

# CCC RP MASTER CURRICULUM 2022-2023

2, ROUTES DES FRANCHSES, 1203, GENÈVE, HEAD CAMPUS, BÂTIMENT A  
OFFICE HOURS: MONDAY - WEDNESDAY, 10AM - 5PM  
CCC.HEAD@HESGE.CH

The CCC stands for a cross-disciplinary research territory at the intersection of Critical, Curatorial and Contemporary digital thinking and curatorial practices.

The program is a two-year transnational and multilingual Master of the Visual Arts Department at HEAD - Genève. It invites students to develop situated artistic and curatorial methodologies for materialising practice-based research conscious of decolonial interventions, intersectional feminist and queer theories, digital thinking, circular economies, political studies and critical ecologies.

The students' future operational fields are contemporary art, curatorial projects, NGOs, scientific research collaborations, museums/cultural institutions, activist and human rights initiatives, social and self-organised platforms, and practice-based PhDs.

## Overview of the year 2022-23

The CCC seminars, workshops, tutorials and exhibition visits run mainly from Mondays to Wednesdays and are conducted in English and French.

In addition to the CCC pedagogical offer, M1 and M2 students are invited to choose a seminar from the transversal program offered on Thursday evenings by the HEAD Visual Arts Department.

In the autumn semester of 2022, M1 and M2 students select an option from the POOL CH workshop proposals from the Master Platform (<https://master-platform.ch/>). Finally, during the Master Symposium Week in the spring semester, we will participate in a joint program organised by three Western Switzerland schools of arts, ECAL-EDHEA-HEAD.

## Public Seminars and the PhD Forum

The CCC convenes evening Public Seminars (in English) and co-hosts the PhD Forum with IRAD – Institut de Recherche en Art & Design, a transdisciplinary platform encouraging art-based doctoral research. Public Seminars invite researchers to share their artistic and editorial practices and are followed by a tutorial day where M1 + M2 students are invited to discuss their ongoing research in one-to-one meetings.

<b>CCC INTRODUCTION</b>	20 - 21 SEPTEMBER
<b>WORKSHOP &amp; TRIP - LAUSANNE</b>	26 - 27 - 28 SEPTEMBER 2022
<b>CURRICULUM START</b>	3 OCTOBER 2022
<b>TRIP - ZURICH</b>	11 OCTOBER 2022
<b>POOL.CH</b>	31 OCTOBER - 4 NOVEMBER 2022
<b>PUBLIC SEMINAR</b>	30 NOVEMBER 2022
<b>JANUARY JURIES</b>	16 - 20 JANUARY 2023
<b>MASTER SYMPOSIUM</b>	27 - 29 MARCH 2023
<b>JUNE JURIES</b>	12 - 23 JUNE 2023

## STUDENTS M1/M2

MINA ACHERMANN, CARLA ALIS, EMMA BERGER-PIERRE, ALEXANDRE BOIRON, LOUIS DAMBRAIN, SAMA EL ROUMI BARADEI, DAVID FAVRE, CHARLOTTE FRIEDLI, SAWSANE HEMA, ERELL LE PAPE, STELLA LIANTONIO, ORFEO AURORA LILI, ENGY MOHSEN, DELCIA ORONA, MORGANE RODUIT, JAZIL SANTSCHI, DANIEL TOSTES, ANNA TRETYAKOVA, GEMMA USHENGWE, RUYUN XIAO

## FACULTY

FEDERICA MARTINI, ANNE-JULIE RACCOURSIER, ÇAĞLA AYKAÇ, KODWO ESHUN, DOREEN MENDE, GENE RAY, ALEX GENCE, LORELEÏ REGAMEY

## GUESTS [TBC]

JULIE MARMET, BASIM MAGDY, AKOSUA VIKTORIA ADU-SANYAH, YVETTE MUTUMBA, ARIA SPINELLI, MACACO PRESS

# PRATIQUES ARTISTIQUES SITUÉES

M1 / M2  
ENGLISH / FRENCH

**ANNE-JULIE RACCOURSIER**, ANNE-JULIE.RACCOURSIER@HESGE.CH  
START DATE: OCTOBER 3<sup>rd</sup>

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 Practices. Il offre une formation aux méthodologies de la recherche par les moyens de l'art et permet aux étudiant-e-x-s, 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 en début de chaque semestre.

Le séminaire est donnée par Anne-Julie Raccoursier et Basim Magdy, artiste invité pour 2022-23. Il alterne des moments de séminaires, des tutorats et des forums, ainsi que des visites. Des inputs spécifiques seront donnés par Alex Gence, Federica Martini, Lorelei Regamey et Julie Marmet

## RESEARCH PRACTICES

M1 / M2  
ENGLISH / FRENCH

**FEDERICA MARTINI**, FEDERICA.MARTINI@HESGE.CH  
START DATE: OCTOBER 3<sup>rd</sup>

The seminar presents/shares current practice-based research situations and projects that resonate with the themes of the CCC Master's programme. Based on case studies and projects, we will interrogate, test and confront research approaches/impulses/desires to situate them in the context of exhibition practices, forms of sharing (publicness), inclusion and critical economies.

In 2022/23 we will focus on the research of the independent art scene (Lausanne/Geneva, Julie Marmet workshop), the work of Renée Green (exhibition "Inevitable Distances", Migros Museum, Zurich), and the publishing processes set in Contemporary & Contemporary & Latin America (Yvette Mutumba).

According to the schedule, the seminar consists of workshops, discussions, tutorials and field trips. It is developed in close collaboration with P.A.S and the Public Seminars.

# FRAMES OF BELONGING : AFFECTS, POLITICS AND METHODS

M1

FRENCH / ENGLISH

ÇAĞLA AYKAÇ, CAGLA.AYKAC@HESGE.CH

START DATE: OCTOBER 3<sup>rd</sup>

The Seminar Affects & Politics explores power relations and intensities of feelings in research processes and practice. Formulated by Spinoza, affect is the power “to affect and be affected”, it involves being open and in conversation with the world, sharpening our capacities to listen and the positions from which we gaze at the world and are gazed upon. This seminar is an invitation to think through movement and change in our contemporary world, paying attention to alterations in time and space, in institutions, bodies, minds and dreams that shape research. The seminar is rooted in an understanding of the world as an eco-system, in which conflict and practices of care and restoration are key to understanding and possibly intervening in political change.

Students are invited to contextualize and historicize their research project within moving webs of power, at individual, relational, historical, and collective levels. Transversal by nature, the seminar is an invitation for students to explore how their relations to self, to others, to history, to machines, and all living species shape their research and their desires. Each session of the seminar is built around a chosen theme with common assigned readings. The seminar introduces a series of travelling concepts and nomadic propositions, and each student is invited to inhabit their own complex forms of belonging and the webs of relationalities relevant to their research. The seminar is a space to develop research methodologies and convey the vivacity of each research. 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 power relations imbedded in your work.

Le séminaire Affects & Politiques explore les relations de pouvoir et l'intensité des sentiments dans les processus et les pratiques de recherche. Formulé par Spinoza, l'affect est le pouvoir “d'affecter et d'être affecté”, il implique d'être ouvert et en conversation avec le monde, d'aiguiser nos capacités d'écoute et les positions à partir desquelles nous regardons le monde et sommes regardés dans un monde en mouvement. Le séminaire est une invitation à prêter attention aux transformations, aux altérations dans le temps et l'espace, dans les institutions, les corps, les esprits et les rêves qui habitent nos recherches. Dans ce séminaire conçoit chaque vision du monde est considérée comme un écosystème dans lequel les conflits et les pratiques de soins et de restauration sont essentiels pour comprendre et éventuellement intervenir dans tout changement politique.

Les étudiant.e.s sont invités à contextualiser et à historiciser leur projet de recherche à des niveaux individuels, relationnels, historiques et collectifs. Transversal par nature, ce séminaire est une invitation à explorer les façons dont les relations à soi, aux autres, à l'histoire, aux machines et à toutes les espèces vivantes façonnent la recherche et les désirs. Chaque session du séminaire est construite autour d'un thème choisi avec des lectures communes assignées. Le séminaire introduit une série de concepts itinérants et de propositions nomades, tout en invitant chaque étudiant.e.s à habiter ses propres formes complexes d'appartenance et de relationalités pertinentes pour sa recherche. C'est un espace pour développer des outils et méthodologies de recherche qui permettent de transmettre la vivacité de chaque recherche. C'est aussi un espace d'autoréflexivité, d'exploration des positionnements et de liens, et d'ancrage par rapport à l'éthique de la recherche et aux relations de pouvoir ancrées dans toute recherche.

# CRITICAL STUDIES ÉTUDES CRITIQUES

M1 / M2  
ENGLISH

GENE RAY, GENE.RAY@HESGE.CH  
START DATE: OCTOBER 17<sup>th</sup>

## Contemporary Art and the Planetary

Planetary disturbance and change associated with the loss of the stable and hospitable Holocene climate has been shaking the foundations, grids and supply chains of modern, globalized urban-industrial society. The ending(s) of the Holocene encompass not only global heating and climate change, but also species extinction, the toxification of bodies and biosphere, and zoonotic viral pandemics. The modernity that spread, in an ironically viral fashion, following the European invasion of the world after 1492 promised the human mastery of “nature.” It promised many other things, too: wealth and abundance through science, technology and markets; freedom and equality through the force of Enlightenment concepts and institutions. These promises, still echoed weakly in claims of progress or given up altogether, have wrecked and shattered against the material real of a planet in meltdown. The planetary asserts itself today as the controlling context and parameter of everything social, seen or not, understood or not, like it or not. The planetary intensifies all social antagonisms – up to unknown tipping points and with unknowable results. Some of us may feel deep unease, bewilderment and anguish about that, but such feelings may be “welcome home” signs, for there is a strange homecoming to the planetary. The planetary is the condition in which people have always lived but which, in the brief interval of fossil-fueled convenience and digital mesmerization, the moderns running the global economy managed to forget. Perhaps this forgetting is at the very core of being modern. The planetary is the nonlinear – the joker or trickster that plays last but shapes everything concerning life on earth. If humans are part of the biosphere but not apart from it and certainly not in control of it, then what follows from that? To say that the planetary reasserts itself today as the controlling context and historical condition of the human and the humanly social is to say that modernity failed to grasp what “human” and non-human are and mean. Is this what one critic meant, when he wrote that the planetary is “the historical condition” that “has already changed everything about contemporary art” (William S. Smith, *Art in America*, 2020)? And is this why another critic claims that all movies, television and novels today “are pregnant with catastrophe” and reveal the workings of an “Anthropocene unconscious” (Mark Bould, *The Anthropocene Unconscious*, 2021)? In what scales of time and place, and against what kind of backgrounds and horizons, can we make sense today of notions like care, justice, cohabitation and mutuality – or even survival and “survivance” (Gerald Vizenor, *Hiroshima Bugi*, 2003)? It seems vital to think about these kinds of questions, which press in on the practical problems of how artists might possibly respond to the planetary or make art at the end of the Holocene.

After a few detours compelled by political urgencies over the last few years, the critical studies seminar returns to the urgency of urgencies: the planetary. We will look for emerging patterns of planetary culture and politics in a wide range of artifacts and nonhuman agencies and will try to think and feel the planetary through the work of artists such as John Akomfrah, Ursula Biemann, Denise Ferreira da Silva & Arjuna Neuman, Forensic Architecture, The Otolith Group and Oliver Ressler. Through discussion, we will share experiences, insights and skills.

# THEORY FICTION THÉORIE FICTION

M1 / M2  
ENGLISH

KODWO ESHUN, KODWO.ESHUN@HESGE.CH  
START DATE: OCTOBER 17<sup>th</sup>

THEORY FICTION SEMINAR: MIND OF MY MIND:  
THE PATTERNIST SEMINAR.

The Theory Fiction Seminar for 2022-2023 continues its engagement with the writings of the novelist Octavia Estelle Butler. In Theory-Fiction, we approach the science fiction of Octavia Butler not in opposition to theory nor as an escape from theory nor as an antidote to theory but as a narrative vehicle for theory. An interscalar vehicle for the fictioning of theory. A narrative carrier for performing the critical function of theory.

In the Sessions that constitute this years Theory- Ficton Seminar - which we will call the Patternist Seminar, we will focus upon a close reading of Octavia E. Butler's 1977 novel Mind of my Mind. This means that Mind of my Mind is the core text that all Theory-Fiction candidates should acquire for the first Seminar in October. It is helpful, but not essential, that all M1 candidates also read Octavia Butler's Wild Seed.

Mind of my Mind can be understood as a kind of sequel to Wild Seed, the novel that provided the basis for last year's Seminar. In Mind of My Mind, the immortal 400 year old mutant named Doro, born in the ancient civilisation of Upper Nubia, in what is now Northern and Central Sudan, continues his project 'to build a people, a race'. Doro's plan is to use Anyanwu, the Ibo born shapeshifting immortal, to help breed a psychically enhanced African diaspora that precedes, persists and insists throughout the actually existing history of coerced reproduction in Europe and America's intergenerational slave trade.

In the October, November and December Seminars of 2022 we will read Mind of my Mind together. Throughout the February, March, April and May Seminars of 2023, each candidate will choose a passage or a section or passages from Mind of my Mind that will function as a guide or diagram or score for their engagement with the text.

Whether the output takes the form of a gathering of recitals, performance-lectures, sound-works, of music, of drink, of food will be decided by the group intelligence at work within the Seminar.

To enable this process of group inherence to sustain itself within the Seminar, we will refer to a series of feminist writings by thinkers and artists such as Luciana Parisi, Camae Moore and Rasheedah Philips of Black Quantum Futurism, Alexis Pauline Gumbs, Saidiya Hartman, Zakiyah Iman Jackson as well as Donna Haraway, Sadie Plant, Denise Ferreira da Silva, Hortense Spillers.

Candidates are encouraged and invited to bring literary, audiovisual, videographic references to the Seminar; this means that each candidate should take responsible for that reference by introducing, formulating and elaborating its relevance and its necessity for the Seminar.

# CURATORIAL POLITICS

M1 / M2  
ENGLISH

DOREEN MENDE, DOREEN.MENDE@HESGE.CH  
START DATE: DECEMBER 12<sup>th</sup>

“not a show but a struggle”

What if exhibiting is “not representation, but presentation. Not a show, but a struggle” as Patricia Lumumba and Émile Rousseau in *Le Gai Savoir* (1968) by Jean-Luc Godard (1930-2022) begin their conversation about images and sounds composing revolutionary grounds? The seminar discusses some methods for making art-research public as an invocation of a research’s specific exhibitionary space-time. Situated in the study of the limits as well as potentialities of making public as a political/social act, curatorial/politics aims to help navigating through entangled challenges: How, where and when does a project’s specific exhibitionary space-time emerge between macro-structural conditions of concepts such as history, tradition and institution in relation to the micro-social vulnerabilities of practices of life, people and community? The seminar will revisit significant militant practices in art/research of the 20th century and compare it with current methods such as “the incurable image” as proposed by Tarik El-Haik as well as “investigative aesthetics” by Forensic Architecture. The seminar aims to make students sensible for debates, dilemmas and urgencies on making art/research public by inviting the students to consider the process of making public— implicated in colonial legacies as well as social and cultural imaginaries—as constitutive part of the research process as forms of knowledge.



# SÉMINAIRES TRANSVERSAUX

## TRANSVERSAL SEMINARS

M1 / M2  
FRENCH / ENGLISH

START DATE: SEPTEMBER 29<sup>th</sup>

Pour cette année académique 2022-23, la HEAD- Genève propose pour la première fois un vrai programme de transversalité Master. Les objectifs : ouvrir, croiser, professionnaliser, approfondir ou découvrir... et rencontrer des gens, des disciplines connexes, des manières de penser et de produire.

Suite à de nombreuses discussions au sein du département et au constat partagé dans les milieux contemporains des travailleur-se-x-s de l'art de l'importance d'offrir en école d'art la possibilité d'acquérir des fondements solides pour organiser son activité professionnelle, la HEAD – Genève a mis en place en collaboration avec Visarte, l'association professionnelle des artistes visuel-le-x-s en Suisse, un module social spécialement adapté à la situation genevoise en particulier et suisse en général. Ce module fondamental est donc obligatoire au semestre M3 (Séminaire Master Thesis 3). Seul-e-x-s les étudiant-e-x-s non francophones, qui savent que leur activité professionnelle ne va de toute façon pas se développer principalement dans ce territoire, doivent se signaler auprès du secrétariat AV en transmettant leur demande motivée et peuvent choisir un autre séminaire à ce semestre.

### SEMESTRE D'AUTOMNE ET/OU DE PRINTEMPS

**Pensées critiques noires/Penser (par) la voix I et II | Noémi Michel**

**Englishes Mooc | Nicoline van Harskamp (créatrice)**

**BIP, Bureau d'Interventions Publiques | Claude-Hubert Tatot, Christian Robert- Tissot -**  
*Transversal MA AV uniquement*

### SEMESTRE D'AUTOMNE

**L'art en théories | Ileana Parvu**

**Who owns and controls the past? | Aurélie Gfeller**

**Guide de survie après la HEAD : Visarte.Genève // HEAD-Genève | Cleria Golino –**  
*Transversal MA AV uniquement, obligatoire au semestre M3*

### SEMESTRE DE PRINTEMPS

**L'essai, de la littérature à l'installation en passant par la philosophie et le cinéma | Bertrand Bacqué**

**Creative work: Fashion, labour and late capitalism | Aude Fellay**



# **PUBLIC SEMINARS**

## **SÉMINAIRE PUBLICS**

M1 / M2  
ENGLISH / FRENCH

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In 2022/23, the CCC Public Seminar engages with current art- and curatorial-based research projects focusing on forms of creative institutionalism, transnational thinking and new approaches to publicness. Contributors include Yvette Mutumba, Aria Spinelli, Paul Goodwin. Dates are Wednesdays on 30 November 2022, 01 March, 05 April, 10 May 2023.

# **PHD FORUM**

## **FORUM DOCTORAT**

GENE RAY & ALEXANDRA MIDAL  
START DATE: TBC

The PhD-Forum is a framework to discuss doctoral research practices in the context of contemporary art.

# **POOL.CH**

M1 / M2

[HTTPS://MASTER-PLATFORM.CH/](https://master-platform.ch/)  
DATES: OCTOBER 31<sup>st</sup> - NOVEMBER 1<sup>st</sup> - NOVEMBER 2<sup>nd</sup>

Le Pool CH réunit des offres de cours / séminaires / modules, élaborés par toutes les Hautes écoles d'art de Suisse, ouverts à tous les étudiants MA de Suisse. Dans ce Pool CH, les étudiants choisissent des enseignements en option obligatoire, d'une étendue totale de 3 ECTS par semestre, donc de 12 ECTS pendant le cursus complet. Les étudiants opèrent leur choix en fonction des besoins et exigences de leur projet artistique, en assistant à des enseignements offerts soit par leur propre Haute école d'art, soit par une autre Haute école d'art suisse.

# **MASTER SYMPOSIUM**

M1 / M2

[HTTPS://MASTER-PLATFORM.CH/](https://master-platform.ch/)  
DATES: MARCH 27<sup>th</sup> - 28<sup>th</sup> - 29<sup>th</sup>

Le Master Symposium se déroule pendant 3 jours sur les 3 sites des écoles d'arts visuels de la HES-SO (EDHEA, ECAL, HEAD). Il réunit les 5 orientations master.