



– HEAD
Genève

CURRICULUM 2016/17

The CCC is the Research-based Master-Program at HEAD. The academic year 2016–17 of CCC brings forward the notion of ‘navigation’ as a proposal to think with or relate to in times of global turbulences. The Program will realise the public seminar series Navigating Turbulences with contributions of the faculty members. In early 2017, the Program intends to start the publication series TERMS/TERMES with the aim to foster the production of a dictionary. Seminar languages are English and French.

Le CCC est le programme de Master de recherche de la HEAD. L'année académique 2016-17 du CCC s'oriente autour de la notion de « navigation » comme proposition pour penser avec ou en rapport aux temps actuels de turbulences globales. Le programme réalisera la série de séminaires publics Navigating Turbulences [Naviguer Turbulences] lors de laquelle prendront lieu des conférences et des présentations de professeurs de CCC. Début 2017, le programme commencera également la série de publications TERMS/ TERMES dans le but d'enclencher la production d'un dictionnaire Les séminaires y sont enseignés en anglais et en français.

INTRODUCTORY DAY

SEPTEMBER 19, 2016, 10AM – 4PM

CURRICULUM START

SEPTEMBER 20, 2016, 10AM

FALL FINAL PRESENTATION

JANUARY 23–25, 2017

MASTER THESIS M2

APRIL, 24, 2017

YEAR END PRESENTATION

JUNE, 12-14, 2017

**BOULEVARD HELVÉTIQUE 9, 1205 GENEVA
SEMINAR ROOMS CCC
2ND FLOOR SALLE 27 / 28**

**OFFICE HOURS: MONDAY – WEDNESDAY, 10AM – 5PM
BOULEVARD HELVÉTIQUE 9, 1205 GENEVA
SALLE 26. T +41 (0) 22 388 58 82**

STUDENTS

**MASTER 1 : GHALAS CHARARA, MAÏTÉ CHÉNIÈRE, NADIA ELAMLY, ALICE ESCOREL BOUDREAU, LÉA GALLON, TANIA GRACE KNUCKEY, DIMA MOURIS, DAN WU.
MASTER 2 : AURÉLIEN BALLIF, NAOUEL BEN AZIZA, MARIE BERTHOUT VAN BERCHEM, DUKE CHOI (“EN CONGÉ”), MARGUERITE DAVENPORT, RAPHAËLLE MUELLER, JULIA PECHEUR, VALÉRIE VILAREM, TINA WETCHY, YAEL WICKI.**

FACULTY AND GUESTS

RESPONSIBLE PROFESSOR : DOREEN MENDE. FACULTY PROFESSORS : PIERRE HAZAN, SAMIA HENNI, GENE RAY, ANNE-JULIE RACCOURSIER. VISITING PROFESSOR : KODWO ESHUN. ASSISTANTS : CAMILLA L. PAOLINO, MÉLISSA TUN TUN. GUESTS : RAY BRASSIER, MARAL DEGHATI, CHARLES HELLER, DENISE FERREIRA DA SILVA, DENIS PERNET, ANDREA PHILLIPS, SUSAN SCHUPPLI, VERA TOLLMANN / RESEARCH CENTER FOR PROXY POLITICS, FRANÇOISE VERGÈS, AMONG OTHERS.

SÉMINAIRE DE RECHERCHE

RESEARCH PRACTICE

M1 / M2

French / English

SAMIA HENNI

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Start: September 26, 2016, 10am

The Research Practice seminar engages with the various stages of a research project and their interrelationships, from the formulation of a research question to the materialization of a text. It examines and challenges the mechanisms and the methodologies with which arguments, histories, problems, stories, and subject matters are, or might, be constructed, asserted, claimed, communicated, and written; that is to say, the seminar interrogates the politics of writing in today's "capsular civilization."

The seminar is based around readings from various fields and writings across borders, which engage with one's own research project. Whereas the readings enable to investigate arguments and analyse their foundations, the writings empower to design a space of manoeuvre within which one could claim a position from which to think, to speak, and to write, while developing one's own research methodologies, creating one's own writing instruments, and consolidating one's own research project.

Research Practice seminar is delivered through group discussions of assigned readings, group discussions of student's research projects and writings, one-to-one meetings, and a visit to the archives of the United Nations Office at Geneva.

PRATIQUES ARTISTIQUES SITUÉES

M1 / M2

French / English

ANNE-JULIE RACCOURSIER

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Invités : DENIS PERNET

Début : septembre 28, 2016, 10am

Le Programme Master de recherche CCC promeut la recherche artistique. Il transforme la conception des pratiques artistiques et développe l'information indépendante par l'étude de sources et de formats critiques. Il explore le rôle de l'art dans la société et considère la pratique artistique comme la production d'un savoir organique au contexte de production. Le séminaire, enseigné sur toute la durée du curriculum est croisé avec les séminaires de Research Practice et les modules Master Thesis. Il offre une formation aux méthodologies de la recherche par les moyens de l'art et permet aux étudiants, à partir de discussions autour de leurs projets, de construire des dispositifs pour rendre leur recherche publique. Il promeut une conception de la recherche mutualisée et par étapes. Il se fonde sur une conception de la pratique artistique consciente des différences de cultures et de langages et concernée par les dispositifs économiques de la société et leur dimension politique. Il développe des stratégies critiques, analytiques et visionnaires et encourage les interventions – individuelles et collectives – signifiantes multiformes dans un large éventail de formats et de situations. Les recherches sont réalisées dans des médias de la reproduction technique et des formats expérimentaux. La pratique artistique est située, discursive, interventionniste, politiquement engagée et transdisciplinaire. Le Programme soutient l'art engagé dans la sphère publique ou dans la société civile, entendue comme le théâtre du débat et de la délibération, comme un lieu intermédiaire entre l'espace privé et les institutions.

THEORY FICTION

M1 / M2

English

KODWO ESHUN

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Start : September 20, 2016, 10am

The Theory Fiction Seminar 2016 - 2017 departs from the opaque, secret and capricious institutions, practices and architectures developed and deployed within contemporary modes of financial capitalism. It will focus upon the import, the impact and the implications of the commodity trading sector located within Switzerland that specialize in the trading of oil and other resources. It aims to examine the behaviours of this sector through the practice of and with theoretical and fictional modes of narration.

Participants will be invited to contribute to the collective writing of a novel to be published at the conclusion of the Seminar. The collectively composed novel will combine the fictional narration of contemporary modes of theory with the theoretical analysis and emulation of the contemporary genre of the financial thriller that can be found and purchased from shops in airports and which are produced in mainstream Hollywood cinema to be viewed on screens attached to the back of aeroplane seats.

Each Seminar participant will create a character or an entity that can be nonhuman, inhuman or human. She or it or he could be A commodity trader or a twitterbot or a financial algorithm or a board of directors or the air conditioners that keep data centres or cool or a philanthropist. The aim of the seminar is to formulate ways with which to develop the intersecting pathways between these characters and these entities. The Seminar will thus be engaged in the development of a plot or a conspiracy or a network that brings entities and characters into relations of negotiation and conflict with each other according to logics that are computational and anthropogenic. The aim of the novel is not so much to imagine a future or a present as it is to develop a speculative vocabulary that investigates and extrapolates the really existing conditions of contemporary finance.

The Seminar will draw upon theories developed by Reza Negarastani, Elena Esposito, Fred Moten and Stefano Harney, Suhail Mailik, Benjamin Bratton, Nicky Marsh, Gerard Raunig, Robin Mackay, Bruno Latour, Berne Declaration Robin Hood Asset Management Cooperative, Economic Space Agency, Alberto Toscano and Jeff Kinkle and Nick Srnicek and Alex Williams. It will look at artworks developed by artists such as Goldin and Senneby, Melanie Gilligan, Christopher Kulendran Thomas and Simon Denny as well as Hollywood films such as The Money Monster directed by Jodi Foster and airport thrillers such as The Fear Index by Robert Harris.

ÉTUDES POLITIQUES « COMMENT JUGER ? »

M1 / M2

French / English

PIERRE HAZAN

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Début : septembre 20, 2016, 10.00

Etudes politiques propose une introduction aux enjeux actuels et émergents d'un monde contemporain globalisé, avec un accent sur des questions telles que les questions de droits, la justice internationale, les stratégies mémorielles et les débats autour de la liberté d'expression.

I. Objet

La question du jugement est aussi vieille que l'humanité. Toutes les sociétés furent et restent confrontées à cette question autant politique que philosophique, autant individuelle que collective. Comment construire du lien social après des crimes? Comment définir le mal ? Qu'est-ce qui est licite ou illicite ? Comment arbitrer les limites à la liberté d'expression, ou le débat entre sécurité et liberté, telle que l'affaire Swnoden, ou de manière très différente, les débats sur le burkini en France l'ont souligné récemment. Autrement dit, comment juger ? Au nom de quelles valeurs ? Ce sont ces questions aux prolongements politiques, philosophiques, moraux que le séminaire va explorer, à travers l'analyse de cas pratiques, de textes (Bentham, Foucault, Ricoeur), et des rencontres avec des acteurs clefs du monde judiciaire avec lesquels les étudiants vont interagir.

II. Objectifs

Analyser l'acte de juger à l'aune aussi bien de délits et de crimes locaux que de crimes internationaux. Et se faisant, analyser les processus de reconstruction et réconciliation aussi bien à Genève que dans des pays en situation de post-conflits.

Etudier les divers formats et moyens artistiques utilisés dans les films ainsi que leur efficacité pour traiter des thématiques citées plus haut et élaborer une opinion personnelle.

III. Format

L'enseignement se divise en quatre parties :

- Des cours sur les politiques de la mémoire, du pardon et de ses représentations
- Des cas d'étude (films, textes)
- Des discussions sur les films et textes
- Des travaux pratiques (cf préparation des rencontres avec des invités, examen)

IV. Exigences du cours

- Cours : une participation active des étudiants au séminaire est un élément indispensable à l'acquisition des crédits.
- Lectures: les lectures pour le cours sont obligatoires
- Des discussions sur les films et textes : préparation des commentaires sur les lectures pour chaque cours et participation active aux discussions
- Des travaux pratiques : préparation des rencontres avec des invités, préparation et exposé d'une plaidoire ou d'un jugement accompagné d'un essai de 5000 signes

CRITICAL STUDIES

M1 / M2

English

GENE RAY

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Start : October 3, 2016, 10am

In the second decade of the twenty-first century, the genocidal and ecocidal logics of modernity are confronted by growing public knowledge of their unsustainability. Enforced by wars, debt and austerity regimes, unprecedented surveillance and militarized policing, the current global social process produces continuing economic growth, but also deepening inequity and precariousness, climate chaos, and cultural and biological extinction. Are we finally seeing the endgame of capitalist modernity? What is emerging within this emergency? In this context, the critical studies seminar investigates the possible roles and agencies of critical and decolonizing art practices. Major trajectories of critical theory and models of radical art are surveyed (Theodor Adorno, Walter Benjamin, Bertolt Brecht, Guy Debord and others); through these, the complex functions of art in contemporary society are illuminated. The urgent cultural politics of the anthropocene (or, as others contend, the 'capitalocene' or 'anthrobscene') are explored through new theories of 'refugia' and 'multispecies community' that push beyond the biases of anthropocentrism (Donna Haraway, Anna Tsing, Jussi Parikka and others). The limits of critical theory are also reflected on, through a consideration of Indigenous knowledge and struggles of resistance to ecocide and cultural genocide (Linda Tuhiwai Smith, Winona LaDuke, Sandy Grande, Linda Hogan and others). The seminar includes close reading of texts, images and film/video works; group exercises and derives; and one writing assignment.

THE CURATORIAL

M1 / M2

English / French (texts)

DOREEN MENDE

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Start : October 3, 2016, 10am

What is *navigation* ? The seminar is a practice-based project seminar with the objective to investigate, test, unfold, refuse, theorize, complicate and problematize as well as animate, own, process, or to appropriate the notion of navigation as an operative concept and a thinking condition. Our curatorial methodology consists of defining one single term as a research lens: The term navigation operates similarly to a mathematical diagram for delineating the main research elements that will help us to unpack what navigation is; the methodology also helps us to process the actual research environment. Because, we do not know exactly yet what navigation is. We know, that we 'navigate' on the mobile screen, drive the car with a navigation-system or that we have to navigate ourselves through an abundance of information. We also know that today 'computer-images are the ruling class of images' (Harun Farocki) that we can navigate. In order to start the learning process, the seminar proposes to discuss 'navigation' from three perspectives:

- a) the computational
- b) the image-complex
- c) trans-knowledge.

Through the work with texts, visuals, art projects, experiences, your own research and observations, each of you will be asked to specify his/her own particular understanding of what navigation is : over the four sessions, each of you will present at least one 20-min presentation that consists of two parts : 1) the introduction to a text / visual piece from the provided reading / watching list 2) a critical-creative application of your investigation for your own research. Keep in mind that the 20-min are only an exercise, a sketch, a test, etc. At the very beginning of the seminar, we will define the working-protocol for structuring the seminar's learning process into an archive of material, preliminary concepts, and thoughts that help us to complexify what 'navigation' is. Ideally, the working-protocol will connect with a digital platform like EverNote that helps us to collect and organise the research process. Beside excursions, we will engage in building a library consisting of texts, skypes and works by Benjamin Bratton, Gilles Châtelet, Harun Farocki, Alexander Galloway, Wendy Hui Kyong Chun, Reza Negarestani, Bernhard Siegert, Gayatri Spivak, Nanna Verhoeff, Clemens von Wedemeyer, u.a.

READING GROUP

M1 / M2

French / English

CAMILLA PAOLINO camilla.paolino@hesge.ch

MÉLISSA TUN TUN melissa.tuntun@hesge.ch

Début : novembre 9, 2016, 10.00

The reading group is conceived as an inclusive moment of exchange and collective questioning, developing around specific themes and readings proposed by Melissa Tun Tun and Camilla Paolino, as well as around interests brought about by students; via a multi-directional exchange it will aim at setting up a generative framework to approach textual and visual material.

During the Reading Group we will open processes of unravelling to be lead collectively and draw attention to how our material and discussions can resonate with the seminars of the CCC curriculum.

The Reading Group will vary in its manifestations, as we do not intend to approach exclusively theory in written forms, but rather experiment with different formats – always keeping an eye on practice.

We will experience together how a research community can emerge and knowledge can be produced and transmitted by means of conversation and sharing time.

**HANDOUT CURRICULUM
UPDATE : OCTOBER 11, 2016**