

HEAD

– Genève

CCC RP MASTER CURRICULUM 2020/21

The CCC RP [critical curatorial cybernetic conceptual contemporary communal research practices] Master of the Visual Arts Department at HEAD Genève is a cross-disciplinary, transnational and multilingual study program with focus on voicing the specific in the contemporary condition of globalities. It trains students (with art and non-art backgrounds) to develop a methodology for situating and materialising a multi-layered research project by the means of art. The student's future operational fields are contemporary art, curatorial projects, extra-governmental entities, scientific research collaborations, museums, activism, social platforms, self-organised platforms, human rights activities, or a practice-based PhD. The CCC Public Seminar in 2020/21 will be organized by the Theory Fiction seminar and focus on art research practices mobilizing science fiction literature, futurity and the politics of alienation. In 2020/21 the publishing platform CCC TERMS/ES also plans to participate in P.A.G.E.S. book fair 11-13 December 2020. — Seminar languages are English and French.

Le Master de Recherche CCC RP [les pratiques de recherche critiques, curatoriales, cybernétiques, conceptuelles, contemporaines, communales] du département Arts Visuels de la HEAD Genève est un programme pluridisciplinaire, transdisciplinaire, transnational et multilingue qui s'attache à exprimer le spécifique dans la condition mondiale contemporaine. Le programme forme les étudiant·e·x·s (venant de formations artistiques ou non) au développement d'une méthodologie pour situer et matérialiser, par les moyens de l'art, un projet de recherche multicouche. Les champs d'application futurs des étudiant·e·x·s sont l'art contemporain, les projets curatoriaux, les organismes extra-gouvernementaux, les collaborations avec la recherche scientifique, les musées, l'activisme, les plateformes communautaires, les plateformes auto-gérées, les droits humains ou les doctorats centrés sur la pratique. Le séminaire public du CCC en 2020/21 sera organisé par le séminaire Theory Fiction et se concentrera sur les pratiques de recherche artistique mobilisant la littérature de science-fiction, l'avenir et la politique d'aliénation. En 2020/21, la plateforme d'édition CCC TERMS/ES prévoit également de participer à la foire du livre P.A.G.E.S. du 11 au 13 décembre 2020. -- Les langues du séminaire sont l'anglais et le français.

CCC INTRODUCTORY DAY	15 SEPTEMBER 2020
INAUGURAL SESSION BY M2	16 SEPTEMBER 2020
CURRICULUM START	21 SEPTEMBER 2020
VOYAGE D'ETUDE (CH)	22 – 25 OCTOBER 2020 (CH)
END OF TERM PRESENTATION	19, 20, 21 JANUARY 2020
★ MOVE ★ NEW CAMPUS ★	★ DECEMBER 2020 ★ THROUGH ★ FEBRUARY 2021 ★
VOYAGE D'ETUDE (CH)	19 – 22 MARCH 2020 (?)
ACTES DE RECHERCHE	MARCH 22, 2021
MASTER THESIS M2	APRIL 26, 2021
END OF YEAR PRESENTATION M1	15 / 16 JUNE 2021
DIPLOMA PRESENTATION M2	21 / 22 JUNE 2021

BOULEVARD HELVÉTIQUE 9, 1205 GENEVA
SEMINAR ROOMS CCC 2ND FLOOR SALLE 27 / 28
OFFICE HOURS: MONDAY – WEDNESDAY, 10AM – 5PM
BOULEVARD HELVÉTIQUE 9, 1205 GENEVA

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In April 2020, during the first wave of the Covid19-confinement, a group of M2 students formed a collective in response to the need for a *collective congé* that would allow students and teachers to reflect together about education under the pandemic-planetary crisis. In 2020/21, the group will continue to self-organize sessions of critical reflections as an open students' forum at CCC RP throughout the year: Where are the bodies? What to do with digital cruelty? How can we continue to realize the School of Tomorrow by the students for the students? The group will curate, for example, the POOL.CH in Fall 2020.

In further practical terms, it may be a rough Fall and Winter 2020/21, and travel across national borders may well be restricted. Reflecting these likelihoods and the stresses they place on us all, we might need to change plans, adjust assignments and experiment together with pedagogical formats. At CCC RP, we do not think that we enter a 'new normal'. Instead we ask: What forms of study, variations of pedagogy and shared practices emerge from dealing or *thinking with* the pathogen agent SARS Covid-2?

En avril 2020, lors de la première vague de confinement en raison du Covid19, un groupe d'étudiant·e·x·s de M2 a formé un collectif en réponse au besoin d'un congé collectif qui permettrait de réfléchir ensemble à l'éducation dans le cadre de la crise pandémique-planétaire. En 2020/21, le groupe continuera à organiser lui-même des sessions de réflexion critique sous la forme d'un forum ouvert d'étudiant·e·x·s au CCC RP tout au long de l'année : Où sont les corps ? Que faire de la cruauté numérique ? Comment pouvons-nous continuer à réaliser l'École de demain par les élèves pour les élèves ? Le groupe organisera, par exemple, le POOL.CH à l'automne 2020.

En d'autres termes, et de manière pratique, l'automne et l'hiver 2020/21 risquent d'être difficiles et les déplacements transfrontaliers pourraient être limités. Compte tenu de ces probabilités et du stress qu'elles nous imposent à tous·es, nous devons peut-être modifier nos plans, adapter les devoirs et expérimenter ensemble des formats pédagogiques. Au CCC RP, nous ne pensons pas entrer dans une "nouvelle normalité". Nous nous demandons plutôt : quelles formes d'étude, quelles variations de pédagogie et quelles pratiques partagées émergent du traitement ou de la réflexion sur l'agent pathogène SARS Covid-2 ?

CCC STUDENTS

MASTER 1 : SARA BISSEN, LOUIS DAMBRAIN, JOSEPHINE DEVAUD, PHOEBE-LIN ELNAN, DANIELA GUTIERREZ, ROMAN KARRER, KATIA LEONELLI, MATTHIAS PAULUS, MIKHAIL ROJKOV, BALAM SIMON, CAMILLE ZAERPOUR. MASTER 2 : ROMAN ALSONSO, GARANCE BONARD, AMOS CAPPuccio, VANESSA CIMORELLI, BASILE COLLET, SARA FIECHTER, MATHILDE GAUGUÉ, YASEMIN IMRE, EMILIE MOOR, CECILIA MOYA RIVERA, ANTOINE SIMEÃO SCHALK.

CCC FACULTY AND GUESTS

RESPONSIBLE PROFESSOR : DOREEN MENDE. FACULTY PROFESSORS : ÇAGLA AYKAÇ, KODWO ESHUN, ANSELM FRANKE, TAREK LAKHRISSE, ANNE-JULIE RACCOURSIER, GENE RAY. REGULAR GUEST: AYESHA HAMEED. ASSISTANTS : NAYANSAKU MUFWANKOLO, JULIE MARMET. GUESTS (TBC): AYREEN ANASTAS AND RENE GABRI, VALENTINA DESIDERI AND DENISE FERREIRA DA SILVA, KEVIN B. LEE, THE LIVING AND THE DEAD ENSEMBLE with LOUIS HENDERSON and OLIVIER MARBEUF, ZASHA COLAH, MAÏTÉ CHÉNIÈRE, DEBORAH JOYCE HOLMAN, DAVID CHRISTELLE SANVEE, CHARLES HELLER, BAHAR NOORIZADEH, SØREN GRAMMEL, LAURA HORELLI and NASHILONGWESHIPWE MUSHAANDJA, a.o.

PRATIQUE DE LA RECHERCHE/ÉCRITURE

WRITING RESEARCH PRACTICE

M1 / M2

French / English

ÇAĞLA AYKAÇ cagla_aykac@gmail.com

Start: 30 September 2020, 10am

The Writing Research Practice Seminar is a space where you refine your individual research project and design, build your personal archive, and work your voice. It is also a space for self-reflexivity and for understanding where and how you stand in relation to your own research, and more generally in relation to research ethics and art research practice.

The Writing Research Practice Seminar works together with the Situated Art Practices Seminar. While you will have opportunities to discuss your individual research punctually in tutorials and with your thesis advisors (2nd year), the Writing Research Practice seminar is a space for sharing your research with other students and getting feed-back on your writing throughout your two years at the CCC.

Each session of the Seminar is constructed around a chosen theme (archive, critique, method, voice, standpoint, kinship, power, time & space,..) with common assigned readings. For each meeting, you are asked to bring additional readings related to your own research and a piece of your own writing. The *Acte de Recherche* you write during this seminar will be published at the end of the year and will be used as a presentation of your research.

PRATIQUES ARTISTIQUES SITUÉES

SITUATED ART PRACTICES

M1 / M2

French / English

TAREK LAKHRISSI tareklakhrissi@gmail.com

ANNE-JULIE RACCOURSIER anne-julie.raccoursier@hesge.ch

Début : 5 octobre 2020

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 mené en étroite collaboration avec le séminaire Writing Research Practice. 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

DR. KODWO ESHUN kodwo.eshun@hesge.ch

Start : 21 September 2020, 10am

In *Learning from the Virus*, which was published in Artforum May/ June 2020, Paul B Preciado writes “Epidemics, through the declaration of a state of exception, are great laboratories of social innovation, the occasion for the large-scale reconfiguration of body procedures and technologies of power.” The implications of such a reconfiguration, argues Preciado, suggests that in order “to stay alive, to maintain life as a planet, in the face of the virus, but also in the face of the effects of centuries of ecological and cultural destruction, means implementing new structural forms of global cooperation.”

It is this imperative to implement “new structural forms of global cooperation” that informs the Theory-Fiction Seminar of 2020 to 2021. The relation between theory-fiction is not a question of the opposition between theory and fiction. Nor is it a matter of the common-sense distinction between the reason of theory and the imagination of fiction. Nor can it be formulated as the antagonism of the actuality of the object of theory that situates itself against the method of fiction as a project of the imaginary. It is more a matter of the excitation of the hyphen or the dash between theory-fiction. A question of the intensification of the copula between theory-fiction. It is located in the passage or the bridge or the movement of the hyphen that is barely perceptible when it is spoken or when it is typed.

This year’s Theory-Fiction Seminar continues its engagement with the writings of the African American science fiction novelist Octavia Estelle Butler. Last year’s *Project Earthseed* Seminar departed from a reading of Octavia Butler’s 1993 novel *Parable of the Sower*. This year’s Seminar—which we will call *The Earthseed Project* rather than *Project Earthseed*—engages with *Parable of the Talents*, Octavia Butler’s 1998 sequel to *Parable of the Sower*. The ambition of the Seminar is to approach *Parable of the Talent* as a method and an object for analysing the balance of forces between the start of this Seminar in September of 2020 and the end of this Seminar in June 2021. Think of the Seminar as an “interscalar vehicle” (Gabrielle Hecht) for measuring the volatile, complex, perilous, instability of what Langston Hughes called “our native fascisms”. The seminar will mobilize the novel as a fabric to think with: In the novel on 2nd November 2032, the Texan senator Andrew Steele Jarrett wins the US election. On 20 January 2033, he is inaugurated as President. The actual US election will be on 3rd November 2020. The actual inauguration will be 20 January 2021. It is not only a matter of Butler’s prescience in anatomising of “accidentally coinciding climactic, economic and sociological crises”. The aim of the Seminar is not to diagnose the prophetic dimension of *Parable of The Sower*. Butler’s vision of electric collar slavery and Christian American Crusades is painful and distressing and pitiless. And any person that does not wish to expose themselves to its pitiless wisdom should seriously reflect on whether the Seminar is for them. In all seriousness, Butler’s text will confront each of its readers with a thought experiment whose unsparing will to pursue its process towards its conclusion will appear excessive and exorbitant and pitiless in ways that leaves the majority of science fiction appearing to be merely fictional.

Each participant of the Seminar will keep a fictional diary that is set in the year 2032 that will be used to analyse the year 2020. The aim is to assemble a documentation of the present from the perspective of the future that exists in the form of a fiction. Each diary will act as a documentary of the actuality of reading the text of *Parable of the Talent* which in turn will provide the vantage point from which to analyse the actual horrors of 2021. Each candidate’s diary can be maintained online in any medium or in a notebook or in a digital file of any kind.

CRITICAL STUDIES

M1 / M2

English

GENE RAY gene.ray@hesge.ch

Start : 28 September 2020, 10am

As our social worlds are convulsed by multiple crises (pandemic, economic, political, ecological), “normality” and indeed “the future” have been called into question and put in doubt. Uprisings in response to the police murder of George Floyd in Minneapolis in late May, and of more young Black men and women gunned down after him, have not been deterred either by the horrendous Covid-19 pandemic or by the terror of the racist paramilitary right. This November, fascism and white supremacism are on the ballot in the USA. The results will certainly have planetary repercussions.

One conspicuous feature of the anti-racist uprisings has been the iconoclastic attacks on monuments to Confederate generals and settler-colonial slavers. Iconoclastic resistance quickly spread to the UK and Europe, and indeed was already ongoing in Chile and Mexico, among other places. Such iconoclasm has a long history in the cultural politics of memory.

In this context of planetary crises and uprisings, the critical studies seminar this year will focus on arts and practices of cultural memory and memorial cultures. Acknowledging the vitality and power of iconoclasm “from below” in public spaces and streets in the present struggles for social and ecological justice, the seminar will begin with the attack on monumental dominators, with attention to some select precursors: the toppling of the Vendôme column during the Paris Commune; the Place Clichy action carried out in Paris in March 1969 by students and faculty of the École des Beaux Arts in collaboration with the Situationist International; the attacks on monuments to Christopher Columbus beginning on the 500th anniversary of the transatlantic European invasion; the dismemberment of an equestrian statue of Spanish conquistador Juan de Oñate y Salazar in Alcade, New Mexico in 1998; and the movement to remove statues and symbols commemorating the Confederacy, including an equestrian statue of Robert E. Lee in Charlottesville, Virginia, controversy around which provided a pretext for the infamous “Unite the Right” rally in August 2017. We’ll reconsider current iconoclasm in light of this history and try to draw some conclusions.

From actions in the streets and public spaces, we’ll turn to the art world and its gallery spaces. Key debates about the representation of traumatic history in art, namely the challenge to traditional representational norms – or indeed the crisis of representation – provoked by the scale of the Nazi genocide and the US nuclear bombings of Hiroshima and Nagasaki in World War II, will be surveyed. Divergent strategies of artistic representation will be reviewed and studied through some films and visual material. Consideration of both the streets and squares and the galleries as differentiated fields of action should lead us to an appreciation for Walter Benjamin’s claim that the dead fight on both sides in the class war and that, if the fascists win, “not even [our] dead will be safe.”

Requirements: Students are asked to locate and investigate official monuments to “the victors of history” in the cityscape of Geneva, as well as memorials “from below” and visible/legible traces of past social struggle (iconoclastic, graffiti, & ???). In order to work up some profiles and maps and to clarify what is at stake in each case, students should visit as many of these as possible in situ, either individually or collectively, and record your responses and reflections. If I can be with you, we will plan and realize some dérives together. If I cannot, you can still hone your drifting skills. We will share this research and your responses to it, first with each other and then with a larger public in some fitting form at the end of the term.

CURATORIAL POLITICS

POLITIQUES CURATORIALES

M1 / M2

English / French

DOREEN MENDE doreen.mende@hesge.ch

Start : 12 October 2020, 10am

“And we cannot assume that we will accomplish that in our lifetime.” (Angela Davis) — The seminar curatorial/politics in 2020/21 is called *Modernity’s Grandchildren*. Who are modernity’s grandchildren? The seminar claims that the participants of the curatorial/politics seminar are.

We will continue to engage with practices of relationality by the means of art this year. We will aim at engaging with curatorial methods and artistic forms that speak to the relationality between generations and geographies. Our point of entry into the space-time between generations are *transgenerational problems or gaps or threads* as the lubricant for living the life of modernity’s grandchildren. We may understand modernity as a complex worldmaking project that has been built on the “differential principle” (Ariella Aïsha Azoulay) in respect to race, gender, sexuality and knowledge as value-making systems. This principle operates the violent split between exclusion *and* inclusion by political, structural, psychological and technological means of transacting value into faculties of power.

The seminar takes place in a moment of important movements departing from Black Lives Matter, the SARS-Covid2-pandemic condition, the call for the abolition of the university or “the university: last words” (Fred Moten/Stefano Harney), abolitionist feminism and the end of the world as we know it. In this transformative moment, I found it necessary to re-engage with practices of relationality in respect to transgenerational problems as a creative source. The transgenerational shall not be dominated by a hereditary concern. Because the generational is different to the dynastical or the biological family. Yet, the generational appears in cultural, social or political bodies of knowledge that seem specific for a particular generation as well as geography: What can we learn from previous generations? And what better not? Where or when do we detect the absence of a previous generation? What does it mean to think beyond lifetime?

The aim of the seminar is (a) to train you in an understanding that curatorial practice in contemporary art is profoundly entangled with structures of power and knowledge in the *long durée* of modernity. We have no choice than to accept bravely that we are a direct product of it. Yet, as grandchildren, we also have the possibility to rehearse the un/learning our own implicatendess through the means of art research and curatorial/politics. Furthermore, (b) the seminar shall train you in the capacity to situate the work of practice (also your practice) into a transgenerational spectrum where the problem or the gap or the thread is a source.

We will learn from “poethical reading” that Denise Ferreira da Silva with Valentina Desideri propose, the “cinematic event” as Ayreen Anastas and Rene Gabri perform, the “desktop documentary” that Kevin B. Lee suggests, from research-based practices by artists/researchers such as Laura Horelli and Nashilongweshipwe Mushaandja or the collective filmmaking of *The Living and The Dead Ensemble* with Louis Henderson and Olivier Marbeuf. We will build our understanding of *modernity* on the writings of Ariella Aïsha Azoulay, Denise Ferreira da Silva, David Scott and Maria Stavrianki. We will engage with the *generational* through writings of Griselda Pollock and Julia Kristeva. The seminar might turn—when needed—into *Teach In* sessions with invited guests.

Assignment: Please create a notebook—digital (Prezi or Conceptboard, etc.) and/or analogue—where you collect images, words, thoughts and sounds that seem to capture such a moment of transgenerational problems. It will be highly recommended that you try out forms of practices as discussed in the seminar for your very own research process beyond the time of the seminar.

READING GROUP

GROUPE DE LECTURE

M1 / M2

French / English

JULIE MARMET julie.marmet@hesge.ch

NAYANSAKU MUFWANKOLO (they/them) nayansaku.mufwankolo@hesge.ch

Start : 21 October 2020, 10am

The Reading Group is a moment of exchange dedicated to the close reading of textual and audiovisual material. It aims at (re)thinking hegemonic belief systems, in order to collectively untangle concepts and ideas, and to open a space for common reflection. This year, the Reading Group will begin by studying the general and systemic framework of domination mechanisms, moving towards more intersectional and inclusive ramifications. From necropower/biopower to decolonial issues, through the deconstruction of the paradigm of the "human", towards a militant positioning of research by the means of art. All participants are invited to make personal contributions that they deem relevant to the ongoing discussion, as well as to share documents that could be used to guide the conversation towards new horizons.

Le Reading Group est un moment d'échange consacré à la lecture attentive de matériel textuel et audiovisuel. Il vise à (re)penser les systèmes hégémoniques de croyance, afin de démêler collectivement les concepts et les idées, et d'ouvrir un espace de réflexion commune. Cette année, le Reading Group commencera par l'étude du cadre général et systémique des mécanismes de domination, pour se diriger vers des ramifications plus intersectionnelles et inclusives. Du nécropouvoir/biopouvoir aux questions décoloniales, en passant par la déconstruction du paradigme de "l'humain", vers un positionnement militant des chercheuseux en art. Toustexs les participant·e·x·s sont invité·e·x·s à apporter des contributions personnelles qu'iels jugent pertinentes pour la discussion en cours, ainsi qu'à partager des documents qui pourraient orienter la conversation vers de nouveaux horizons.

CCC PHD-FORUM FORUM-DOCTORAT

The CCC PhD-Forum of the Visual Arts Department of HEAD – Genève is a seminar-like framework to discuss doctoral research practices in the context of contemporary art. The PhD-Forum 2020/21 is led by curator and writer Anselm Franke.

Dates:

26/27 November 2020

11/12 March 2021

13/14 May 2021

Location: Institut de Recherche en Art et Design (l'IRAD) of HEAD Genève.

Open to all HEAD Master-students, HEAD-researchers and invited Research Affiliates.

Further information: ccc.head@hesge.ch

Le Forum Doctorat, du département Arts Visuels de la Head – Genève, offre un cadre séminarial pour discuter des pratiques de recherche doctorales dans le domaine de l'art contemporain. Le Forum Doctorat 2020/21 est mené par Anselm Franke, curateur et écrivain.

Les dates :

26/27 novembre 2020

11/12 mars

13/14 mai 2021

Lieu: Institut de Recherche en Art et Design (l'IRAD) of HEAD Genève.

Ouvert à tout.e.x.s le.x.s étudiant.e.x.s en master de la HEAD, aux chercheur.e.x.s de la HEAD et aux affilié.e.x.s de recherche invité.e.x.s.

Pour tout complément d'information : ccc.head@hesge.ch

CCC PUBLIC SEMINAR (transversal)

SÉMINAIRE PUBLIQUE DU CCC (transversal)

M1 / M2 / Auditeur Libre

ccc.head@hesge.ch

The objective of the CCC Public Seminar is to offer a transversal platform to the CCC students, and to all students of HEAD (as well as the general public of Geneva online), with specific focus on debating research practices of urgent relevance for the field of contemporary art practices. Each year, the CCC Public Seminar is conceptualized by a particular approach for discussion at CCC. In 2020/21, the approach will be defined through the Theory Fiction seminar that will engage with science-fiction, cosmologies, spirituality and alienation as artistic/curatorial urgencies. The Public Seminar is realized in the manner of a seminar-setting, that means, the contributors to the seminar are invited to test new ideas by opening their thought-processing to the questions, concerns, conversations and debates with the students. The CCC Public Seminar, thus, shall contribute to the contemporary need to think together, to think differently, in times of political turbulences on planetary scale.

L'objectif du séminaire public du CCC est de servir de plateforme transversale aux étudiant.e.x.s du CCC et de la HEAD (ainsi qu'au public genevois en ligne) pour débattre de pratiques de recherche importantes pour l'actualité des pratiques artistiques contemporaines. Chaque année, le séminaire public du CCC conçoit une approche différente pour la discussion. En 2020/21, celle-ci sera définie par le séminaire de Theory Fiction qui abordera la science-fiction, les cosmologies, la spiritualité et l'aliénation comme des urgences artistiques/curatoriales. Le séminaire public prend la forme d'un séminaire, les participants sont donc invités à tester de nouvelles idées et ouvrir leurs processus de réflexion aux questions et préoccupations et débats amenés par les étudiante.x.s. Ainsi, le séminaire public du CCC contribue au besoin de penser ensemble, différemment, en ces temps de turbulence politique planétaire.

On **Monday, 21 September 2020 at 7pm**, Kodwo Eshun will start the CCC Public Seminar with a screening for discussion of *Zone 2 (2020)*, the new digital video produced by The Otolith Group, the artistic collaboration of which Kodwo Eshun is a co-founder. *Zone 2* was commissioned by the Haus der Kulturen der Welt in Berlin as part of their programme *CC: World*. We will watch The Otolith Group's *Zone 2* together, followed by a conversation about the ways in which science fiction, understood as a mode of theory-fiction works as a medium, a method, an object of analysis, a source of inspiration or a site of critique for contemporary creative, critical and curatorial practices.

Further contributors are Chino Amobi, Ibrahim Mahama, Nontsikelelo Mutiti, Renee Gladman and Tabita Rezaire (TBC). Further dates are:

Monday, 02 November 2020, 7pm

Monday, 30 November 2020, 7pm

Monday, 01 March 2020, 7pm

Monday, 12 April 2020, 7pm

Monday, 17 May 2020, 7pm

