

Name	PRACTICING DEATH OTHERWISE: Burial Activism and Sustainable Death Care
Codes	M-KH-E-201-FS-262701-10 / M-KH-201-FS-262701-10 / B-KH-201-FS-262701-10 / ER-KH-201-FS-262701-10
Host	MA School
Location	Classroom/Studio or workshop/ External venue/ Online

Course info			Subject info			
Course Type	Contact hours	Home study hours	Comprehensive Subject	Subject type	Semester	Subject credit value
Course week	20	30	-	workshop	1	-

Recommendation
The workshop offers a rare and timely space to critically engage with death, mourning, and ecological responsibility through artistic practice. Combining theory, collective reflection, and experimental methodologies, it encourages participants to rethink art and photography as relational practices grounded in care, materiality, and shared futures. The course is highly recommended for students interested in expanding their artistic research toward socially engaged, speculative, and environmentally conscious approaches.

Short description
The course is a five-day workshop that approaches death not as a fixed event but as an ongoing relational process shaping memory, care, ecology, and social structures. Combining critical theory, artistic research, and collective experimentation, the course invites participants to examine how contemporary societies organise dying, mourning, and remembrance, while questioning dominant institutional and industrial models of death care. Through lectures, readings, performative exercises, material explorations, and speculative artistic practices, students work with themes such as ecological burial practices, hauntology, ritual-making, and more-than-human perspectives. The workshop emphasises listening, attention, and collaborative creation, encouraging participants to develop artistic responses that engage with vulnerability, sustainability, and collective responsibility. Rather than producing a fixed final outcome, the course supports open-ended artistic inquiry culminating in a shared presentation of evolving works and research processes. The final work may take the form of: ● images or photographic experiments, ● installation proposal, ● performative gesture, ● research archive, ● speculative ritual or narrative project.

Teachers				
Name	Contact information	Teaching hours	Short BIO	Open hours
Mar Sureda	mar.sureda@lcibarcelona.com	20	https://www.instagram.com/mar.sureda/	by appointment
Krisztina Erdei	erdei@mome.hu	4	https://mome.hu/en/emberek/erdei-krisztina	by appointment

Course scheduling			
Course format			Weekly class appointments
Group and individual consultations according to a pre-announced schedule			listed below
Details of each session’s type and schedule, showing the teacher’s role			
Week	Date	Weekly educational content	Studio/workshop
1	October 12 10:00-12:50	Death as a political and material field	M_212
2	October 13 10:00-12:50	My Flesh, a Multitude: an ecological and material approach to death	M_212
3	October 14 10:00-12:50	Hauntology, ghosts, and writings of death	outdoor walk
4	October 15 10:00-12:50	Afterlife stories: Ethics of Care and Future-Oriented Practices of Burial	M_212
5	October 16 10:00-12:50	CLOSING	M_212

Course completion requirements, prerequisites, and evaluation				
Students' duties				
Requirements, assignments	Form of evaluation	Evaluation criteria	Deadline	% in evaluation
Active participation	participate in sensory, and research-based exercises	Engagement with theoretical materials, readings, and artistic references introduced during the workshop.	October 12-16.	50%
Final exercise: Development of a speculative artistic proposal (visual, textual, performative, or research-based) addressing themes of death, care, ecology, ritual, or burial activism.	Presentation or performance or installation	Clarity and commitment in the final presentation	October 16.	50%

General requirements
Active participation in all sessions, discussions, exercises, and collective activities.

Course materials and literature
Mandatory literature
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Recommended literature
Butler, Judith. (2004). <i>Precarious life: The powers of mourning and violence</i> . Verso. Bennett, Jane. (2010). <i>Vibrant matter: A political ecology of things</i> . Duke University Press Margulis, Lynn (1994). <i>Sex, death, and kefir</i> . Scientific American, 271(2), 50–57. Despret, V. (2021). <i>Our grateful dead: Stories of those left behind</i> (S. Muecke, Trans.). University of Minnesota Press. Fisher, M. (2014). <i>Ghosts of my life: Writings on depression, hauntology and lost futures</i> . Zero Books.

Learning outcomes	
Knowledge	Students gain an understanding of contemporary artistic practices engaging with death, mourning, ecology, and ritual as interconnected cultural and political processes. They become familiar with interdisciplinary and speculative approaches that link visual art, research, and performative methodologies.
Skills	Students are able to develop artistic proposals through research, experimentation, and critical reflection. They can translate conceptual questions into visual, spatial, or performative outcomes and articulate their ideas clearly.
Attitude	Students develop openness toward experimental, process-based artistic practices and uncertainty. They cultivate ethical sensitivity, care, and critical awareness when working with socially and ecologically complex topics.
Autonomy and Responsibility	Students are able to work independently while actively contributing to collective processes of learning and creation. They take responsibility for their artistic decisions, research process, and engagement within group-based work.

Exemption
No exemption may be granted from participation in or completion of the course. Exemption may be granted from completing certain tasks or attending specific sessions. Certain tasks may be replaced by equivalent activities. Full exemption may be granted The student must discuss the details of a full or partial exemption with the instructor and the programme lead.

Curricular connections		
Subject	Parallel courses	Course proportion in subject

-	-	-
Subject prerequisites	Special subject prerequisites	Is it available as an elective?
-	-	Yes/ <u>No</u>

Guidelines and rules for the use of artificial intelligence in the course

The use of artificial intelligence at the university is subject to the Artificial Intelligence and Plagiarism Policy of the Moholy-Nagy University of Arts.

Materials needed for the course	Who provides the materials?
Computer with image processing	Student
Paper, printing and other installation materials	Programme / Student

Other information, comments

This course, and the activities carried out during it, fall under the scope of Section 6 (1) of the University's Intellectual Property Management Regulations, effective September 1, 2021. Accordingly, participating students will enter into an agreement with the University in line with Section 6 (3) of the Regulations, including the transfer of economic and usage rights of intellectual creations produced during the course to the University under the terms specified in the contract. Furthermore, the student is obligated to maintain full confidentiality regarding the entire course—especially concerning the subject of the course, the activities, the works, creations, and other results, as well as the circumstances of their creation—and may not disclose, publish, or make any information public, except as otherwise specified in a signed written agreement necessary for completing the course.

Acceptance of these conditions is a prerequisite for enrolling in the course. By selecting the 'Course Registration' option, the student acknowledges awareness of these conditions and agrees to participate in the conclusion of the relevant agreement.