

Other classrooms

Eco  
Pedagogies

TERMIN 1 / 28.9.20	3
Potential Worlds 1: Planetary Memories	
TERMIN 2 / 12.10.20	4
Ecopedagogies & Workbook	
THEMENGRUPPEN / AB 12.10.20	7
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TERMIN 6 / 9.11.20	18
a) Workbookgruppe Layout vorstellen	
b) Enabling Entanglements	
TERMIN 7 / 16.11.20	19
Aktionsnachmittag 1 / Abgabe Beiträge Workbook	
TERMIN 8 / 23.11.20	19
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TERMIN 9 / 30.11.20	20
(nur Redaktionsgruppe, Maren Ziese, Cynthia Gavranic)	
Fertigstellen Workbook	
TERMIN 10 / 17.12.20	20
Release Migrosmuseum / 18 bis 20 Uhr	

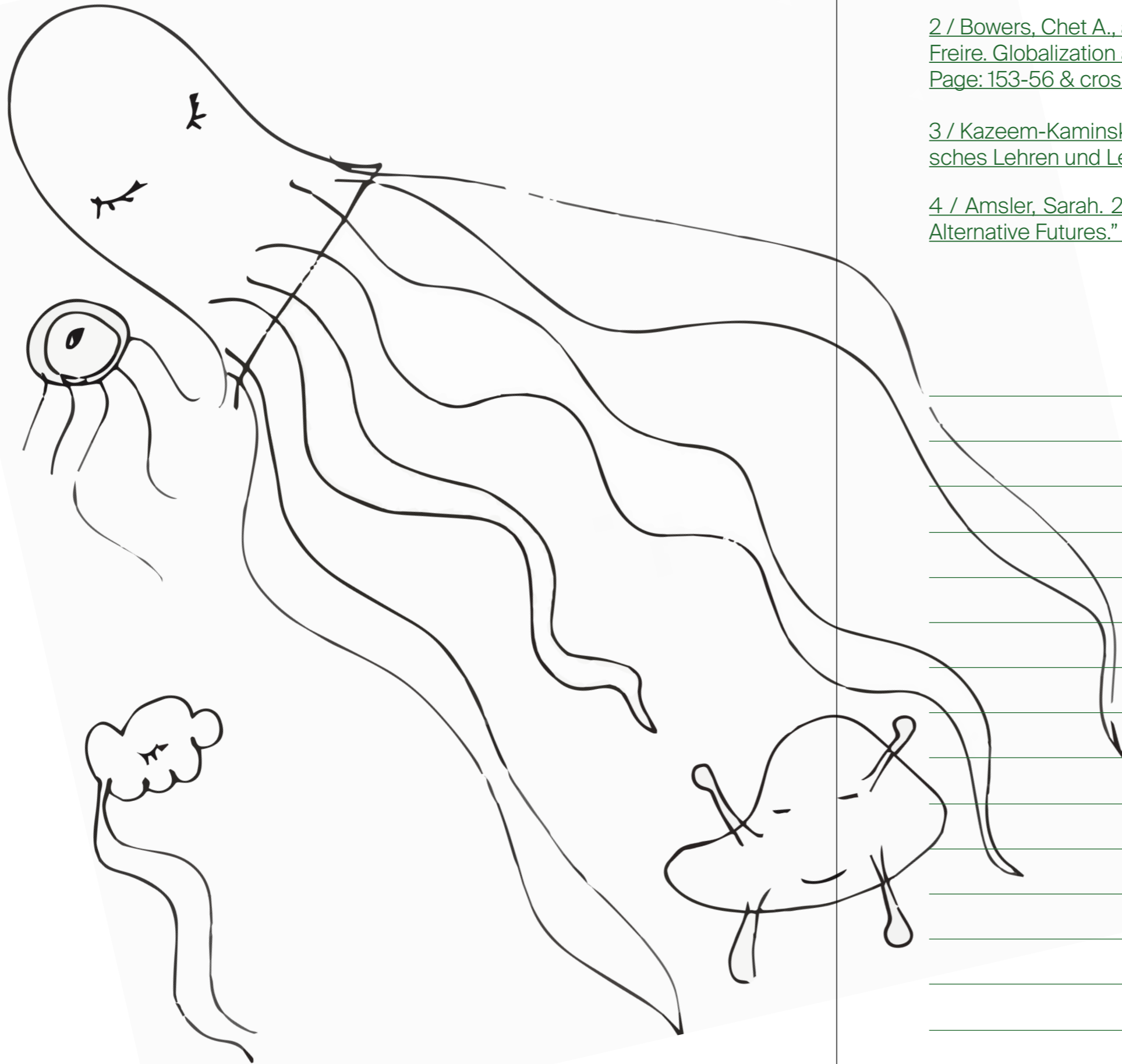


Treffpunkt am 28.9.20 / 14:30  
 Migros Museum für Gegenwartskunst  
 Limmatstrasse 270 / 8005 Zürich  
 migrosmuseum.ch

**Maskenpflicht**

Potential Worlds 1: Planetary Memories ist die erste in einer Reihe von zwei Ausstellungen, die sich mit dem Verhältnis zwischen Mensch und Natur befassen. Die künstlerischen Positionen beider Ausstellungen untersuchen die Beziehung von Mensch und Natur und entwerfen potentielle Zukunftsszenarien des Lebens auf der Erde. Die im ersten Teil gezeigten Werke beleuchten Formen der Aneignung von Umwelt zur Gewinnung von Macht und Ressourcen. Sie zeigen die Folgen für die Natur und für soziale Zusammenhänge. Auch hinterfragen sie naturkundliche Wissenskonzepte, die im Zuge der machtvollen Aneignung von Umwelt entwickelt werden.

[LINK AUSSTELLUNGSTEXT UND WERKLISTE](#)



1 / Kahn, Richard. 2011. [Critical Pedagogy, Ecoliteracy & Planetary Crisis: The Ecopedagogy Movement](#). Bern: Peter Lang. Page: 17-20

2 / Bowers, Chet A., and Frederique Apffel-Marglin, eds. 2004. [Rethinking Freire. Globalization and the Environmental Crisis](#). London: Routledge. Page: 153-56 & crossreading

3 / Kazeem-Kaminski, Belinda. 2016. [Engaged Pedagogy: Antidiskriminatorisches Lehren und Lernen bei bell hooks](#). Wien: Zaglossus. Page: 86-91

4 / Amsler, Sarah. 2019. ["Gesturing towards Radical Futurity in Education for Alternative Futures."](#) *Sustainability Science* 14 (4): Page: 925-930.

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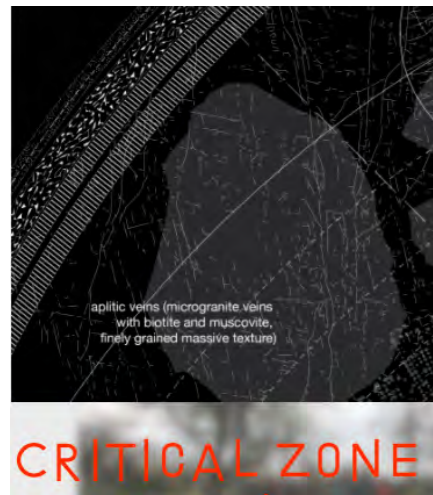
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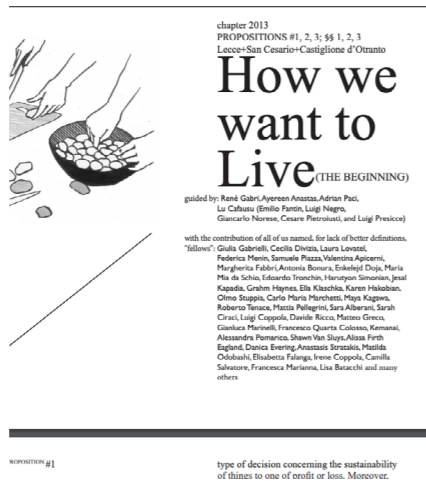
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BEISPIELMATERIAL WORKBOOK

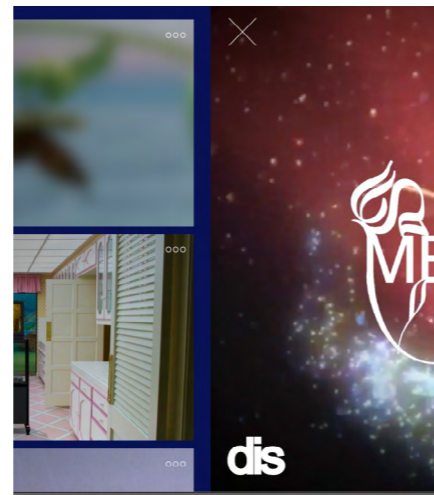
WORKBOOK \_ GRUPPE



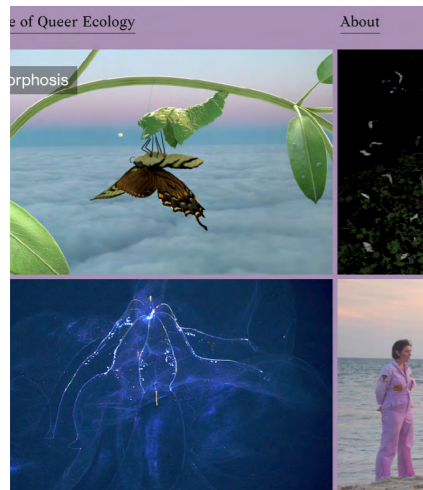
https://critical-zones.zkm.de



https://freehome.cdn.prismic.io



https://dis.art



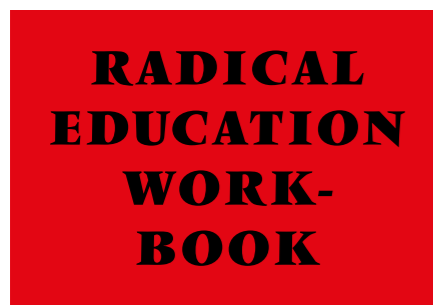
https://queerecology.org



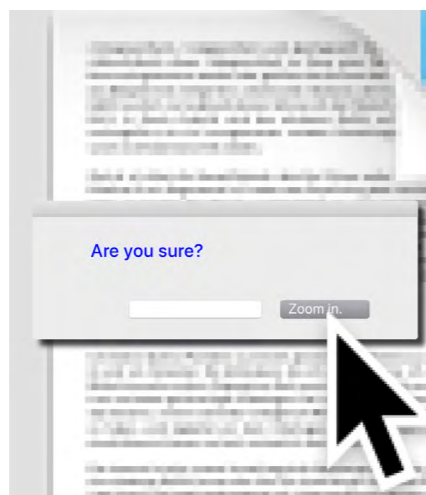
http://www.lisanyberg.net/wp-content/uploads/2017/02/LisaNyberg\_DotheRightThing\_Eng.pdf



Garten als Möglichkeitsraum  
https://drive.switch.ch/index.php/s/NhjWmo5kpUM8XEt



https://drive.switch.ch/index.php/s/TEOaXmBbfwHI2j



https://www.charlottefriedli.com/areyousurezoomin



http://artsoftheworkingclass.org

1 / Demos, T. J. 2017. Against the Anthropocene. Visual Culture and Environment Today. Berlin: Sternberg Press. Kapitel 3 und 4

2 / Keenan, Thomas, and Hito Steyerl. 2014. "What Is a Document? An Exchange between Thomas Keenan and Hito Steyerl." Aperture, no. 214 (August): 58-64. http://www.jstor.org/stable/24474931. Page 58 - 64

3 / Baker, Simon. 2007. "DOCTRINES (The Appearance of Things)." In Undercover Surrealism. Georges Bataille and DOCUMENTS. London: MIT Press. cross reading

Horizontal lines for notes.

KURATORIUM ÖKOLOGIE Lehre & Weit Forschung



https://oekologie.zhdk.ch

ECO-FEMINISM / POLITICAL ECOLOGY / QUEER ECOLOGY

Texte

1 / Hatten-Fisher, Jennifer, and Rebecca A Martusewicz. 2018. "Running Head: Ecofeminism and Education." cross reading

2 / Neimanis, Astrida. 2012. "Hydrofeminism: Or On Becoming a Body of Water." In Undutiful Daughters. New Directions in Feminist Thought and Practice, edited by Henriette Gunkel, Chrysanthi Nigianni, and Fanny Söderbäck, 85-99. palgrave macmillan. cross reading



<https://queerecology.org/Metamorphosis>

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DECOLONIZING NATURE / ALIENATION / THE FOREST AS ANTI-PLANTATION

Texte

1/ Demos, T. J. 2016. "Introduction." In Decolonizing Nature. New York: Sternberg Press. Page 7 - 29

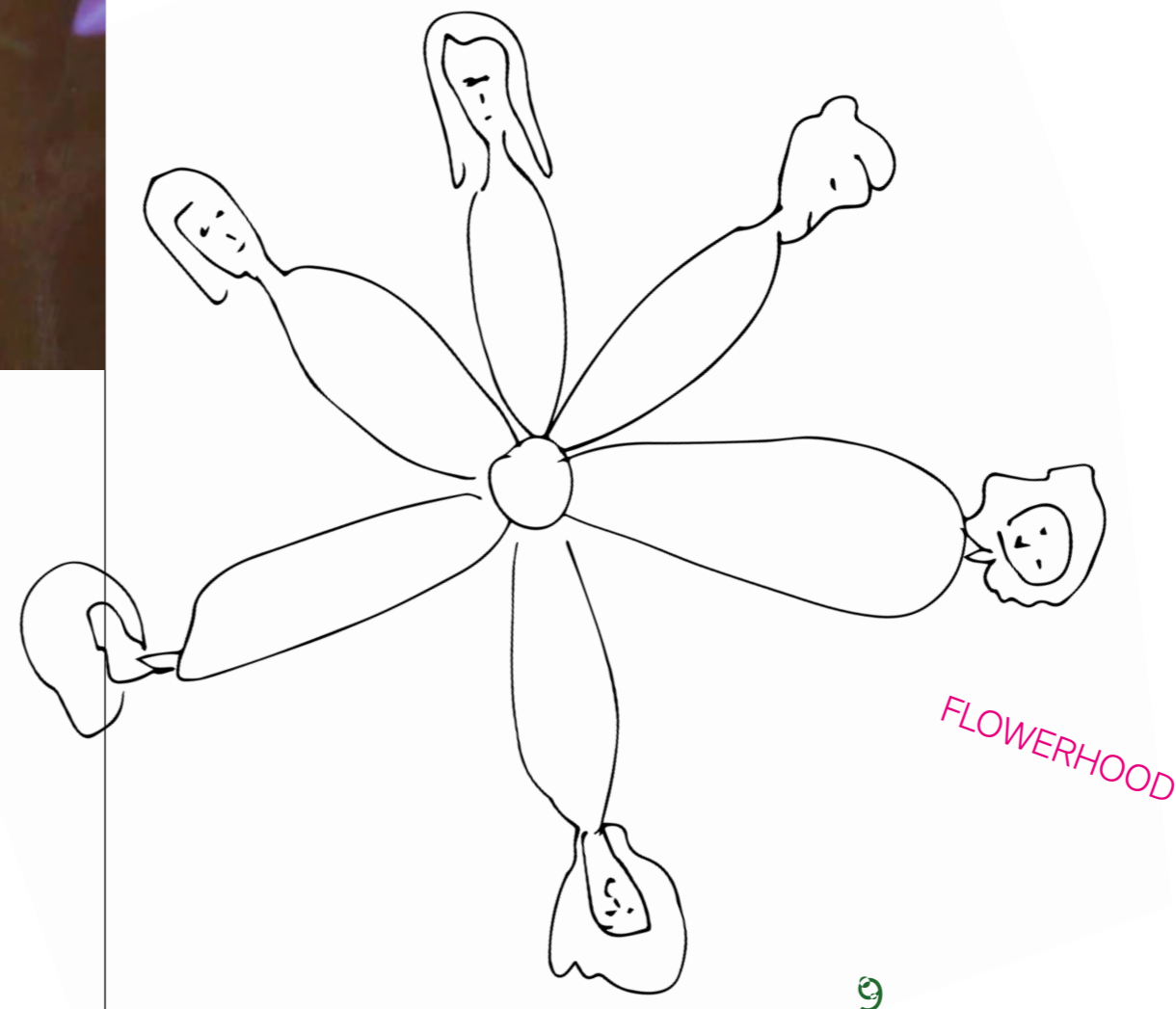
2 / Koya Vaka'uta, Cresantia (Frances), Lingikoni Vaka'uta, and Rosiana Lagi. n.d. "Reflections from Oceania on Indigenous Epistemology, the Ocean, and Sustainability." In Tidalectics. Lmaging an Oceanic Worldview through Art and Science, edited by Stefanie Hessler. London: The MIT Press. cross reading

3 / Lowenhaupt Tsing, Anna. 2017. The Mushroom at the end of the World. On possibilities of life in capitalist ruins. New Jersey: Princeton University Press., Page 37 - 41

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### **ANTHROPOCENE, GEOINGENEERING CAPITALOCENE, CHTHULUCENE**

Texte

1 / Demos, T. J. 2017. Against the Anthropocene. Visual Culture and Environment Today. Berlin: Sternberg Press. Kapitel 1, 3, 4, 5

2 / Haraway, Donna J. 2018. Unruhig bleiben. Die Verwandtschaft der Arten im Chthuluzän. Campus Verlag. cross reading

3 / Lowenhaupt Tsing, Anna. 2017. The Mushroom at the end of the World. On possibilities of life in capitalist ruins. New Jersey: Princeton University Press., Page 19 - 21

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### **NOTICING, LISTENING, SMELLING, GESTURING / POST-HUMAN-LITERACIES**

1 / Lowenhaupt Tsing, Anna. 2017. The Mushroom at the end of the World. On possibilities of life in capitalist ruins. New Jersey: Princeton University Press., Page 1 - 9

2/ Aleksandra Jach.2018. How to talk with birds, trees, fish, shells, snakes, bulls and lions? Berlin: Kettler Verlag. cross reading

3 / Guin, Ursula K. Le. 2012. "The Author of the Acacia Seeds: And Other Extracts from the Journal of the Association of Therolinguistics." In The Unreal and the Real: Selected Stories of Ursula K. Le Guin, Vol. 2, 265-72. London: Orion Books. cross reading

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Ernesto Neto and the Huni Kuin ~ Aru Kuxipa | Sacred Secret - Interview with Ernesto Neto

**PRECARITY, HEALING, CAPITALIST RUINS**

1 / Lowenhaupt Tsing, Anna. 2017. *The Mushroom at the end of the World. On possibilities of life in capitalist ruins.* New Jersey: Princeton University Press., Page 19 – 25

2 / Langwick, Stacey. 2019. "Healing in the Anthropocene." In *The World Multiple: The Quotidian Politics of Knowing and Generating Entangled Worlds.*, edited by Omura Otsuki and Satsuka Morita, Page 155 – 71

3 / Uriel Orlow  
<https://urielorlow.net/project/learning-from-artemisial/>

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**ECO-FICTIONS: SF / MULTIHISTORIES / MULTITEMPORALITIES / FUTURE-MAKING PRACTICES / MAKING WORLDS / MAKING KIN**

1 / Demos, T. J. 2020. "Beyond Despair: Potential Worlds & Eco-Fictions." In *Ausstellungskatalog Potential Worlds*, 73–83. Zurich: Migros Museum für Gegenwartskunst. Page 73 – 83

2 / Parikka, Jussi. 2020. "Wild Archeologies of Futurisms." In *Ausstellungskatalog Potential Worlds*, 177–87. Zurich: Migros Museum für Gegenwartskunst. Page 77 – 87

3 / Guin, Ursula K. Le. 1985. *Always Coming Home.* London: Grafton Books. cross reading

4 / Haraway, Donna J. 2018. *Unruhig bleiben. Die Verwandtschaft der Arten im Chthuluzän.* Campus Verlag. Kapitel 6 und 7: cross reading

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Mixing critique and prayers, the artist envisions 'healing' as a space for both aesthetic liberation and political action: to exorcise toxic internalised dynamics, to overcome transgenerational trauma, to reconnect with the land and collective consciousness. For this book the phrase 'the wound is the land of healing' can be used as a navigational tool to engage with the texts selected: an ongoing search for language to convey the sense of alienation that may come with illness – the wound – and a space for nurturing care, shifting identities and conviviality – the land of healing.



Tabita Rezaire, *Offering*, 2019

Bárbara Rodríguez Muñoz on Tabita Rezaire, 'Decolonial Healing: In Defence of Spiritual Technologies,' 2019, in *Health, Whitechapel/MIT Press*, 2020 (forthcoming, September 2020)

# Mattering

as a concept refers to the theo-

retical discourse of new materialism which has been largely shaped by the feminist physicist Karen Barad. In her research, she argues that

“ [...] what we commonly take to be individual entities are not separate determinately bounded and propertied objects, but rather are (entangled “parts of”)

phenomena [...] that extend across [...] space and time”. Therefore, “bodies and things are not as separate as we were once taught”, as Hickey-Moody and Page write in Arts, Pedagogy and Cultural Resistance. Their approach to an art education informed by new materialism is to “[...] take

## matter pedagogy of matter

as pedagogical, and focus on the

teaching the maker how they might make differently.” This not only changes the ways in which matter is thought, but as well the ways in which bodies are formed and “intra-act” with matter: “Not only are we always with/in bodies but we are always with matter. So, not only do we make matter and meaning, it also makes us; we are entangled, co-implicated in the generation and formation of knowing and being.”

### MATTERS, BODIES

1 / PUIG DE LA BELLACASA, MARÍA. 2017. Matters of Care. University of Minnesota Press. [cross reading](#)

2 / Bubandt, Nils, Elaine Gan, Heather Swanson, and Anna Tsing, eds. 2017. Arts of Living on a Damaged Planet. Vol. 53. University of Minnesota Press. [cross reading u.a. ab Seite G 103](#)

3 / Neimanis, Astrida. 2012. “Hydrofeminism: Or On Becoming a Body of Water.” In *Undutiful Daughters. New Directions in Feminist Thought and Practice*, edited by Henriette Gunkel, Chrysanthi Nigianni, and Fanny Söderbäck, 85-99. [palgrave macmillan. cross reading](#)

Handwritten notes on lined paper, mostly blank.

How can we let matter teach us how to make differently? How can our art education practices be informed by the entangled state of our bodies and matter? How can new materialism teach us new forms of knowing-with and being-with?





Treffpunkt am 26.10.20 / 14:30  
Migros Museum für Gegenwartskunst  
Limmatstrasse 270 / 8005 Zürich  
migrosmuseum.ch

Das Migros Museum für Gegenwartskunst präsentiert, in Zusammenarbeit mit dem YARAT Contemporary Art Space, Baku, die Ausstellung Potential Worlds 2: Eco-Fictions. Die Gruppenausstellung beschäftigt sich im Anschluss an Potential Worlds 1: Planetary Memories mit spekulativen Entwürfen des Beziehungsgeflechts zwischen Mensch und Natur vor dem Hintergrund der gegenwärtigen ökologischen Situation. Die Konsequenzen der Naturzerstörung zeigen die Notwendigkeit, den Menschen als Teil, nicht als Zentrum der Welt zu begreifen. Der erste Ausstellungsteil, Potential Worlds 1: Planetary Memories, beleuchtete, wie sich Menschen die Umwelt zur Gewinnung von Macht und Ressourcen angeeignet haben und welche Folgen für die Natur sowie für soziale Zusammenhänge daraus entstanden sind. Daran anknüpfend, wird in Potential Worlds 2: Eco-Fictions danach gefragt, welche potenziellen Welten in diesen menschengemachten Ruinen entstehen können: Wie kann mit dem Müll der Gegenwart und den Spuren der Zerstörung umgegan-

wgen werden? Wie kann angesichts der gegenwärtigen weltweiten prekären Lage nach neuen Lebensformen gesucht werden? Welche Rolle kann dabei die Kunst als technologisches, wissenschaftliches und soziales Experiment übernehmen? Die Künstler\*innen der Ausstellung entwerfen Visionen für potenzielle Welten und machen deutlich, dass es bildhafte Zukunftsvorstellungen braucht, damit alternative Lebensformen entstehen können. Sie reflektieren unseren Umgang mit der Natur und schaffen Vorstellungen von neuen Formen des Lebens auf der Erde – lassen Sie sich inspirieren!

Korakrit Arunanondchai, Anca Benera & Arnold Estefán, Dora Budor, Burton Nitta (Michael Burton & Michiko Nitta), Cao Fei, Julian Charrière, Carl Cheng, Jimmie Durham, Peter Fend, Tue Greenfort, Joana Hadjithomas & Khalil Joreige, Helen Mayer Harrison & Newton Harrison, Louis Henderson, Mary Maggic, Mileece\*, MOON Kyungwon & JEON Joonho, Adrián Villar Rojas, Pinar Yoldas, Zheng Bo

[LINK AUSSTELLUNGSTEXT UND WERKLISTE](#)



TERMIN 5 / 2.11.20

a) Workbookgruppe Layout erstellen

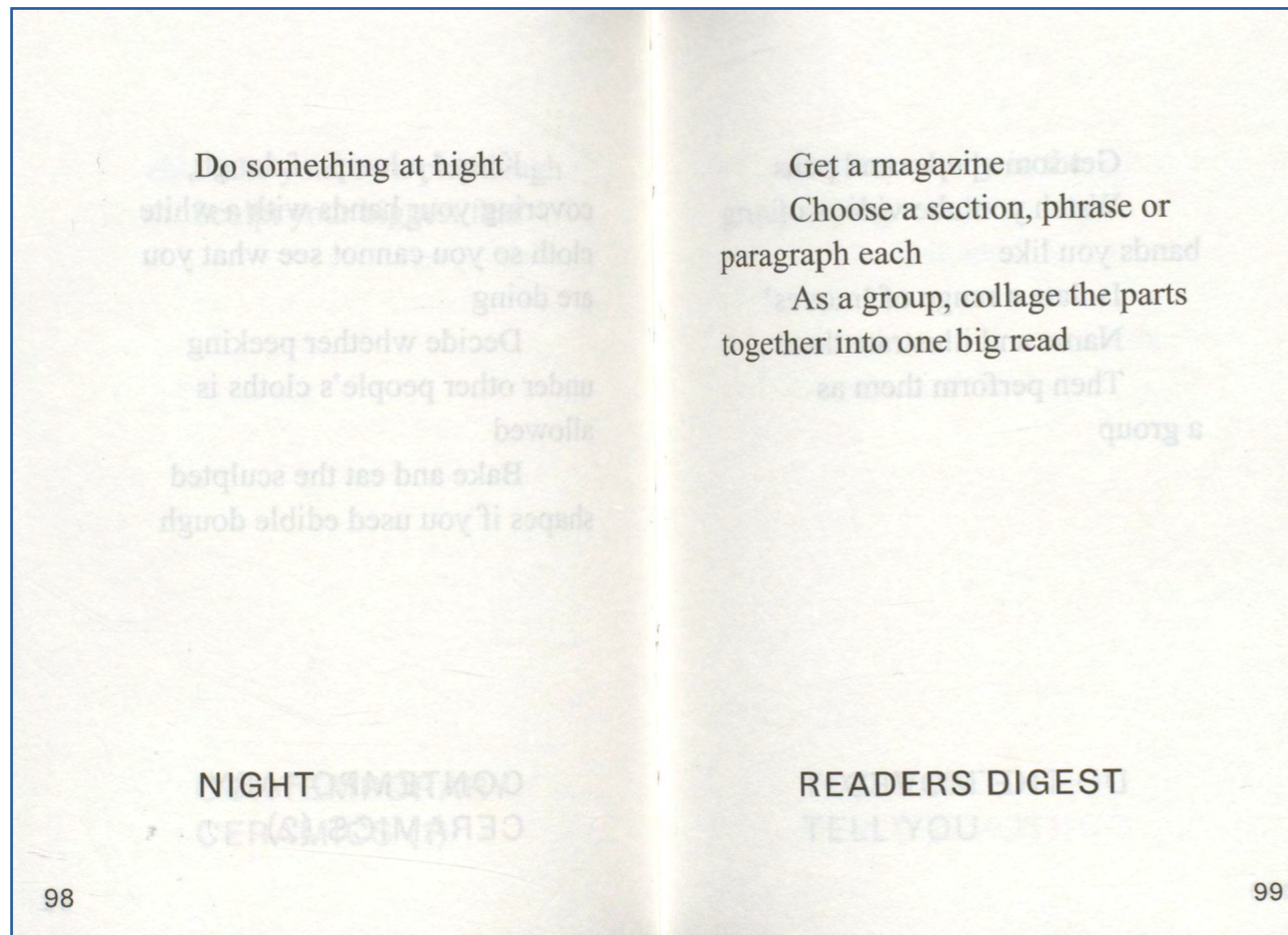
b) Deep Reading/Discussing/Listening/Planning/Writing/Rehearsing

TERMIN 6 / 9.11.

a) Workbookgruppe Layout vorstellen

b) Enabling Entanglements

c) Abgabe Beitrag Gruppe Curatorial Studies




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TERMIN 7 / 16.11.20

Aktionsnachmittag 1 / Abgabe Beiträge Workbook

TERMIN 8 / 23.11.20

Aktionsnachmittag 2

Release planen / Workbook "Dummy" fertig

TERMIN 9 / 30.11.20

(nur Redaktionsgruppe, Maren Ziese, Cynthia Gavranic)

Fertigstellen Workbook

TERMIN 10 / 17.12.20

Release Migrosmuseum

16 bis 18 Uhr Vorbereitung

18 bis 20 Uhr

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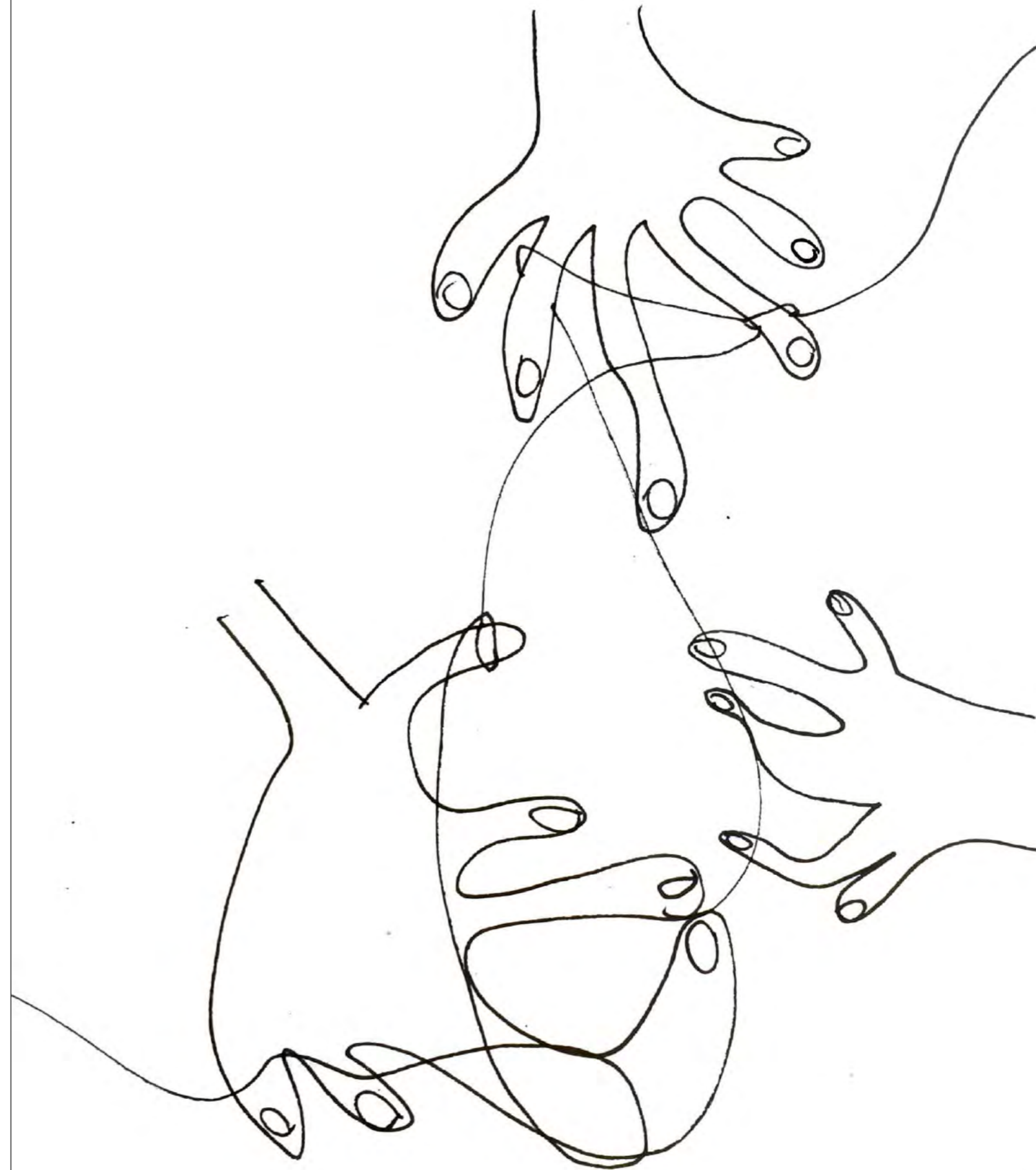
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**“Now, more than ever, culturally appropriate and sensitive approaches to education and research are needed. If we are to reclaim and remember the sacred relationships required for sustainability – harmony and balance – we will individually and collectively need to take responsibility for a global decolonization movement.**

**The arts provide an avenue for these ways of thinking. They, like the ocean, are a highway that connects abstract ideas, values, and beliefs with the tangible places and spaces of our times.”**

– Cresantia Frances Koya Vaka’uta; Lingikoni Vaka’uta, and Rosiana Lagi in “Reflections from Oceania on Indigenous Epistemology, the Ocean, and Sustainability.”

**“Life is a planetary level phenomenon and the Earth has been alive for at least 3000 million years. To me the human move to take responsibility for the living Earth is laughable - the rhetoric of the powerless. The planet takes care of us, not we of it. Our self inflated moral imperative to guide a wayward Earth or heal a sick planet is evidence of our immense capacity for self-delusion. Rather, we need to protect us from ourselves.”**

– Lynn Margulis, Symbiotic Planet: A New Look at Evolution

**“If we want to learn how to talk to trees and animals, we also need to learn how to listen to others whose language we don’t understand.”** – Antje Majewksi, 2018

**“What person? What mushroom?”**

– A. Lowenhaupt Tsing in “The Mushroom at the End of the World”

**“The wound is the place of healing.”**

– Tabita Rezaire

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