

**UNDISCIPLINARY LEARNING. Remapping The Aesthetics of Resistance**  
**An art project manifesting in SPACE, CITY, KNOWLEDGES and DOCUMENTS**

Curated by Janine Halka, Suza Husse, Julia Lazarus

**at DISTRICT and at other locations in Berlin**

**8th September - 19th November**

**UNDISCIPLINARY LEARNING: SPACE**

**Exhibition:**

**Opening: Thursday, September, 8, 18 h, Artist Talk, 19 h**

Nathalie Anguezomo Mba Bikoro, Anaïs Héraud-Louisadat (Squat Monument),

**Opening: Thursday, September, 22, 19 h, Performance by Ha Za Vu Zu, 20 h:** Luis Berríos-Negrón, Ha Za Vu Zu, Naomi Hennig, Stine Marie Jacobsen, Vladan Jeremic? & Rena Raedle & Ina Wudtke, Rajkamal Kahlon, Frida Klingberg, Ins A Kromminga & Jannik Franzen, KUNCI Cultural Studies Center, Julia Lazarus, Achim Lengerer, Method Fund, Gabriel Rossell Santillán, RYBN.ORG, Lerato Shadi, Andreas Wutz, Szenographie: Luis Berríos-Negrón

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**Press contact**

**Julia Zieger**

**T +49 01631691779**

**press@district-berlin.com**

***DISTRICT* Berlin**

**Malzfabrik / Bessemerstraße 2-14**

**12103 Berlin**

**www.district-berlin.de**

**www.undisciplinarylearning.com**

## UNDISCIPLINARY LEARNING

### Remapping the Aesthetics of Resistance

[www.undisciplinarylearning.com](http://www.undisciplinarylearning.com)

### An art project manifesting in SPACE, CITY, KNOWLEDGES and DOCUMENTS

Curated by Janine Halka, Suza Husse, Julia Lazarus

8th September - 19th November, 2016

at DISTRICT and at other locations in Berlin

With Luis Berríos-Negrón, Julie Carvalho & Roland Lauth & Sebastien Stolarczyk, Exit Deutschland e.V., Alicia Frankovich, Ha Za Vu Zu, Naomi Hennig, Stine Marie Jacobsen, Vladan Jeremić & Rena Raedle & Ina Wudtke, Rajkamal Kahlon, Frida Klingberg, Ins A Kromminga & Jannik Franzen, KUNCI Cultural Studies Center, Julia Lazarus, Achim Lengerer, Magnus Hirschfeld Gesellschaft e.V., Method Fund, Gabriel Rossell Santillán, Nathalie Anguezomo Mba Bikoro, Anaïs Héraud-Louisadat (Squat Monument), RYBN.ORG, Lerato Shadi, The Association of Persecutees of the Nazi Regime – Federation of Antifascists, Andreas Wutz a.o.

**What could an aesthetic education of the present be? Which forms of un\_learning does the art of the 21st century propose? How do we live, create and where do we find knowledge? Whose knowledge, whose aesthetics, whose present, whose we?**

*Meanwhile our attempts to escape speechlessness were among the functions of our lives, the things we thereby found were first articulations, they were basic patterns for overcoming muteness and measuring the steps into a cultural realm.*

*Peter Weiss, The Aesthetics of Resistance, 2005, S.45*

Undisciplinary Learning takes the novel *The Aesthetic of Resistance* by Peter Weiss (1916-1982) as an impetus to question current knowledge politics at the intersection of artistic, political, and pedagogical practices. In the exhibition, urban interventions, encounters and conversations, education is probed as a mode of political imagination that recognizes heterogeneous forms of knowledge and integrates the body, the city, relationships, and the environment as places of learning. Undisciplinary Learning thereby maps artistic approaches focusing on self-empowering pedagogies – especially from feminist, queer, and decolonial contexts – that radically question hegemonic cultures of knowledge.

In the book, the political interpretation of art and the collective acquisition of knowledge form the foundation for the development of resistant subjectivities, collectivization, and the mobilization against oppression and exploitation. Self-education as a form of emancipation not only comprises the crux of Weiss' trilogy, but its densely woven textual surface seems to anticipate other, collective forms of reading and therein acts of listening to and disagreeing with one another.

Adopting an intersectional perspective its historical expansion, on its urban resonances in Berlin and current fields of insurgency, Undisciplinary Learning suggests expanded readings and critical relocations of *The Aesthetics of Resistance*. In the exhibition, urban interventions, encounters and conversations, education is probed as a mode of political imagination that recognizes heterogeneous forms of knowledge and integrates the body,

the city, relationships, and the environment as spaces of un\_learning. Undisciplinary Learning maps artistic approaches that enact self-empowering pedagogies – especially from feminist, queer, decolonial and leftist contexts – to radically question hegemonic cultures of knowledge.

## Dates

### \RAUM

*District*

Bessemerstraße 2-14, 12103 Berlin  
Open: Di-Sa, 14-18 Uhr  
Free Entry

September 8th

### **TRÜMMERBERG KILIMANJARO.**

#### **Artistic Reconsiderations on Decolonizing Archives in Tempelhof-Schöneberg**

Nathalie Anguezomo Mba Bikoro, Anaïs Héraud-Louisadat (Squat Monument)

18 h Exhibition opening

19 h Artist talk

September 22nd

### **UNDISCIPLINARY LEARNING. Remapping The Aesthetics of Resistance GRUPPENAUSSTELLUNG**

Luis Berríos-Negrón, Ha Za Vu Zu, Naomi Hennig, Stine Marie Jacobsen, Vladan Jeremić & Rena Raedle & Ina Wudtke, Frida Klingberg,  
Ins A Kromminga & Jannik Franzen, KUNCI Cultural Studies Center, Julia Lazarus, Achim Lengerer, Method Fund, Gabriel Rossell Santillán, RYBN.ORG, Lerato Shadi, Andreas Wutz, Scenography: Luis Berríos-Negrón

19 h Opening, 20 h Performance between stamp and mars No:7. *if the world doesn't rock us, we rock the world by Ha Za Vu Zu*

### \City

Tempelhof, Mitte, Prenzlauer Berg, Schöneberg

October 1st

### **TRÜMMERBERG KILIMANJARO.**

#### **KIOSK CULTURE DECOLONIAL ARCHIVES TOUR**

Nathalie Anguezomo Mba Bikoro, Anaïs Héraud-Louisadat (Squat Monument)

13–19 h Performative archive at different places \ Meeting point 13h: Sarotti Café, Mehringdamm 57\*

October 2nd

### **.. ÜBER DIE PFLUGSTRASSE**

Exit Deutschland e.V., Alicia Frankovich, Achim Lengerer

14–17 h Conversations and performances within the framework of *Die Ästhetik des Widerstands. Peter Weiss 100, a festival of HAU Hebbel am Ufer (28.9.– 8.10.2016)*, 14 h Meeting point: Pflugstraße 7\*

October 3rd – November 19th  
**SAUNA FÜR ARBEITSLOSE**  
Frida Klingberg

3.10. 18–21 h *Opening*

4.10.–19.11.

*Installation in the Sauna. Place: SAUNABAD, Rykestraße 10. Mo–Sa 15–24 h, So 12–24 h, Entry 8 Euro\**

October 8th

**... IN DER GARTENKOLONIE**

Naomi Hennig, Lerato Shadi, Hans Coppi Jr. \ Vereinigung der Verfolgten des Naziregimes – Bund der Antifaschistinnen und Antifaschisten

*14–17 h Conversations and performances within the framework of Die Ästhetik des Widerstands.*

*Peter Weiss 100, a festival of HAU Hebbel am Ufer (28.9.– 8.10.2016)*

*14 h Meeting point: Schwebbelastungskörper, General-Pape-Straße 34a\**

October 15th

**EINE ARBEITERIN WIRD SCHRIFTSTELLERIN. MASCH, AGITPROP, MARGARETE STEFFIN.**

Vladan Jeremić, Rena Raedle, Ina Wudtke

*19 h Reading*

*Place: Karl-Liebknecht-Haus, Kleine Alexanderstraße 28*

**\Knowledges**

**District**

September 5th + 6th and October 27th

„PERGAMONMUSEUM“

**METAZOALEIN: AUS ZUNGEN, MUSKELN UND OBERSCHENKELN ZUSAMMENGESETZT.**

**RAYE, MAXA, JARI: CONSTITUIDO DE LENGUAS MUSLOS Y MANOS. A SELECTION OF**

**READINGS FROM THE XX CANON „EL RINCON DE LAS SEMILLAS“ LIBRARY (TAUPURIE).**

Gabriel Rossell Santillán

*17–20.30 h Performative workshops in German (5.9.), English (6.9.) und Spanish (27.10.)\**

November 6th

„INSTITUT FÜR SEXUALWISSENSCHAFT“

**TURN ONS FOR ILLEGAL BODIES, ACTING OUT PAST LIVES OF QUEER.**

Julie Carvalho, Roland Lauth, Sebastien Stolarczyk, Magnus Hirschfeld Gesellschaft e.V. Berlin

*11–17 h Workshop in English\**

*19 h Showing and Dancing*

November 12th + 13th

„SCHULINSEL SCHARFENBERG“

**SORRY BUT HERE IT'S A MESS ... EMPOWERMENT**

Symposium and launch of the Undisciplinary Learning: Documents publication\*

## **An art project manifesting in SPACE, the CITY, KNOWLEDGES, and DOCUMENTS**

### **\SPACE**

*In trying to become “objective”, Western culture made “objects” of things and people when it distanced itself from them, thereby losing “touch” with them.* Gloria Anzaldúa

In the double exhibition artistic practices of collective unlearning and anti-authoritarian knowledge transfers form the basis for the transtemporal and transgeographic repositioning of The Aesthetics of Resistance. Designed in the sense of a spatial ecology as a form of expression of a heterogeneous community and of different forms of knowledge, the large exhibition space accommodates a flexible scenography for emancipatory practices, stories, and socialities. As a programmatic overture to Undisciplinary Learning in the neighboring spaces of the group exhibition, the performative archive Trümmerberg Kilimanjaro by Squat Monument (Nathalie Anguezomo Mba Bikoro and Anaïs Héraud-Louisadat) interweaves the urban traces of postcolonial cultural and migration contexts of Tempelhof—where District is located—with the voices of protagonists from anticolonial and anti-racist resistance.

### **\CITY**

*Think of ephemera as trace, the remains, the things that are left, hanging around in the air like a rumor.* José Esteban Muñoz

Undisciplinary Learning: *CITY* connects original locations from the book, which are characterized by transformations, traces of political conflicts, or ephemeral encounters, with current emancipatory topographies. The site-specific performances, conversations, and interventions that the artists develop in conversation with contemporary political initiatives, in solidarity with past protest movements, or in anticipation of coming associations will thus become temporary marks on the map of Berlin.

### **\KNOWLEDGES**

*Calling something knowledge can be a political act, even a radical one.*  
Thenjiwe Nkosi

In its description of the self-determined acquisition of knowledge, The Aesthetics of Resistance relates to the proletarian workers' education of the early 20th Century. At the same time, it describes the institutional epicenters of western education and research—schools, research institutions, and museums—more specifically their radical emancipatory continuation or reclassification as liberal havens for the political development of the (male) protagonists. Undisciplinary Learning: *KNOWLEDGE* artistically and discursively activates the legacy and continuing fields of social conflict animated by the Institute for Sexology (founded by Magnus Hirschfeld, 1868-1935), the school island Scharfenberg with its concept of progressive education, the Marxist evening school, and the Pergamon museum.

### **\DOCUMENTS**

*I would like to consider our current bodies and gestures as legitimate archives of the present and of the past within it.*  
Julie Carvalho

*DOKUMENTS* are an expansive ongoing online archive and a publication that accumulates leaflets, essays, images and documents from project participants and invited authors over the course of Undisciplinary Learning.

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