

# – HEAD Genève

## CCC RESEARCH PROGRAM / MASTER CURRICULUM 2017/18

The CCC is the Research-based Master Program of the Visual Arts Department at HEAD. The academic year 2017/18 of CCC will embark on the plurality of “research practises” in the field of research-led processes in the arts. In that frame, the CCC Public Seminar “on practices” will run throughout the year once in a while attached to one or the other CCC seminar, with contributions by faculty members and guests. The CCC 17/18 will work on the second (and maybe third) issue of TERMS/ES that has been initiated as a print- / online forum for making the edited seminar research processes public as an educational tool. Seminar languages are English and French.

Le CCC est le Master de recherche du département Arts Visuels de la HEAD. L'année académique 2017/18 du CCC s'intéressera particulièrement à la multiplicité des pratiques de la recherche en art. C'est dans ce contexte que s'inscrit le séminaire public du CCC intitulé “Des pratiques”. Celui-ci, alimenté par les contributions des membres du programme et invités, aura lieu ponctuellement tout au long de l'année et sera chaque fois rattaché à l'un des séminaires du programme. L'année 2017/18 du CCC travaillera aussi sur la seconde (voire troisième) édition de TERMS/ES, imaginée comme publication papier/en ligne et comme outil pédagogique destiné à rendre public les processus de recherche propres aux séminaires du programme. Les séminaires sont enseignés en anglais et en français.

<b>INTRODUCTORY DAY</b>	<b>SEPTEMBER 18, 2017, 10.15AM – 4PM</b>
<b>CURRICULUM START</b>	<b>SEPTEMBER 19, 2017, 10AM</b>
<b>FALL FINAL PRESENTATION</b>	<b>JANUARY 22–24, 2018</b>
<b>ACTES DE RECHERCHE</b>	<b>APRIL 2, 2018</b>
<b>MASTER THESIS M2</b>	<b>MAY 7, 2018</b>
<b>YEAR END PRESENTATION M1</b>	<b>JUNE, 13 – 14, 2018</b>
<b>DIPLOMA PRESENTATION M2</b>	<b>JUNE, 18 – 19, 2018</b>

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

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

## **STUDENTS**

**MASTER 1: VINIT AGARWAL, SHIMA ASA, BORIS FERNANDEZ, LEA GENOUD, GAËL GOY, MAX HAURI, HAMLIN JACKSON, JULIE MARMET, ROLAND MBESSA, AXELLE PINOT, CHLOE SUGDEN, FELIX TORO, LAILA TORRES MENDIETA, FATIMA WEGMANN. MASTER 2: GHALAS CHARARA, MAÏTE CHENIERE, NADIA ELAMLY, ALICE ESCOREL-BOUDREAU, LEA GALLON, JOO YOUNG HWANG, DAN WU. EXCHANGE STUDENT: SANJA VASIC**

## **FACULTY AND GUESTS**

**RESPONSIBLE PROFESSOR: DOREEN MENDE. FACULTY PROFESSORS: KODWO ESHUN, PIERRE HAZAN, GENE RAY, ANNE-JULIE RACCOURSIER. VISITING PROFESSOR : ÇAGLA AYKAÇ. ASSISTANTS: CAMILLA PAOLINO, JULIA PECHEUR. GUESTS: NICK AIKENS, MABE BETHONICO, KAJSA DAHLBERG, CASPAR HEINEMANN, N.N.**

# **PRATIQUE DE RECHERCHE EN ECRITURE**

## **WRITING RESEARCH PRACTICE**

M1 / M2

French / English

**ÇAGLA AYKAÇ**

[caglaaykac@gmail.com](mailto:caglaaykac@gmail.com)

Start: September 25, 2017, 10am

The Writing Research Practice Seminar engages with various stages of your research project with a focus on research design and writing practices. Participants work on their own research project, develop their research questions, research design, and their personal archive. The seminar is organised around assigned readings from various fields, historical periods and geographical spaces. While exploring the infinity of possible methodologies, the seminar aims to establish a set of common principles in terms of research ethics and relations with sources. The focus is on the processes of collecting and organizing sources and sharing findings in writing. Assigned readings and group discussions of individual project include practical and theoretical considerations about the research process. Particular attention will be given to self-reflexivity and affects during the research and writing processes. The seminar is a space for students to work on their voice, their toolbox, their methods for data collection and their interaction with their sources of inspiration.

# PRATIQUES ARTISTIQUES SITUEES SITUATED ART PRACTICES

M1 / M2  
French / English

**ANNE-JULIE RACCOURSIER**

[anne-julie.raccoursier@hesge.ch](mailto:anne-julie.raccoursier@hesge.ch)

**Invités: NICK AIKENS, MABE BETHONICO, KAJSA DAHLBERG**

Début : 26 Septembre 2017, 10:00

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

**KODWO ESHUN**

[kodwoeshun@blueyonder.co.uk](mailto:kodwoeshun@blueyonder.co.uk)

Start: October 9, 2017, 10am

## **Reading Octavia E. Butler's *Xenogenesis Trilogy* for diagramming the abstract machine**

At its best, science fiction and speculative fiction operates as an act of speculation as rigorous as any philosophical hypothesis and as experimental as any scientific enquiry. The most powerful science fiction can work by creating fictional characters and fictional narratives capable of investigating, analysing and enacting the novum of futurity. The fictions of Octavia E. Butler, arguably the most important science fiction novelist of the 20th Century, exemplifies the thought of science fiction at its most conflictual and disputatious. Butler's novels and short stories grapple with antinomies that are equally valid and antagonistically true even as they remain incompatible, intractable and irresolvable.

Butler's trilogy, *Dawn*, 1987 *Adulthood Rites*, 1988, and *Imago*, 1989, initially titled *The Xenogenesis Trilogy*, later renamed *Lilith's Brood*, develops the dialectically opposed perspectives of extinction, survival, evolution and reproductive futurism by way of a sustained exploration of the future of humanity after the end of Man. Butler's aliens and the few survivors remaining after the 'humanicide' of nuclear war confront each other at levels of compromise, collusion and complicity that neither resolves its planetary dilemmas nor restores the global status quo.

The Theory-Fiction Seminar 2017-2018 begins with the collective close reading of *Dawn*, *Adulthood Rites* and *Imago*. The Seminar then moves into the collective construction of a vocabulary of a future notation. This notation will diagram the antinomies that play out between aliens, humans, extinction and evolution within and across each book in the *Xenogenesis Trilogy*. These diagrams will experiment in the mobilization of the abstract machine that is operative throughout the textual systems and the fictional landscapes of Octavia E. Butler.

# ÉTUDES POLITIQUES

M1 / M2

French / English

**PIERRE HAZAN**

[phazan@gmail.com](mailto:phazan@gmail.com)

Début : 9 Octobre 2017, 10:00

## **Faisons table rase du passé ?**

Les révolutionnaires français rêvaient de faire table rase du passé. Mais force est de constater que le passé n'est pas encore passé, il a même un très grand avenir. La constitution de l'identité aussi bien personnelle que collective, le système de valeurs, la projection d'une société dans l'avenir dépend largement de la représentation qu'elle se fait de son passé. Le démantèlement des statues du général Lee à Charlottesville et de Christophe Colomb à New York, la destruction des œuvres d'art par Daech en Irak ou l'érection de monuments à Genève le montrent de manière saisissante. Comment se construit et se modifie le lien au passé et à quel passé ? Quel regard porter aujourd'hui sur le colonialisme et la traite esclavagiste ? Selon quelle lecture historique ? Selon quelle vision de la culture, de la vérité et de la justice ? L'enjeu de ce cours vise à mieux appréhender les ressorts de la représentation du passé dans l'espace public.

Devoir : les étudiants seront amenés à travailler sur des œuvres en construction ou faisant l'objet d'une discussion sur leur destruction/démantèlement, ou qu'ils souhaiteraient détruire. Dans leur texte, les étudiants devront analyser les enjeux idéologiques et esthétiques, les dynamiques politiques, le rôle de l'artiste et des pouvoirs publics. L'ensemble de leurs contributions, éventuellement enrichies de contributions extérieures, feront l'objet d'une publication.

# CRITICAL STUDIES

M1 / M2

English

**GENE RAY**

[gray@fastmail.fm](mailto:gray@fastmail.fm)

Start: October 2, 2017, 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.

# CURATORIAL POLITICS

## LA POLITIQUE CURATORIALE

M1 / M2  
English / French

**DOREEN MENDE**

[doreen.mende@hesge.ch](mailto:doreen.mende@hesge.ch)

Start: October 2, 2017, 10am

### **Re-locating the art academy / What are possible spatial politics and architectures for learning and doing research practices in the arts of the 21st century?**

The seminar will look into visionary concepts of architectures for (art-)educational institutions, self-organized groups and experimental initiatives with a particular focus on the question of research: What are the spatial concepts for learning and doing research practices in the arts? And how could we approach its spatial politics in the 21st century? The seminar takes place in a moment when the teaching staff of the Visual Arts Department, the Direction and the technical team of HEAD are in discussion with architects about the re-location of the Visual Arts Department from the building on Boulevard Helvétique (CCC on its 2nd floor), which seems to have been built and inaugurated as an 'Ecole de dessin / Société des Arts' in 1748, to the former production-building of the Hispano-Suiza factory on 114B rue de Lyon in the North of Geneva. The move is planned to take place within the next few years to form the new campus of HEAD. What are possible architectural models for art/research processes from the perspective of the students? What are the problems and possibilities for re-locating the art academy from an architecture build as an art school to a former industrial building that will be refurbished to fit the needs of contemporary practices for research by the means of the arts? How does spatiality may and can inform a research practice with the contemporary call for scientificity in the arts? The seminar will engage in concrete case studies and 'learning laboratories' (Tom Holert) to study spatial politics for learning to make art/research. The learning about the case studies shall provide us with the material to think with and render more precisely what we would need or wish in our own situation. Examples, existing projects, and research by the participating students are very welcome and will be taken in consideration; visit of archives in Geneva.

Assignments: (1) The seminar's objective is a students-conceived concept paper for the CCC-Program/Visual Arts Department that proposes a possible spatial concept for learning and doing research practices / the art academy of the 21st century. (2) The CCC Research Program is in the process to apply for funds for realizing an international conference at HEAD on this topic, scheduled between June 1 and 3, 2017. In case we get the funding, the students actively participate in the conference.

# READING GROUP

M1 / M2

French / English

**CAMILLA PAOLINO** [camilla.paolino@hesge.ch](mailto:camilla.paolino@hesge.ch)

**JULIA PECHEUR** [julia.pecheur@hesge.ch](mailto:julia.pecheur@hesge.ch)

**Invité: CASPAR HEINEMANN**

Start: October 16, 2017, 10am

The Reading Group is an inclusive moment of exchange revolving around clusters of textual material. It aims at generating collective processes of questioning and unravelling encountered ideas and concepts. Each participant is welcome to bring in personal contributions (additional texts, visuals, anecdotes...) that feed the framework of the seminar. Notably, this year, in the Reading Group we will explore and implement reflexive approaches on poetry and language. Feminism, queerness, racial politics, communicative capitalism, internet-based practices etc. stand as pivots around which the mentioned clusters revolve. These will not be addressed simply as thematics but rather explored as inhabitation spaces and living conditions informing poetics and writing stances.

## CCC PHD-FORUM FORUM-DOCTORAT

The CCC PhD-Forum at the Visual Arts Department of HEAD – Genève addresses candidates who intend to go through a research process in relation to a practice-led PhD in the constellation of art-led thinking, trans-disciplinary work and academic conditions.

The PhD-Forum aims to bring together a group of researchers who already have a well-advanced practice as an artist / architect / designer / activist / scientist / writer or theorist in its own rights but who seek for an environment to reflect, to take a pause, to slow down, to share and to question their work in the context of an art academy. Considering the proliferation of practice-led PhD-Programmes in the arts in the context of Higher Education in Europe, the aim of the PhD-Forum also is to contribute to a platform that reflects on knowledge production, research processes and art in the era of neoliberal imperatives such as double-qualification, project-flexibility and lifelong learning.

Like a doctoral seminar, the PhD-Forum supports those who are in the process of an application for a practice-led PhD and/or those who wish to join the Forum during an ongoing PhD-process.

At the moment, candidates can join the PhD-Forum administratively by enrolling as *auditeur libre* (fee of CHF 50.- per semester – equivalent to auditing a course) at HEAD – Genève. In the context of the CCC Programme, candidates will have the status of a CCC Research Affiliate. It allows the participants to attend the sessions of the PhD-Forum and to visit – in agreement – parallel seminars of the CCC Master Programme.

Four to six sessions take place during one year, each session two days, partly also in conversation with other PhD-collectives. Please contact Doreen Mende for the requirements / more information on request:

[ccc.head@hesge.ch](mailto:ccc.head@hesge.ch)

Le Forum-Doctorat du CCC dans le département des Arts visuels à la HEAD s'adresse aux candidat-e-s qui souhaitent fonder leur recherche doctorale sur leur pratique, dans le cadre de la recherche par les moyens de l'art et de la transdisciplinarité, au sein d'une haute école.

Le Forum-Doctorat a pour but de réunir des chercheuses et chercheurs ayant chacun-e une pratique confirmée d'artiste, d'architecte, de designer, d'activiste, de scientifique, d'écrivain-e ou de théoricien-ne, mais souhaitant bénéficier d'un environnement propice à la réflexion, pour faire une pause, ralentir, partager leur travail et le mettre en question dans le cadre d'une école d'art. Face à un enseignement supérieur européen dans lequel les formations doctorales qui intègrent la pratique font foison, le Forum-Doctorat se donne également pour objectif d'être une plateforme d'échange et de réflexion sur la production du savoir, les processus de recherche et l'art, dans une époque marquée par des impératifs néolibéraux, tels que la nécessité d'une double-qualification, la flexibilité des projets et la formation continue.

À la manière d'un séminaire doctoral, le Forum-Doctorat apporte un soutien à celles et ceux qui préparent actuellement leur candidature à un doctorat fondé sur une pratique ou ceux et celles qui, déjà doctorant-e-s, souhaitent rejoindre le Forum.

Actuellement, les candidat-e-s peuvent s'inscrire en tant qu'auditeurs et auditrices libres à la HEAD – Genève (montant de l'écolage: CHF 50.- par semestre – montant requis pour suivre régulièrement un cours sous ce statut). Dans le contexte du cursus du CCC, les candidat-e-s auront le statut de Chercheur-euse affilié-e. Les participant-e-s pourront assister aux sessions du Forum-Doctorat et suivre – avec l'accord des enseignant-e-s concerné-e-s – les séminaires réguliers du Master Programme de Recherche CCC.

Les sessions auront lieu deux fois par trimestre sur deux ou trois jours, en partie organisées en conversation avec d'autres collectifs de doctorants tels que celui du. Veuillez contacter Doreen Mende pour plus d'informations :  
[ccc.head@hesge.ch](mailto:ccc.head@hesge.ch)

# **PUBLIC SEMINAR "ON PRACTICES"**

## **SEMINAIRE PUBLIC « SUR LES PRATIQUES »**

M1 / M2

Auditeur Libre

English / French

Dates below

EN The figure of 'research' has gained some weight of history. It once had the revolutionary promise to curtail the oppressive forces of the cultural-industrial beast of contemporary art. That which meant to be subversive, alternative and political through counter-public actions seems to have constituted new institutional standards, both in academia as well as exhibition-landscapes. 'Research' in the arts today is a code-word to enter study programs, biennales, PhD-grants in the arts, museum-reforms, funding applications and makes students pay tuition fee. Let's get to work for re-articulating the politics of 'research' through speaking about and making *practices*. We have in mind a *network of practices* that departs from life's complexity: language, gender, race, sexuality, geopolitics, education, class, knowledge, the climate, ecology, computation, economics, mobility, unresolved histories and – love. We do not want to hierarchize any practice against the other. Instead we investigate how research practices initiate a form of knowledge-processing that enables new thoughts to arrive: What does it need to listen, to inhabit non-knowledge, to unmaster critique, to transform guilt into solidarity and shame into politics, to face the politics of alienation, to share fear and the intimacy of reading, to engage in theory without Theory, and to dehistoricise history into contemporary narrations that matter for a migratory world, a planet on loan and real virtualities?

FR La figure de la "recherche" porte un poids historique. Il fut un temps où elle offrait la promesse révolutionnaire d'endiguer les forces oppressives de la bête culturo-industrielle qu'est l'art contemporain. Les actions, alors subversives, alternatives et politiques réalisées dans les contre-espaces publics semblent constituer désormais les nouveaux standards institutionnels au sein du paysage académique et des expositions. Dorénavant, dans le monde artistique, "recherche" est le mot magique pour accéder à tout programme d'étude, toute biennale, bourse doctorale, pour réformer le musée, obtenir des fonds ou demander des frais d'écolage aux étudiants. Mettons-nous au travail pour réarticuler les politiques de la "recherche" en discutant de pratiques de "recherche" et en les implémentant. Ayons à l'esprit un réseau de pratiques qui naît de la complexité de la vie : du langage, du genre, des questions raciales, de classe, de la sexualité, de la géopolitique, de l'éducation, du savoir, du climat, de l'écologie, de l'informatique, de l'économie, de la mobilité, des récits irrésolus et – de l'amour. Souhaitons ne pas hiérarchiser ces pratiques. Investiguons plutôt comment ces pratiques traitent le savoir de sorte à faire émerger de nouvelles pensées : que cela demande-t-il d'écouter, d'habiter un espace de non-savoir, d'affranchir la critique, de changer la culpabilité en solidarité et la honte en politique, d'affronter les politiques aliénantes, de partager la peur et l'intimité de la lecture, de s'engager dans la théorie sans la Théorie et de dé-historiciser l'histoire par des récits contemporains qui comptent pour le monde migratoire, pour une planète en location et les réalités virtuelles?

Framework: Doreen Mende, [doreen.mende@hesge.ch](mailto:doreen.mende@hesge.ch)

Research: Camilla Paolino, [camilla.paolino@hesge.ch](mailto:camilla.paolino@hesge.ch) and Julia Pecheur  
[julia.pecheur@gmail.com](mailto:julia.pecheur@gmail.com)

**Wednesday, November 1, 7pm, Reading Group with Caspar Heinemann (TBC)**

**Monday, December 4, 7pm, Political Studies with guest N.N.**

**Monday, January 15, 7pm, Writing Research Practice with Çağla Aykaç**

**Wednesday, February 21, 7pm, Theory Fiction with guest N.N.**

**Monday, March 26, 7pm, Critical Studies with guest N.N.**

**Monday, May 14, 7pm, Situated Art Practices with Anne-Julie Raccoursier**

**Monday, May 28, 7pm, Curatorial Politics with Tom Holert (TBC)**

**HANDOUT CURRICULUM  
UPDATE: SEPTEMBER 12, 2017**