

CCC RP MASTER CURRICULUM 2021/22

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 situated methodology for materialising a research project by the means of art-experimentation. 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 academic year 2021/22 circulates around questions of transmitting research towards public appearance along the call for “decolonization, which is the only proper name for justice” (Denise Ferreira da Silva, 2018). 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 située pour matérialiser, par les moyens de l'art-expérimentation, un projet de recherche. 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. Les langues du séminaire sont l'anglais et le français. L'année académique 2021/22 circule autour des questions de transmission d'un processus de recherche, vers une émergence publique, aux côtés des processus de “décolonisation, qui est le seul nom propre de la justice.” (Denise Ferreira da Silva, 2018).

CCC INTRODUCTORY DAY	21 SEPTEMBER 2021
INAUGURAL SESSION BY M2	22 SEPTEMBER 2021
CURRICULUM START	27 SEPTEMBER 2021
POOL.CH	1-5 NOVEMBER 2021
END OF TERM PRESENTATION	17-21 JANUARY 2022
MASTER SYMPOSIUM	23 MARCH 2022 (HEAD)
ACTES DE RECHERCHE	3 APRIL, 2022
MASTER THESIS M2	24 APRIL, 2022
END OF YEAR PRESENTATION M1	14-15 JUNE 2022
DIPLOMA PRESENTATION M2	20-24 JUNE 2021

2, ROUTE DES FRANCHISES, 1203 GENÈVE, HEAD CAMPUS, BÂTIMENT A
OFFICE HOURS: MONDAY – WEDNESDAY, 10AM – 5PM
CCC.HEAD@HESGE.CH

STUDENTS M1 / M2 :

**CARLA ALIS, ROMAN ALONSO, SARA BISSEN,
ALEXANDRE BOIRON, GARANCE BONARD, LUCREZIA
CALABRÒ VISCONTI, VANESSA CIMORELLI
AMANDINE, BASILE COLLET, LOUIS DAMBRAIN,
JOSÉPHINE DEVAUD, FIG DOCHER, INÈS EL
MANSOURI, PHOEBE-LIN ELNAN, DAVID FAVRE,
DANIELA GUTIERREZ-GONZALEZ, SAWSANE HEMA,
YASEMIN IMRE, ROMAN KARRER, ORFEO AURORA
LILI, EMILIE MOOR, MATTHIAS PAULUS, CECILIA
MOYA RIVERA, MIKHAIL ROJKOV, JAZIL SANTSCHI,
BALAM RONAN SIMON DELGADO, GEMMA SANDRINE
USHENGWE, JONAS VAN HOLANDA, RUYUN XIAO,
CAMILLE ZAERPOUR, MAZYAR ZARANDAR.**

FACULTY

**RESPONSIBLE : CCC. FACULTY: ÇAGLA AYKAÇ,
KODWO ESHUN, TAREK LAKHRISSI, JULIE MARMET,
DOREEN MENDE, ANNE-JULIE RACCOURSIER, GENE
RAY, ALEX GENGE**

GUESTS (TBC):

**ROMAN AMARO, MARWA ARSANIOS, CARINE AYÉLÉ
DURAND, MARIANA CASTELLIO DEBILL, RAPHAËL
CUOMO, JESSE DARLING, AFAINA DE JONG, SAMIA
HENNI, MARIA IORIO, LARA KHALDI, KEVIN B. LEE,
JUMANA MANNA, YASMINE EID-SABBAGH, SANDAR
TUN-TUN, A. O.**

PRATIQUE DE LA RECHERCHE/ÉCRITURE

WRITING RESEARCH PRACTICE

M1 / M2

French / English

ÇAĞLA AYKAÇ cagla_aykac@gmail.com

Start: 4 October 2021, 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 tarek.lakhrissi@hesge.ch

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

Début : 4 octobre 2021

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 et d'expérimentations autour de leurs projets, de construire des dispositifs pour rendre leur recherche publique et formelle. Il promeut une conception de la recherche mutualisée, collective 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 et transdisciplinaire.

Le cours alternera séances de travail en plenum et petit forum, présentations, visites et autre selon un agenda spécifique transmis par Tarek Lakhrissi et Anne-Julie Raccoursier en début de chaque semestre.

THEORY FICTION

M1 / M2

English

KODWO ESHUN (he/him) kodwo.eshun@hesge.ch

Start : 18 October 2021, 10am

WILD SEED: PSYCHOGENESIS

The Theory Fiction Seminar for 2021-2022 will focus upon a close reading of Octavia E. Butler's 1980 novel *Wild Seed* which can be understood as a thought experiment on the intertemporal dynamics of extrapolation, exploitation, evolution and enslavement. The collective reading of *Wild Seed* by the Seminar will function as a kind of libretto for an engagement with one scene from *Wild Seed*. This collectively selected scene will be notated, recited, voiced, performed, projected, videoed, recorded and amplified for a recital that situates itself at the ambiguous intersection between the formats of performance-lecture, sound-work, audio-essay, opera and podcast.

CRITICAL STUDIES

M1 / M2

English

GENE RAY (he/him) gene.ray@hesge.ch

Start : 27 September 2021, 10am

Images of Civil War or the Civil Wars in the Image?
Debating Visuality, Monumentality, Coloniality

Alongside and around the “real” violence and terror that saturates late modernist everyday life, are the all-pervasive images of violence and terror. The image is “the basic unit of memory” (Sontag). There is no remembering and so no thinking, without the image and imagination (Aristotle). And yet some images are a “strike against understanding” (Kracauer). Flooded by images and the networked screens that produce and circulate them in new orders of magnitude, can we even be sure today that we know what an image is? The making and reproduction of images have become key techniques of social control, as well as focal points of critique, resistance and uprising. The ethics and politics of the image, long debated, remain open problems: where does witnessing end and the violence of images begin? There is no image “that is not haunted by history” (Cadava). As the “tenacious function of making visible,” the image is “the eye of history” that sometimes “looks back” (Didi-Huberman), or speaks in the low-frequencies of “felt sound” (Camp). “The image of man,” Bataille wrote in 1947, “is inseparable, henceforth, to a gas chamber.” “There is no image of the gas chamber” (Lanzmann). “The idea of a universal right to see is a fraud” (Azoulay). This year, the critical studies seminar dwells in the debates that span the distance in time, poetics and memory politics between the film *Shoa*, Claude Lanzmann’s 1985 “fiction of the real,” and Raoul Peck’s 2021 documentary television series *Exterminate All the Brutes*: the first insists on the singularity of the Nazi Judeocide, underlined by a refusal of archival images; the second constructs new images of the contemporary from the archival fragments and absences of early modern genocide and continuing settler colonialism and racial capitalism. To open up the ethical and political problems, the main reading will be Susan Sontag’s *Regarding the Pain of Others* (2003), supplemented by excerpts from Ariella Aïsha Azoulay, Eduardo Cadava, Tina M. Camp and Paul Gilroy.

CURATORIAL POLITICS

POLITIQUES CURATORIALES

M1 / M2

English / French

DOREEN MENDE (she/her) doreen.mende@hesge.ch

Start : 11 October 2021, 10am

Turning the *inextricable [or, intractable] condition* against itself

“Violence is at the beginning of thinking; it is the thing of thought, of reason.” (Denise Ferreira da Silva) Violence is also at the beginning of making; it is the thing of art. This is not a dilemma. But a matrix: Violence marks the *rule of law*, not as an event but as a condition. The seminar aims to problematize violence as an inextricable condition from which there is neither an escape nor an excuse nor an apology. This condition has always been formative and will inextricably continue to affect art as a concept and a practice of transcendental reason. Put differently, art is implicit as well as complicit with the *rule of law* (and signification) legitimizing colonial (juridical) and racial (symbolic) violence. There is an end to this only possibly at the end of art as we *know* it.

This year’s seminar will engage with the very difficult question how to make a research public, from a curatorial perspective, with the aim to rehearse how it could be possible to not reproduce the violence that is inscribed into our means of making as artists, curators, theorists, architects, researcher or designers. How could research become a set of practices to prepare the conditions for practicing a decoloniality to arrive, which will be needed for turning the *inextricable [or, intractable] condition of violence* against itself? These all are very difficult questions. The practice-based seminar will not claim to answer them. But it will try to create openings, responses, offerings, spaces, time-zones and constellations to think with.

We will read key texts by Denise Ferreira da Silva, MTL Collective, Eve Tuck and K. Wayne Yang. We will visit ongoing exhibitions nearby with the aim to analyse them with questions from the seminar. The assignment of the seminar consists of small exercises with concrete material from your own research, or otherwise, in relation to the reading of texts. Furthermore, it also is expected from the students to create independently and self-responsibly a diary of terms, methods and concepts with the possible capacity of turning the *inextricable [or, intractable] condition of violence* against itself. — The seminar resonates with the following two research processes: [PARSE conference «Violence»](#) including Yasmine Eid-Sabbagh and Denise Ferreira da Silva from 17 through 19 November 2021; the exhibition *Saisis par l’art* (working title) for the Musée du Luxembourg de Grand Palais in Paris in collaboration with the state collections of art Dresden planned for September 2022.

READING GROUP

GROUPE DE LECTURE

M1 / M2

French / English

JULIE MARMET julie.marmet@hesge.ch

N.N.

Start : 27 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. 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.

Tous·t·e·s les participant·e·x·s sont invité·e·x·s à apporter des contributions personnelles qu'ils jugent pertinentes pour la discussion en cours, ainsi qu'à partager des documents qui pourraient orienter la conversation vers de nouveaux horizons.

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. The public seminar 2021/22 will discuss concrete practices suggesting to reflect about curatorial/politics in regard to exhibitionary acts as making public: What methodologies do artists, designers, architects or curators develop, or have to develop differently today, for confronting the coloniality of knowledge through practices of decolonizing the exhibitionary act?

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. Le séminaire public 2021/22 discutera de pratiques concrètes suggérant des réflexions sur le curatorial/politique en ce qui concerne les actes d'exposition en tant que mises en public : Quelles méthodologies les artistes, les designers, les architectes ou les curateurs.trices.x développent-ils.elles.x, ou doivent-ils.elles.x développer différemment aujourd'hui, pour confronter la colonialité de la connaissance à travers des pratiques de décolonisation de l'acte d'exposer ?

Contributors include Lara Khaldi, Afaina de Jong, Mariana Castillo Deball, Samia Henni (TBC) and dates are:

Monday, 29 November 2021, 7pm

Monday, 28 February 2022, 7pm

Monday, 4 April 2021, 7pm

Monday, 16 May 2021, 7pm

HANDOUT CURRICULUM

UPDATE : 21 SEPTEMBER 2021

CCC.HEAD@HESGE.CH
CCC 2021/22