

HEAD

– Genève

CCC RESEARCH-BASED MASTER CURRICULUM 2018/19

The CCC Research-based Master of the Visual Arts Department at HEAD Genève is a cross-disciplinary, transnational and multilingual study program with focus on voicing 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. Beside the specificities of non-public seminars, CCC will think in 2018/19 with the term *data behaviourism* as a contemporary concern. Furthermore, 2018/19 will see the CCC PUBLIC THOUGHT as a new umbrella for various transversal activities with students, faculty members, external guests and (para-)institutional collaborations. The year 2018/19 will continue also CCC TERMS/ES by publishing further edition. — Seminar languages are English and French.

Le Master de Recherche CCC du département Arts Visuels de la HEAD Genève est un programme pluridisciplinaire, transdisciplinaire, transnational et multilingue qui s'attache à exprimer la condition mondiale contemporaine. Le programme forme les étudiants (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 étudiants 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. Au-delà des spécificités de chaque séminaire, le CCC concevra l'année 2018/19 au travers de la problématique contemporaine du *data behaviourism*. De plus, 2018/19 verra le nouveau CCC PUBLIC THOUGHT servir de plateforme publique aux activités transverses des étudiants, des membres de l'équipe, des invités externes et des collaborations (para-)institutionnelles. De nouvelles publications de TERM/ES verront le jour en 2018/19. Les séminaires sont enseignés en anglais et en français.

| | |
|-----------------------------|--------------------------------------|
| INTRODUCTORY DAY | SEPTEMBER 17, 2018 |
| CURRICULUM START | SEPTEMBER 18, 2017, 10AM (WHOLE DAY) |
| SESSION BY M2 STUDENTS | SEPTEMBER 19, 10AM (WHOLE DAY) |
| END OF TERM PRESENTATION | JANUARY 21–25, 2019 |
| VOYAGE D'ETUDE (BERLIN) | MARCH 13 (EVENING) - MARCH 17, 2019 |
| ACTES DE RECHERCHE | MARCH 20, 2019 |
| MASTER THESIS M2 | APRIL 29, 2019 |
| END OF YEAR PRESENTATION M1 | JUNE, 17 – 18, 2019 |
| DIPLOMA PRESENTATION M2 | JUNE, 19 – 21, 2019 |

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 : JULIE BELLARD, GIACOMO GALLETTI, LOANA GATTI, MATHILDE GAUGUE, ALEXANDER GENCE, REBECCA GLYN-BLANCO, CLARA NISSIM, JULIE ROBIOLLE, CASPAR SHALLER. MASTER 2 : VINIT AGARWAL, SHIMA ASA, YASMEEN CHAUDHRY, NADIA ELAMLY, BORIS FERNANDEZ, LÉA GENOUD, GOY GAËL, MAX HAURI, HAMLIN JACKSON, JULIE MARMET, ROLAND MBESSA, CHLOE SUGDEN, FELIX TORO, LAILA TORRES MENDIETA, SANJA VASIC, FATIMA WEGMANN

FACULTY AND GUESTS

RESPONSIBLE PROFESSOR : DOREEN MENDE.

FACULTY PROFESSORS : KODWO ESHUN, PIERRE HAZAN, GENE RAY, ANNE-JULIE RACCOURSIER.

VISITING PROFESSOR : ÇAGLA AYKAÇ, DORA GARCIA. ASSISTANTS : CAMILLA PAOLINO, JULIA PECHEUR. GUESTS (TBC): ANNA BARSEGHIAN, ANNA DANERI, GILLES FOSTER, CHARLES HELLER, ANSELM FRANKE, SVEN LÜTTICKEN, MATTEO PASQUINELLI, ANTOINETTE ROUVROY, FRANCOISE VERGÈS, TIRDAD ZOLGHADR, a.o.

PRATIQUE DE LA RECHERCHE/ÉCRITURE

WRITING RESEARCH PRACTICE

M1 / M2

French / English

ÇAGLA AYKAÇ caglaaykac@gmail.com

Start: September 25, 2018, 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 SITUÉES

SITUATED ART PRACTICES

M1 / M2

French / English

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

DORA GARCIA dora-maria.garcia@hesge.ch

Début : septembre 24, 2018, 10h00

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 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

Start : October 8, 2018, 10am

The Theory Fiction Seminar for the academic year of 2018 to 2019 continues its engagement with science fiction as a form of speculative estrangement and the construction of diagrams as a practice of abstraction. The Theory Fiction Seminar 2018- 2019 will focus on three stories, each of which is short in duration.

It should be noted that each short story is disturbing in its formal detail, defamiliarizing its mode of address and alienating in its implications for thought. Students may find these texts disturbing. Students considering this Seminar should be advised that only those concerned with the question of fiction as an investigation of the alien or the reimagination of the human need apply.

The aim of the Seminar is to develop a decelerated reading for each of these stories. These slow-motion readings will provide the focus for diagrams to be drawn by each participant in the Seminar. The Seminar will conclude with the publication of a volume that assembles the diagrams produced by each Seminar participant.

The first story is called *Bloodchild*. It was written and published in 1984 by Octavia E. Butler. The second story is called *Love is the Plan the Plan is Death*. It was published in 1974 by James Tiptree Jnr, the pseudonym adopted by the author Alice B. Sheldon. The third story is called *Involution*. It was published in 2018 by the author, dramatist and critic Stacy Hardy.

The Seminar requires the acquisition of three volumes: Octavia E. Butler's *Bloodchild and Other Stories*, Seven Stories Press, 2005, James Tiptree Jnr's *Her Smoke Rose Up Forever*, Orion Books, 2014 and *Migrations: New Short Fiction from Africa*, eds. Efemia Chela, Bongani Kona and Helen Moffat, New Internationalist, 2017, which contains Hardy's *Involution*.

ÉTUDES POLITIQUES

POLITICAL STUDIES

M1 / M2

French / English

PIERRE HAZAN phazan@gmail.com

Début : 8 octobre 2018, 10h00

Comment mettre la guerre en exposition ?

La guerre est sans doute aussi vieille que l'humanité. Mais comment la dire, la montrer, en témoigner aujourd'hui ? Comment mettre en exposition le potentiel de destruction de l'homme et des techniques de mises à mort qu'il a inventé, mais aussi sa soif tout autant inaltérable de reconstruire et de vivre en paix ? Comment dire cela aujourd'hui au moment où les populismes et les nationalismes connaissent un regain de vigueur en Europe et ailleurs, les identités nationales se crispent, le droit international humanitaire est constamment violé, et de nouvelles technologies effacent les frontières, rendant encore plus abstraites et quasi-virtuelles l'acte de donner la mort à des milliers de kilomètres de là via un joystick ? Comment exposer cela à partir d'ici, c'est-à-dire d'une ville qui a donné au monde les Conventions de Genève et la Croix-Rouge et qui abrite les Nations unies, autant de promesses et d'institutions destinées – en théorie – à brider les passions barbares de l'homme ?

C'est cette dialectique entre la guerre et la paix, et les idéologies qui les sous-tendent que nous explorerons dans ce séminaire au moment où se montent plusieurs expositions consacrées à ce thème à Genève et auxquelles le séminaire sera étroitement associé. Nous explorerons aussi les développements du droit international humanitaire et les défis liés à la mise en place des politiques de réconciliation après des violences de masse.

CRITICAL STUDIES

M1 / M2

English

GENE RAY gray@fastmail.fm

Start : October 1, 2018, 10am

The mild, stable climate of the Holocene is history. The new oceans, ecologies and atmospheres are forming, and are already shaping the lives and movements of people and creatures. The cultures and politics of the so-called Anthropocene are emerging, ready or not. The 2018-19 Critical Studies seminar will combine close reading of old-school critical theory and contemporary interdisciplinary approaches to planetary and cultural change, supplemented by visual works in numerous media. We'll read parts of Max Horkheimer and Theodor W. Adorno's *Dialectic of Enlightenment* (1944), a few classic texts by Walter Benjamin, and parts of Guy Debord's *Society of the Spectacle* (1967). In the second half, we'll read *Arts of Living on a Damaged Planet: Ghosts & Monsters* (2017, eds. Anna Tsing, Heather Swanson, Elaine Gan and Nils Bubandt). Reading and discussion of texts and artworks builds a frame for thinking and feeling planetary change – an urgency that puts pressure on research projects of all kinds.

CURATORIAL POLITICS

POLITIQUES CURATORIALES

M1 / M2

English / French

DOREEN MENDE doreen.mende@hesge.ch

Start : October 1, 2018, 10am

The many voices of ~~les indiennes~~

The seminar will engage with the trajectories of 'les indiennes', which is the colonial name for a block-printed cotton textile / technique from the Coromandel Coast in East India where it is known as *kalamkari*. From there, it travels as *chintz* to Switzerland (Geneva and Neuchâtel) as well as France and the UK, when European merchants use the textiles as currency in slavery for the trade with tribal Chiefs in the Kingdom Dahomet in today's Benin, Ambriz in Angola or the Kingdom Cayor (Roi Damel) in today's Senegal. The proto-global, or transatlantic trade prepared the formation of racial capitalism on planetary scale that transits across the Atlantic waters reaching Saint-Domingue in Haiti to the Antilles. Using a volume of *La Toile imprimée et les indiennes de traite* (1942) by René Henry d'Allemagne at the library of the Musée d'art et histoire in Geneva, the seminar will focus on the realization of a contemporary multi-vocal reading of the visual culture of ~~les indiennes~~. The seminar will form groups of which each will focus on one specific contemporary voicing of ~~les indiennes~~, which will be defined and given at the beginning of the seminar, and which will train the analytical rereading, or multi-vocal reading, of the visual culture of ~~les indiennes~~ from d'Allemagne's volume. The seminar will train the participants in Curatorial Politics, i.e., in developing a post-disciplinary and collective research practice for learning how to engage with a transhistorical global complex; furthermore, each student / group has to produce one voicing at the end of the seminar (edited interview, annotated text-reading, conversation from reading together, skype-transcription, etc.) with the objective to contribute to a 'seminar-exhibition', which also will include contemporary art projects. Collaborations / exchange planned with Clark House Initiative in Mumbai, La Compagnie in Marseille, and Archive Kabinett in Berlin.

READING GROUP

GROUPE DE LECTURE

M1 / M2

French / English

CAMILLA PAOLINO camilla.paolino@hesge.ch

JULIA PECHEUR julia.pecheur@hesge.ch

Start : September 25, 2018, 6:30pm

The Reading Group is an inclusive moment of exchange devoted to the close reading of textual, visual and sonic material. It aims at generating collective approaches to unravelling concepts and ideas, opening up a space for thinking together. All participants are welcome to bring in personal contributions they consider to be relevant for the ongoing discussion as well as share materials that could steer the conversation towards new horizons. This year, the Reading Group takes the sci-fi movie *Phase IV* (1974) by Saul Bass as a starting point to reflect upon “insects in the age of technology” (cf Jussi Parikka), zoopoetics and ecofiction. In the second semester, we will engage with political geographies, through the lenses of ecofeminism, anarchism and post-colonial ecocriticism.

CCC PHD-FORUM

FORUM-DOCTORAT

The CCC PhD-Forum at the Visual Arts Department of HEAD – Genève is a seminar-like framework that is joined by a international group of artists, theorists, researchers and curators with advanced practices who are currently enrolled in a PhD-program already, or who intend to realise a practice-led PhD in the near future. Please contact Doreen Mende for the requirements / more information on request: ccc.head@hesge.ch

Le Forum-Doctorat du CCC du département des Arts visuels de la HEAD offre une structure proche du séminaire à un groupe d'artistes, théoriciens, chercheurs et curateurs internationaux aux pratiques avancées souhaitant fonder leur recherche doctorale sur leur pratique, dans le cadre de la recherche par les moyens de l'art et la transdisciplinarité, au sein d'une haute école.

Veillez contacter Doreen Mende pour plus d'informations: ccc.head@hesge.ch

CCC PUBLIC THOUGHT

MOMENT DE RÉFLEXION PUBLIQUE DU CCC

M1 / M2 / Auditeur Libre

ccc.head@hesge.ch

In 2018/19, the CCC Research-based Master inaugurates CCC PUBLIC THOUGHT as a new umbrella to accommodate the various transversal activities with students, faculty-members, external guests and (para-)institutional collaborations throughout the academic year. It includes the previously CCC-organised Public Seminar *Navigating Turbulence* in reduced form. However, we would like to continue to link also the new academic year of 2018/19 with a specific term, which operates not as a theme but rather as a concern to think with as constitutive condition of the contemporary. 2018/19 will resonate, thus, with the term *data behaviourism* that Antoinette Rouvroy suggests to analyse the ends of critique regarding ‘data society’ (Matteo Pasquinelli), or techno-fascism, or ‘franken-algorithm’ (Andrew Smith). The frame will matter explicitly in four seminar-like sessions. Furthermore, we will continue with various transversal activities that are specifically attached to seminars, or otherwise.

En 2018/19, le Master de Recherche CCC inaugurera le Moment de réflexion public du CCC qui servira de plateforme publique pour les diverses activités transversales des étudiants, des membres de l'équipe, des invités et des collaborations (para-)institutionnelles. Il consiste en une forme réduite de l'ancien séminaire public *Navigating Turbulence*. Toutefois, le CCC continue d'associer l'année académique à un terme en particulier, qui ne fait pas office de thème mais plutôt de problématique au travers de laquelle penser les conditions constitutives de la contemporanéité. En 2018/19, c'est le terme de *data behaviourism* qui résonnera, terme qu'Antoinette Rouvroy propose pour analyser les limites de la critique en regard de la société de données ('data society', Matteo Pasquinelli), ou techno-fascisme ou 'franken-algorithm' (Andrew Smith). Le Moment de réflexion public du CCC aura lieu quatre fois cette année. Les activités transversales seront rattachées aux séminaires, ou pas.

| | |
|--|---|
| September 19, 2018, CCC | “re-inventing” by AFRIKADAA, M2-students organised session in the framework of the CCC inaugural week |
| October 29 - 31, 2018, CCC | POOL.CH conceptualised by Dora Garcia |
| November 9, 2018, BH | “Terror on Tour” in collaboration with Gene Ray’s FNS-funded research conference Nov. 8 to 10, as part of The Anthropocene Atlas (TAAG), public presentation with students and faculty of CCC |
| November 13, 2018, 7pm, CCC | CCC Public Thought on <i>data behaviourism</i> with guest |
| December 04, 2018, 7pm, CCC | CCC Public Thought on <i>data behaviourism</i> with guest |
| February 21, 2019, Kunsthalle Zurich | “The Oankali Turned Its Tentacles Towards me” by the students of Kodwo Eshun’s Theory, book launch in collaboration with Kunsthalle Zürich (TBD) |
| March 25 - 28, 2019 at Visual Arts | CCC participates in the ‘Master Symposium’ |
| End of March, 2019, Université de Genève | Round table at Festival Histoire et Cité, March 27 to 30, 2019, conceptualized by Pierre Hazan |
| March 12, 2019, 7pm, CCC | CCC Public Thought on <i>data behaviourism</i> with guest |
| April 9, 2019, 7pm, CCC | CCC Public Thought on <i>data behaviourism</i> with guest |
| June 6, 2019, LIYH / HEAD | “the many voices of les indiennes”, ‘seminar-exhibition’ from June 6 to TBD, attached to Doreen Mende’s Curatorial Politics Seminar at the HEAD exhibition space LIYH, in collaboration with various partners |

