt auf die Aktion.»

—Bildbeschreibung: Alt-Text auf der Website der documenta fifteen

Das Instituto de Artivismo Hannah Arendt entstand aus einer Kunstaktion in Havanna. Im Mai 2015 veranstaltete die Künstlerin und Aktivistin Tania Bruguera eine kollektive Lesung aus Arendts *Elemente und Ursprünge totalitärer Herrschaft* (1951). 100 Stunden lang lasen und diskutierten die Teilnehmer*innen Arendts wegweisende Studie über totalitäre Systeme, die in Kuba bis heute von größter Bedeutung ist.

Diese Aktion bildete den Höhepunkt der Kampagne #YoTambiénExijo, die Bruguera mit einer Gruppe kubanischer Bürger*innen in den Jahren 2014/15 initiierte. Sie forderten vom kubanischen Regime Auskunft über den Inhalt der Gespräche zur Wiederaufnahme bilateraler Beziehungen zwischen Kuba und den USA. Innerhalb weniger Tage setzten mehr als 20.000 Menschen über die sozialen Netzwerke eine beispiellose Bürgerkampagne in Gang. In diesem Moment wurde der Kultursektor zu einem Akteur des gesellschaftspolitischen Wandels in Kuba.



Instituto de Artivismo Hannah Arendt (INSTAR), *Art to the limit*, Workshop mit dem Theoretiker Brian Holmes und der Künstlerin Claire Pentecost, Havanna, 2017, Foto: INSTAR





awarewomenartists.com

À PROPOS ACTIONS ARTISTES DÉCOUVRIR MAGAZINE RESSOURCES AWARE-USA RECHERCHER FR | EN

« ARTIVISME » MATERNEL : TOUR D'HORIZON DES ARTISTES LATINO- AMÉRICAINES DES ANNÉES 1980

12.06.2019 | LARA DEMORI

« Le corps maternel jouit d'un statut paradoxal, à la fois naturel et exceptionnel ; il est un avatar de la féminité accepté, mais extrêmement encadré. Comme le nu, il est en même temps un puissant élément culturel et un état physique, instable et ouvert à de multiples interprétations . »

Une femme nue, enceinte, est sur le point de poignarder son propre ventre. Sa main tient fermement un grand couteau, pointé vers son abdomen enflé. Tremblant sous l'effet du choc produit par cette image traumatisante, nous comprenons sans peine qu'il s'agit là d'un

Archives
of Women Artists
Research
& Exhibitions

f t i

«Artivism assumes that art has a social responsibility to its context and that activism is not limited to repeating the same slogans or tactics, rather proposing creative and novel options.»

—Tania Bruguera, Website von INSTAR



Tania Bruguera, *The Burden of Guilt*, 1997–1999
Performance, geköpftes Lamm, Seil, Wasser, Salz, kubanische Erde



Tania Bruguera, *Immigrant Movement International*, 2006, Performance

«Art is not a luxury. Art is a basic social need to which everyone has a right.»

—Tania Bruguera, «Manifesto on Artists' Rights» (2012), nachgedruckt in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017

«Art is a way of building thought, of being aware of oneself and of the others at the same time. It is a methodology in constant transformation for the search of a here and now.

Art is an invitation to questioning; it is the social place of doubt, of wanting to understand and wanting to change reality.

Art is not only a statement of the present, it is also a call for a different future, a better one. Therefore, it is a right not only to enjoy art, but to be able to create it.

Art is a common good that does not have to be entirely understood in the moment one finds it.

Art is a space of vulnerability from which what is social is deconstructed to construct what is human.»

—Tania Bruguera, «Manifesto on Artists' Rights» (2012), nachgedruckt in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017

«Artists not only have the right to dissent, but the duty to do so.

Artists have the right to dissent not only from affective, moral, philosophical, or cultural aspects, but also from economic and political ones.

Artists have the right to disagree with power, with the status quo.

Artists have the right to be respected and protected when they dissent.

The governments of nations where artists work have the duty to protect their right to dissent because that is their social function: to question and address what is difficult to confront.»

—Tania Bruguera, «Manifesto on Artists' Rights» (2012), nachgedruckt
in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017

«Artists have the right to be activists (part artists/part activists), because they are an active part of civil society, because art is a safe space from which people can debate, interpret, build, and educate. This space must be defended because it benefits us all: art is a social tool.

[...]

To create a space for dialogue and not for violence against works of art questioning established ideas and realities, governments should provide educational platforms from which artistic practice may be better understood.»

—Tania Bruguera, «Manifesto on Artists' Rights» (2012), nachgedruckt in *Why Are We «Artists»? 100 World Art Manifestos*, hrsg. von Jessica Lack, 2017



Tania Bruguera liest aus Hannah Arendts Buch *Elemente und Ursprünge totaler Herrschaft* (1955 auf Deutsch erschienen)



«Since its inception INSTAR has been a democratic and horizontal space, where decisions are made by consensus. We are interested in defending social justice and human rights, sometimes alien to the Cuban context, such as respect for freedom of expression; fair wages; support for working mothers, independent initiatives, and artists; the recovery of artistic historical memory and independent civil society; and building projects with people who think differently, but who want to make a country for all.

We believe that civic education is the answer to political violence, that culture is the foundation from which to build a better citizenship, and that institutional transparency is a duty and a right. INSTAR is a safe space that indirectly protects other organizations, activists, and artists.»

—Tania Bruguera, Website von INSTAR

LECTURAS EN TIEMPO

Lecturas en tiempo (Readings in Time) is a physical space for Cuban literature. After two in-person events, the pandemic brought the opportunity to expand virtual connections among authors of different generations, both those who remain on the island and those in exile. More than a map, Lecturas en tiempo proposes a different and non-hierarchical guide book, which approaches Cuban literature from a broader field of action and/or production.

In the words of its coordinator, journalist and writer Jorge Enrique Rodríguez:

To lift the island as a memory, that symbol that may or may not save us, it is urgent to deal with poetry and its authors. It is necessary, first, to assume its "readings in time." Perhaps that is why INSTAR, in its eagerness to safeguard memory against the current, has opted to open its headquarters to the journey of Cuban literature – its demons, its urgencies, its delays, its successes, its ventings. Any relationship transferred by and from poetry is always about learning, searching, and stubbornness. It seems to me, then, that this could be the definition of the poetic act: the coincidence of extensions, of culpabilities, of inherited cavities; but also of assumptions, of the return that sustains the very attitude and situation of maroonage.

2022

- Luz Escobar
- Julio Llópez Casal
- Yanier H. Palao
- Charly Mucha Rima (MC)
- Pedro Acosta
- Raudel Collazo
- Dean Luis Reyes
- Gleyvis Coro Montanet
- Boris González Arenas
- Yaya Panoramix
- Ariel Hidalgo

2021

- Year-End Special (Part 2)
- Year-End Special (Part 1)
- Perséfone Teatro (Part 2)
- Luis Felipe Rojas
- Javier L. Mora
- Yankilé Hidalgo
- Perséfone Teatro (Part 1)
- Héctor Luis Valdés Cocho
- Mauricio Mendoza
- José Raúl Gallego
- Claudia Figueredo
- Kirenia Yalit Nuñez Perez
- Javier Moreno Demongeles
- Ricardo Acostarana
- Yania Suárez
- Dashel Hernández
- MC Mission Raíz

2020

- María Cri...
- Antonio E...
- Adriana C. (Ainé)
- Orlando L...
- Roque Arg...
- Claudia E...
- Calia Álv...
- Jorge Enr...
- Eduardo F...
- Jorge Fer...
- Mujercito...
- Roman Gut...
- Lester AL...
- Julio Llo...
- Roberto M...
- Michael G...



Hinweise zur Prüfung

- Die Prüfung findet am Mittwoch, 24. Mai, von 15:15 bis 16:45 Uhr statt.
- Sie ist in zwei Teilen aufgebaut:
 - 12 kurze Wissensfragen (je eine pro Sitzung) → 2/3 der Bewertung
 - Eine längere, übergeordnete Frage (es stehen zwei Fragen zur Auswahl) → 1/3 der Bewertung
- Die Prüfung kann auf Deutsch oder Französisch geschrieben werden. Alle Fragen werden in beiden Sprachen formuliert sein.
- Zur Vorbereitung studieren Sie Ihre Notizen und die Powerpoint-Folien sowie die prüfungsrelevante Literatur auf Moodle.
- Mitbringen: Schreibzeug (keine Bleistifte) und Studierendenausweis mit Matrikelnummer.
- Papier wird zur Verfügung gestellt.