

<b>Autumn</b>					
Week 43- 44	<b>Thinking Together</b> 43	<b>Hamnen</b> 43	<b>Focus Cinema</b> 44		
Week 48-50	<b>Paintbitch</b> 48-49	<b>Working on Bodies</b> 48-49	Focus Cinema 50		
Week 1-2	<b>Objects in a Mirror</b> 1-2	<b>Practice through performance</b> 1-2			
<b>Spring</b>					
Week 5-7	<b>Web utveckling</b> Interdepartmental 5-7	<b>Sound in interaction</b> Interdepartmental 5-7	<b>Måleriets uttrycksmedel</b> 6-7	<b>Sculptural Exploration goes eco</b> 6-7	
Week 11-12	<b>Thinking Together</b> 11	<b>Hamnen</b> 11		<b>Sculptural Exploration goes eco</b> 12	<b>Focus Cinema</b> <b>12</b>



## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: ***Thinking together*** 3 ECTS credits

in the courses: **INTRODUCTION MKO101**, **IN DEPTH STUDIES 1 MKO102**, **ELECTIVE MODULES 1 KOK110**, **ELECTIVE COURSES 2 KOK200** and **ELECTIVE COURSES 3 KOK300**.

Fall 2020/Spring 2021

Course period: w.43 and w.11

Revised 2020-08-19

Course Director: Michele Masucci

Participating Teachers:

### GENERAL INFORMATION

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Welcome to ***Thinking together*** which is part of the courses **INTRODUCTION MKO101**, **IN DEPTH STUDIES 1 MKO102**, **ELECTIVE MODULES 1 KOK110**, **ELECTIVE COURSES 2 KOK200** and **ELECTIVE COURSES 3 KOK300**

*Thinking together, practicing care* is a practice-based course for MA and BA students that digests notions from contemporary aesthetic theory, cultural theory, critical theory, feminism and postcolonial scholarships, into artistic exercises, performances and other materializations. The course will work from pedagogical methodologies inspired by Bell Hooks and Paulo Freire enacting a participatory process to plastically reformat how reading, thinking and making can coexist.

This course attempts to rework the age-old dichotomies within art between the notions of practice and theory, thinking and doing, emotion and reason, private and public, speculation and truth. These practices keep becoming divided, hierarchized and thus made inaccessible. The contemporary condition has always already required us to take reflection, reason and thinking seriously *together*. Despite strong individual achievements this course recognizes our different co-dependencies and the very social nature of making art. Throughout the course we will be exploring the aesthetic-political dimension of the everyday, how we organize our practices and how these conditions translate into artistic processes.

This can translate concretely into exercises where artistic paraphrase is used to research theoretical concepts that participants want to unwrap, or excursions are made to learn new perspectives, guests

are invited to learn new techniques and methodologies. The course is malleable in nature but strictly focused on how thinking is performed collectively within artistic practices.

The main learning objective of the course is to train the participant's artistic sensibility and ability to work collaboratively and experimentally together on challenging matters – to think together. The individual studio practice is set-aside for a brief moment to create a space where artistic problems can be tested and confronted together practically. Challenges within a process, specific issues and questions are the guiding principle for the course and will be addressed collaboratively through a series of methods.

We will be building a room for thinking together where the artistic thoughts, practices and experiences of all participants are confronted with current issues, concepts, events and matters that are urgent and pertinent to all the participants. This could be to unwrap new theoretical tendencies such as OOO, social reproduction theory, or other tendencies. Every participant will be allowed to host a session and propose specific questions or problems to engage in. The course is based on two intensive workshop sessions of three days each at the start and the end of the academic year. The sessions will be designed on the input from course participants articulated in collaboration at the start of the course. The themes can be articulated around specific needs, such as discussing a technical challenge, understanding a specific concept, reading a difficult text or developing an experimental technique together.

## **COURSE LAYOUT AND FORMS OF TEACHING**

The course will be held in English or Swedish depending on the composition of participants. The main forms of teaching will be workshops and collective reading. The course will be held in two separate occasions for three days, six days in total. Workshops will include collective reading, performative exercises, discussions, and presentations. Between the fall and spring sessions course participants will be conducting an independent work.

## **SCHEDULE**

w.43

Monday 19<sup>th</sup> of October 2020

Session 1 10:00 – 12:00

Session 2 13:00 – 15:00

Tuesday 20<sup>th</sup> of October 2020

Session 3 10:00 – 12:00

Session 4 13:00 – 15:00

Thursday 22<sup>nd</sup> of October 2020

Session 5 10:00 – 12:00

Session 6 13:00 – 15:00

w.11

Monday 15<sup>th</sup> of March 2021

Session 7 10:00 – 12:00

Session 8 13:00 – 15:00

Tuesday 16<sup>th</sup> of March 2021

Session 9 10:00 – 12:00

Session 10 13:00 – 15:00

Thursday 17<sup>nd</sup> of March 2021

Session 11 10:00 – 12:00

Session 12 13:00 – 15:00

## **COURSE REQUIREMENTS AND EXAMINATION**

The examination will be based on active participation in the group activities during the course. Each participant will host one session of one hour during the course. The format and content will be developed together with course participants and in discussion with the course leader.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, *ELECTIVE MODULES 1 KOK110*, *ELECTIVE COURSES 2 KOK200* and *ELECTIVE COURSES 3 KOK300* on the intranet.

**After the course, the student is expected to be able to:**

- Account for the main contents of the course.
- Have an increased awareness and appreciation of collaborative practices.
- Present and describe a current philosophical or artistic problem.
- Draw from some of the main tendencies in art and theory.

**The grade pass is awarded a student who:**

- **Attend all sessions, unless** a reasonable excuse is given in advance of absence with a minimum **participation of 80% of the course required to pass independently of reason for absence.**
- **Hosting of one session including a presentation.**
- **Participation in all activities during the course.**
- **Active participation during readings, discussions and exercises in the group.**

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

The course literature is found as an attachment to this course description

Reading instructions/Comments:

The final reading list will be discussed together with all course participants. Reading before sessions is encouraged.

- Hooks, B., *Teaching to Transgress: Education as the Practice of Freedom*, NY: Routledge, 1994
- Freire, P. (1973). *Education for critical consciousness*. NY: Seabury Press.
- Bhandar, B., *Plasticity and Post-Colonial Recognition: 'Owning, Knowing and Being'\**. Law and Critique, 2011
- Deleuze, G., Guattari, F., *What Is Philosophy?*, NY: Columbia University Press, 1994.

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

## **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).

# KONSTFACK

University of Arts, Crafts and Design

## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: *The Port* 3 ECTS credits

in the courses: *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**.

Autumn 2020/Spring 2021

Course period: Week 43 and Week 11

Revised 2020-08-24

Course Director: Johanna Gustafsson Fürst

Participating Teachers: Art in the Open (Loulou Cherinet) and Focus Photography (Henrik Andersson)

### GENERAL INFORMATION

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Welcome to *The Port* which is part of the *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

Every 24 hours over 40 ships pass through the harbor of the Swedish city of Södertälje. They carry annually 5 million tons of freight, mainly coal, coke, cement, iron, limestone and chalk. About 4 million tons are shipped into Lake Mälaren, and 1 million tons out to the Baltic Sea.

The course combines two parallel trajectories: The context of Södertälje harbor and a practical introduction to methods and central questions pertaining to art in the public realm.

*The Port* contains both practical and theoretical elements that explores a wide spectrum of inputs. For example: The characteristics of the physical materials shipped through the canal; The canal as an infrastructure for distribution within global capitalism and the consequences of the 2019 harbor strike; The city development processes of Södertälje municipality; An introduction to site and context specific artistic processes and methods; Artistic methods for field studies and contemporary archaeology; Monuments and memory politics and the positions and relations of the spectators

### COURSE LAYOUT AND FORMS OF TEACHING

The course is carried out in collaboration with Södertälje Konsthall and takes place in one intense week in the autumn 2020 and intense one week the spring 2021, with a possibility to deepen the processes via some collaboration with the course *Art in the Open*, led by Loulou Cherinet and *Focus Photography* lead by Henrik Andersson. We will also use the extensive knowledge of this field that we have among the teachers at Konstfack Art Department.

We will primarily use the practices of artists and the working processes of the students in a shared exploration of methods for art in places other than museums and galleries. And we will use excursions, site visits, group discussions, individual tutorials and lectures. We begin with a joint mapping of the social and material conditions of the place. We are then introduced to the artistic methods that continue throughout the year with lectures and excursions in parallel with regular tutorials and group critiques centered around your work processes.

## **COURSE REQUIREMENTS AND EXAMINATION**

You are expected to participate in mandatory activities and have a committed participation in discussions. You are expected to develop an artistic work within the context provided by the course and apply a context sensitive artistic practice in a work that should be shown in public in Södertälje.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101, IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 *KOK110*, ELECTIVE COURSES 2 *KOK200* and ELECTIVE COURSES 3 *KOK300* in the intranet.

**The grade pass is awarded a student who:**

- show a basic understanding of the content and methods that the course highlights
- through practice, show an ability to listen to and operate in a specific context
- with the help of concepts and methods presented in the course, can reflect and draw conclusions from the students own and others' work processes
- show understanding of how to identify needs for additional knowledge

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

The course will provide and suggest texts that is helpful for the development of the processes and discussions but these texts will not be mandatory reading.

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

## **COURSE ADMINISTRATION**



If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).



## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: **FOCUS CINEMA** 6 ECTS credits

in the courses: *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**.

Fall 2020/Spring 2021

Course period: week 44, week 50 and week 12 + Wednesday p.m during studiotalk weeks

Revised 2020-08-24

Course Director: Anita Malmqvist

Participating Teachers: Johan Wahlgren + guest lecturers

### GENERAL INFORMATION

Welcome to *FOCUS CINEMA* which is part of the courses *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**.

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Audio-visual and mimetic laws are broken down both active and unconsciously to make room for new conventions on how moving images capture and portray a cinematic reality.

The media-specific loses relevance, the film has to relate to other and larger theoretical frameworks, to go outside it's own field and establish new relationships towards (about) the world.

Cameras, Monitors and screens are everywhere. In spite of simplification and accessibility, film continues to be a complex ecosystem, of different narrative levels, practices, positions, intentions, contexts, theories and stories.

Concepts and classifications of cinematic expression according to presentations, genres, styles, audiences and historical periods are under reconsideration and renegotiation. Film systems can be understood and used on the basis of a multitude of possible inputs, or outputs for that matter.

The use of moving images in the art world has always been marked by a willingness to violate normative forces and produce alternative strategies for what film is and can be.

Epithets as experimental film, avant-garde film, video art, are all attempts to create and understand film as something "outside", "beside" or "between" traditional boundaries and testifies the mediums potential to constantly be able to discuss, reflect and critically assess its own conditions and resources.

Resistance, experimentation and innovation are key elements in themselves not reserved only to the art world, but immanent and integrated in critical discourses that are typical for visual arts.

*Focus Cinema* is a course with the structure of a Focusgroup and is aimed at students on both bachelor and master levels who want to discuss, develop and challenge the forms of film and other moving images in relation to their own artistic practice but also want to explore and examine the role of moving images in a contemporary society.

Themes that will be brought up is:

Postcinema

Eco Cinema

Media Geology

Chaos editing

What has drones meant for the film language

The haptic shift in filmtheory

The actual and the virtual

+ Workshops in film photography, video mapping, projection surfaces, drone filming, 3D scanning, AR and VR

## **COURSE LAYOUT AND FORMS OF TEACHING**

The course will be spread during the whole academic year with group meetings on specific themes every tutorial week with screenings, lectures by artists, filmmakers and theorists and shorter skill workshops in specific techniques on weeks for elective courses.

During the course a Canvas site called "Focus Cinema" will be created as a resource archive with Books, texts, links to films and online tutorials etc. and a Vimeo account for uploading of films.

The course will be held in English or Swedish depending on the composition of participants

## **SCHEDULE**

The schedule will be presented at the start of the course

## **COURSE REQUIREMENTS AND EXAMINATION**

The course is examined through attendance, participation and presentation of participant's individual artistic work in a public screening or exhibition.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101, IN DEPTH STUDIES 1 MKO102, ELECTIVE MODULES 1 KOK110, ELECTIVE COURSES 2 KOK200 and ELECTIVE COURSES 3 KOK300* on the intranet.

**The grade pass is awarded a student who:**

- has taken an active part in lectures, discussions and practical work during the course
- has developed and presented their own artistic work/project
- has articulated how the concepts presented and discussed in the course applies to their work

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

The course literature and other resources is distributed during the course

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

Here you write a short description of what came out of the last evaluation of the course and, preferably, something about any changes or improvements that were made on the basis of the last evaluation result

## **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).



## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: **PAINT BITCH** 3 ECTS credits

in the courses: *INTRODUCTION MKO101*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

Fall 2020

Course period: week 48-49

Revised 2020-04-01

Course Director: Martin Gustavsson

Participating Teachers: Thomas Elovsson

### GENERAL INFORMATION

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Welcome to PAINT BITCH included in the courses *INTRODUCTION MKO101*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

This is a course where we are actively painting with different materials and exercises. A space for collaboration and exceeding personal goals or project. We will paint but not necessarily making a painting. We will be primarily be working with ideas around representation and likeness

Here are three of the concepts that we will be dealing with;

- Colour, light, contrast: aspects of paint practice
- Frame boundaries: idealism and materiality in painting
- Reflection, rationality, mysticism: when pictures think Before we even starting to think consciously our bodies have started sensing, recognising, perceiving. Sensation precedes thinking. Thus thinking has a lot to learn from the immediacy of sensation and the tedious task of entering a dialogue with colour, form and the process of perception through the artistic process of painting. In this course we will be developing different methods and concepts in relation to representation and possibly figuration. We will work with depiction, reproduction and image making in relation to photography, fantasy, the web etc. We will practise and be open for a wide spectrum of genres within painting, from conceptual

painting to new impressionism, performance art and classical studio painting. Dis-course will be practiced on the canvas. Different aspects of the materiality, performance and spatial conditions of painting and its choreography will be explored. What power does painting contain to-day? How do we orient painting as a medium and art form? How do we engage ourselves as artists with painting? How does emotion, affectivity, memory and expression come together in painting? These questions will be explored together in a small group through the practice of painting

## **COURSE LAYOUT AND FORMS OF TEACHING**

The course is two weeks and will be tutor lead 5 out of ten days. You will be given assignemnts for self practice or group practice. We will be working in the painting studio and some material will be available

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## **SCHEDULE**

10 days in the Painting studio 10-16 of which 5 are teacher led.

## **COURSE REQUIREMENTS AND EXAMINATION**

All students are asked to participate actively. The course is examined through continual oral assessments and group discussion. The grades available are Pass or Fail. To pass all students are required to participate for the duration of the course.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101, ELECTIVE MODULES 1 KOK110, ELECTIVE COURSES 2 KOK200 and ELECTIVE COURSES 3 KOK300* in the intranet.

**The grade pass is awarded a student who:**

Participates in all activities for the duration of the course.

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**



No course literature

### **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

### **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).



## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: *Bodies of Care (Working on Bodies II )* 3ECTS credits

in the courses: *INTRODUCTION MKO101, IN DEPTH STUDIES 1 MKO102, ELECTIVE MODULES 1 KOK110, ELECTIVE COURSES 2 KOK200 and ELECTIVE COURSES 3 KOK300.*

Fall 2020

Course period: week 48 and 49

Course Director: Jenny Richards

Participating Teachers: A number of invited guests will lead workshops and seminars in the course, full details coming shortly.

### GENERAL INFORMATION

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Welcome to *Bodies of Care (Working on Bodies II )* which is part of the courses *INTRODUCTION MKO101, ELECTIVE MODULES 1 KOK110, ELECTIVE COURSES 2 KOK200 and ELECTIVE COURSES 3 KOK300*

How does work affect our bodies? What work injuries and sicknesses do we suffer from today? In what ways are they visible or acknowledged? What knowledge and empowerment can be drawn from our vulnerabilities?

The course explores the health of our cultural practices and their connection to wider social and economic realities, considering what structures of care can be built to support and collectivise our vulnerabilities. This course builds on the knowledge developed during *Working on Bodies I* (December 2019) which focused on social reproduction and care, what is it, who does it and how is it organized. Having learnt that we are all dependent on vast networks of social reproduction and care, we now look to deepen our knowledge and critique of the independent, autonomous worker and the devaluing of care and vulnerable, interdependent bodies. This focus is entwined with the growing concern of the rising numbers of those sick, burnt out and exhausted by cultural work, what new methods and learning we need to develop healthy cultural practices that cultivate critical care networks.

The course is informed by Jenny Richards and Gunilla Lundahl's current research and collaboration with home care workers and the lived affects of this work and how it is organised upon both carer and those receiving care. The research explores the physical fallout, social, cultural and political dimensions of neoliberal working conditions through the industrialization of care work that limits, atomises and generalizes what we understand by care. The course will compare experiences and work

injuries of care workers to those experienced within the cultural field, asking what commonalities and differences can be drawn and built upon today?

## **COURSE LAYOUT AND FORMS OF TEACHING**

The course consists of lectures, seminars (both reading and writing) workshops and visits. Jenny Richards will carry out tutorials to help support self-directed research and speculative responses.

The course is underpinned by queer, intersectional feminist, anti-ageist and Crip Theory that seek to critique and rethink societal structures and current norms as well as a growing number of artistic, curatorial and activist practices that are building infrastructures which re-member, re-centre and re-personalise relationships of social reproduction and the affective, practical and social knowledge of how to care. The course will take an intersectional lens upon these practices and question how they address the danger of inadvertently re-inscribing gendered, classed and racialized roles. These practices become a set of methods to be mobilized in our own practices and within the context of Konstfack.

The course will begin by investigating Crip Theory and vulnerability before visiting other workplaces that work with care, sickness and the vulnerable body to consider in what ways can marginalized bodies and needs can be vibrant pedagogic sites for unsettling the unhealthy reproduction of culture and inspire other ways to understand the entwinement of work and health. The consideration of other sites of work and workplaces will help us to reflect on commonalities, and collectively develop speculations on how different perspectives on sickness and vulnerability can reflect and reorientate our experience and work practices at Konstfack, and contemporary conditions of work as a whole.

## **SCHEDULE**

A 6 day course over a two week period focusing on caring practices that address injuries, sicknesses and vulnerabilities produced by work. The course includes visits to other workplaces to learn from other practitioners and experts. Participants to the course will collectively pursue research based work and together we will think of meaningful formats as to how to translate and share some of the research developed. A collaboration with the artspace MINT, ABF Huset will offer opportunity to share these findings and translations publicly.

**Beginning Monday 23 November, 2020** With optional public evening events taking place at MINT, ABF Huset, Sveagvägen 41 <https://m-i-n-t.se>

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## **COURSE REQUIREMENTS AND EXAMINATION**

The course is assessed continuously in the parts when students actively participate in the tutorial sessions, discussions, seminars, lectures, the development of their speculative responses to the research, and in how to translate findings from the course together.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## INTENDED LEARNING OUTCOMES AND GRADING CRITERIA

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101*, ELECTIVE MODULES 1 *KOK110*, ELECTIVE COURSES 2 *KOK200* and ELECTIVE COURSES 3 *KOK300* on the intranet.

### After the course, the student is expected to be able to:

- Demonstrate an understanding of intersectional feminist theorizing of care, Crip theory and vulnerability studies, and the history of the intersections between work and health.
- Explore a number of intersectional feminist and queer practices that deal with the body and health
- Expand an understanding of the complex politics of contemporary work and how artistic practice responds and parallels developments in other working environments
- Demonstrate how artistic research operates in relation to theory and practice based research
- An understanding of curatorial and collective methodologies to develop discursive connections between different sites of work.

### The grade pass is awarded a student who:

Takes active and engaged participation in the different activities in the course.

Contributes to the translation of collectively research

Contributes to a meaningful ways of sharing some of the research developed publicly.

## COURSE LITERATURE AND OTHER LEARNING RESOURCES

A specific course reader called 'Gathering with (care)' will be developed with artist Johnny Chang to be explored collectively through the course which will include some of the works detailed below. For an example of last years please see 'Gathering with (care) 2019' available by contacting Jenny Richards.

Ahmed, S. (2010). *The Promise of Happiness*. Duke University Press.

Bellamy, Dodie (2015). *When the Sick Rule the World*. Semiotext(e).

Berry, J (2018). *Art and (Bare) Life: A Biopolitical Inquiry*. Sternberg.

Bhattacharya, T. (2017) *Social Reproduction Theory: Remapping Class, Recentring Oppression*.

Boyer, A. (2019) *The Undying*. Farrar, Straus and Giroux

Butler, Judith, Gambetti, Zeynep (2016) *Vulnerability in Resistance*. Duke University Press.

Brown, Adrienne Maree (2017) *Emergent Strategy: shaping change, changing worlds*. AK Press

Casco Art Institute: Working for the Commons and Valiz. (2018) *Unlearning Exercises: Art Organizations as Sites for Unlearning*. Casco Art Institute: Working for the Commons and Valiz

Cvetkovich, A. (2012) *Depression: A Public Feeling*. Duke University Press.

Ehrenreich, Barbara (2019). *Natural Causes: Life, Death and the Illusion of Control*. Granta.

Federici, S. (2020) *Beyond the Periphery of the Body*. PM Press.

Frayne, Davd (2019) *The Work Cure*. PCCS Books

Ghandi, Leela. (2006). *Affective Communities: Anti-colonial Thought, Fin-din-siecle Radicalism, and the politics of Friendship*. Duke University Press.

Harney, S. & Moten, F. (2013) *The Undercommons: Fugitive Planning and Black Study*. Minor Compositions.

Han Byung-Chul (2015). *The Burnout Society*. Stanford Press.

Illich, Ivan (1975). *Limits to Medicine: Medical Nemesis: The Expropriation of Health*. Marion Boyars.

Kaba, Mariame, Hassan, Shira (2019) *Fumbling Towards Repair A Workbook for Community Accountability Facilitators*. AK Press

Leah Lakshmi Piepzna-Samarasinha (2018) *Care Work: Dreaming Disability Justice*. Arsenal Pulp Press.

Lorde, A. (1984). *Sister Outsider. Essays and Speeches by Audre Lorde*. The Crossing Press Feminist Studies Series.

Linqvist, S. (1978) *Gräv där du står*. Bonniers Grafiska, Stockholm.

Murphy, M. (1998). *Sick Buildings and Sick Bodies: The Materialisation of an Occupational Illness in late capitalism*. PhD Thesis, Harvard University.

Murphy, M. (2006). *Sick Building Syndrome and the Problem of Uncertainty*. Duke University Press.

Puig de la Bellacasa, Maria. (2017). *Matters of Care: Speculative Ethics in More Than Human Worlds*. University of Minnesota Press.

Orbach, Susie (2019). *Bodies*. Profile Books.

Shildrick, M. (1997). *Leaky Bodies and Boundaries: Feminism, Postmodernism*. Routledge.

Sontag, S. (2009). *Illness as Metaphor and AIDS and Its Metaphors*. Penguin.

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

This course builds on the knowledge developed during Working on Bodies I (December 2019) which focused on social reproduction and care, what is it, who does it and how is it organized. The course builds on the feedback from Working on Bodies I, and responds to questions and concerns that develop from our collective research by inviting students and teachers who were involved Working on Bodies I to contribute in this next stage of the course.

## **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).





## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: ***Introduction to the Artistic Research or the Objects in the Mirror is Closer to You than They appear*** 3 ECTS credits

in the courses: **INTRODUCTION MKO101**, ELECTIVE MODULES 1 **KOK110**, ELECTIVE MODULES 2 **KOK120** and ELECTIVE MODULES 3 **KOK130**.

Fall 2020

Course period: week 1-2

Revised 2020-08-17

Course Director: Behzad Khosravi Noori

Participating Teachers:

### GENERAL INFORMATION

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Welcome to ***Introduction to the Artistic Research or the Objects in the Mirror is Closer to You than They appear*** which is part of **INTRODUCTION MKO101**, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

The course is about an introduction of artistic research from BA level and activate them within the artistic research capacity at Konstfack in relation to research department.

The relationship between theory and practice, history of artistic research filed within contemporary art practice is an essential element in this course. The students will able to recognize the research capacity of their works and in addition the possibility to develop it within the coming years of their study.

By focusing on individual practices as a pedagogical strategy, the course attempts to explore the research capacities exist in student individual practices and elaborate them further within artistic methodologies.

The course efforts to comprehend and reflect upon each participant practice by group dynamic as well dialogical approaches as centered pedagogy.

During the course, we practice reading, seeing and listening methods as different modes of reading and explore the dialogical writing reflection (comments) on the text written by artists, critical, post-colonial and feminist theories and scholars in relation to the history of contemporary art. The commentary practice as a form of reflection will be explored by collective peer to peer learning and discussion of each other texts and artistic practice to excavate the research capacities in our projects as well as the contemporary art practice in general. Based on numbers of studio talks, the participants will receive the knowledge which could be relevant to their individual practice as a form of virtual library.

The course addresses wide range of practices and intends to focus on representation, storytelling and historicism (historical materialism).

The course aim is to fill the gap between the research department as the highest educational structure at konstfack and BA level-preferably first year- to create closer connection between existing capabilities within students practices and research environment. It tries to activate BA students in research accomplishments at konstfack such as CommonSeminar and Research Week, etc.

### **COURSE LAYOUT AND FORMS OF TEACHING**

- Writing workshops based on “metalogue” method of interview; Peer to peer exercise
- Writing workshop/practice based on critical affability in the language of text
- Reflective writing or Marginalia as a method of conversation in the writing
- Two field trips
- A Seminar by invited guest

### **SCHEDULE**

You can access the schedule for the course via the Google calendar

### **UIREMENTS AND EXAMINATION**

The examination will be based on participation and active group engagement during the course.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101*, ELECTIVE COURSES 1 **KOK100**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300** in the intranet.

### **The grade pass is awarded a student who:**

Engage in learning in order to maintain their individual practices

- Active participation in the course program and group activities
- Delivering final assignment

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

Amateurism, Andy Merrifield, Versobook, 2018

Epistemologies of the south, justice against Epistemicide, Boaventura De Sousa Santos, paradigm publisher, 2014

Illumination, Walter Benjamin, Essays and Reflections, 1969

Red Love: A Reader on Alexandra Kollontai, Sternberg Press, Konstfack Collection and Tensta konsthall, 2020

if on a winter night a traveller, Italo Calvino, 1979

invisible cities, italo calvino, 1972

Writing, Marguerite Duras, 1999

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

The focus of the course will be mainly about artistic research as a method of investigation and alternative ways of knowledge production. By bringing the critical analysis toward the foundation of knowledge production, the course proposes artistic research toward what is known as theory in relation to contemporary art practices.

### **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).

## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

#### FOR THE ELECTIVE COMPONENT: **PRACTICE THROUGH PERFORMANCE**

in the courses: *INTRODUCTION MKO101*, ELECTIVE MODULES 1 **KOK110**,  
ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

Autumn 2020

Course period: week 1-2

Revised 2020-04-14

Course Director: Cara Tolmie / Mat Gregory

Participating Teachers: TBC

### GENERAL INFORMATION

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Welcome to the course *Practice through performance* which is part of the courses *INTRODUCTION MKO101*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

*Practice through performance* is an explorative course for students who are currently working with performance, as well as those who want to think about their practice within the context of performance-making. Taking place primarily through practice-based sessions, as well as selected lectures and seminar discussions, the course will explore students' practices with a focus upon aspects of performance-making such as improvisation, sensory literacy, temporality, listening as aesthetic practice, and the choreography of the audience. Through visits to different performances and performance-spaces in Stockholm, the course also seeks to develop a language through which to think about, understand and discuss performance in and through the practice.

### COURSE LAYOUT AND FORMS OF TEACHING

The course aims to establish a safe and supportive learning environment centred upon the sharing of practice, discussion and critical reflection. Teaching takes place through practice-led workshops, visits, lectures, and seminar discussions. Guest teachers will be invited to deliver certain sessions.

## **SCHEDULE**

You can access the schedule for the course via the Google calendar

## **COURSE REQUIREMENTS AND EXAMINATION**

The course is examined through participation in workshop sessions, and through the presentation of a piece of work which has been developed or re-thought within the context of the course.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300** in the intranet.

**The grade pass is awarded a student who:**

- through participation in the group workshops and practice-based sessions, demonstrate an ability to explore, test and develop new forms of personal expression within the context of performance-making
- through practice-based activities and workshop discussions, demonstrate an engagement with – and understanding of - relevant artistic, social and ethical issues
- Through both seminar discussions practice-based sessions, reflect critically upon his or her artistic practice within the context of ideas, theories, methods and practices related to performance-making
- Through the presentation of work developed or re-thought within the context of the course, demonstrate familiarity with methods and processes for dealing with complex phenomena, issues and situations in and through performance-making

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

The course literature is found on the Intranet

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

## **COURSE ADMINISTRATION**

If you have any questions of a more administrative nature or about special needs, such as access to course literature as audio books, please turn to the course director or to Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).





## INSTITUTIONEN FÖR KONST

### KURSBESKRIVNING

FÖR DET VALBARA KURSMOMENTET: **Webbpublicering: Teknik, Design och Konst** 4,5 hp

som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300.

VT 2021

Kursperiod: v. 5-7

Uppdaterad 2020-08-17

Kursansvarig lärare: Palle Torsson

### ALLMÄNT

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Välkommen till kursen **Webbpublicering: Teknik, Design och Konst** som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300 men som också ingår i paketet av Konstfacks valbara kurser som är öppna för alla Konstfacks institutioner.

Kursen introducerar studenten till webbutveckling och webbpublicering, praktiskt och teoretiskt med inriktning på konstnärlig praktik.

Målet med kursen är att utveckla studentens förmåga att skapa en hemsida och publicera sig på nätet, att tänka genom design- och programlogik, utveckla förståelse för hur webbpublicering kan tillämpas på den egna praktiken samt reflektera över hur digitala publiceringsverktyg påverkar konstnärns och kreatörers arbete idag.

### KURSENS UPPLÄGG OCH UNDERVISNINGSFORMER

Praktik: I kursen introduceras studenten till webbutveckling genom fyra olika heldagsseminarier, ett i HTML, ett i CSS och ett i JavaScript samt i olika plattformar för webbpublicering. Kursen tar också upp arbetsflödet från dokumentation, bearbetning och publikation. Kursen knyter an till hur vi organiserar och dokumenterar konstnärligt arbete idag och hur några konstnärer har använt och använder webb som exponeringsyta.

Teori: För att fördjupa samtalet kring kursens kontext ingår ett frivilligt seminarium med Hito Steyerls texter där studenten utmanas i att reflektera över hur det sociala digitala bildflödet påverkar samhället och vad aktuella mjukvaror och plattformar betyder för konstnärsrollen och kreativitet idag.

Kursen hålls på svenska.

## **SCHEMA**

Du kan komma åt schemat för kursen via Canvas.

## **KURSKRAV OCH EXAMINATION**

Studenten förväntas följa upp genomgångar med egna och gemensamma laborationer, reflektioner, undersökningar och experiment, dialog i gruppen och genom att skapa en egen hemsida. Examination sker genom inlämningsuppgifter samt ett obligatoriskt slutprojekt.

Betyg rapporteras in i Ladok av examinator senast tre veckor efter avslutad kurs. Skulle en student få betyget U meddelas studenten om detta skriftligen där motiveringen för underkännandet framgår.

## **LÄRANDEMÅL OCH BETYGSKRITERIER**

Lärandemålen för kursen/momentet hittar du i Kursplanerna för kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300 som finns tillgängliga på Intranätet

### **För godkänt betyg krävs:**

- Att studenten demonstrerar att den är införstådd i grunderna i de aktuella teknikerna
- Att studenten demonstrerar hur de nya kunskaperna och kontexten kan appliceras på den egna praktiken.

## **KURSLITTERATUR OCH ÖVRIGA LÄROMEDEL**

Kurslitteraturen framgår av separat litteraturlista som finns publicerad på intranätet.  
Läsanvisningar/kommentarer: I kursen får studenten kompendium för varje seminarium

### **KURSUTVÄRDERING**

I slutet av kursen genomförs en kursutvärdering där du har möjlighet att anonymt besvara frågor om kursen. Det primära syftet med kursvärderingar är att de skall ligga till grund för utveckling av utbildningen på Konstfack.

### **KURSADMINISTRATION**

Behöver du hjälp på kursen med frågor av administrativt slag, vänd dig till kursansvarig lärare. Har du frågor om särskilt stöd i undervisningen, såsom exempelvis inläsning av kurslitteratur, hör av dig till Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).



## DEPARTMENT OF FINE ART

### COURSE DESCRIPTION

FOR THE ELECTIVE COMPONENT: *Sound in interaction* 4.5 ECTS credits

in the courses: *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

Spring 2021

Course period: week 5-7

Revised 2020-08-24

Course director: Ricardo Atienza

Participating Teachers: Robin McGinley, Monica Sand, Philip Arnold

### GENERAL INFORMATION

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Welcome to *Sound in interaction* which is part of the courses *IN DEPTH STUDIES 1 MKO102*, ELECTIVE MODULES 1 **KOK110**, ELECTIVE COURSES 2 **KOK200** and ELECTIVE COURSES 3 **KOK300**

The aim of this course is to explore interactive and real-time processes within the field of sound and in connection with other sensorial dimensions. Essentially organized as a workshop, the participants will develop their skills via the realization of a collective sensitive environment to be exhibited at the end of the course.

This course will provide as well an introduction to the Sound Lab, a working station where the participant students are welcome to develop their projects.

### COURSE LAYOUT AND FORMS OF TEACHING

The programme of the course will be based on the following aspects:

- *Sonic cultures and tools*,

Exploring and discussing relevant interactive pieces in the fields of Art, Design and Research.

Learning to describe sound: an overview of the main sonic concepts, methods, and strategies.

Essentials about sound generation, recording, editing, composing and processing. Overview of the main editing and generative sound tools (software / hardware); special attention will be given to the free software domain,

- *Working with real-time and interactive processes,*

Sonic flow generation and manipulation, evolving from close to open generative processes.

Formation in graphical programming environments for sound; this course will focus on the open and free software domain: Pure-Data, lanniX, etc. (cross-OS platforms)

Introduction to data and image/video interactive structures in Pure-Data.

- *Practice-based learning: a workshop structure,*

Working with the concepts, methods and tools explored, through the realization of a collective sound project to be exhibited/performed at the end of the course. Each student will be invited to develop its own tools to interact within a collective and open sonic (sensorial) environment.

### **Course structure and teaching methods:**

The course will be structured around a combination of workshops, explorative sessions and lectures. The outline of the course will be the following:

Introduction to the field of sound.

- Describing sonic matter. Sound/audio parameters, concepts, language.
- Sound generation and edition: sound recording, synthesis methods and techniques.
- Introduction to Sound Art / Design / Research.
- Space and Sound: simulating, representing and evoking through sound.
- Body, Motion and Sound: pulse, scale and itinerary. Embodied sound, the reference system.
- Time and Sound: the circle, the line, the point. About variation in sonic discourse.

Exploring/acquiring real-time working processes and tools.

- Sound as a flow, sound in interaction,
- Learning from our physical environment: symbolic/iconic or corporeal (enactive) exchanges.
- Mediated interactions: technology as an exchange tool.
- *Pure-Data*: "learning-by-using" introduction to the software,
- *lanniX*: same logic as for *Pure-Data*.
- Communication in between both software.
- Introduction to microcontrollers, sensors and hardware extensions: Raspberry-Pi, Arduino, etc.
- Introduction to low-tech forms of sound production: piezoelectric components, etc.
- Other forms of interaction in sound.

Producing together a sensorial interactive environment by using the different conceptual and technical tools provided.

## **SCHEDULE**

60 hours distributed along weeks 5 to 7, in 15 half-day (9.00 to 12.00: Monday / Wednesday / Friday) or full-day sessions (9.00-12.00 and 13.00-16.00: Tuesday / Thursday)

## **COURSE REQUIREMENTS AND EXAMINATION**

Each participant student is expected to actively contribute to a collective sound interactive environment to be developed along the course. The aim of this exercise is to provide a fruitful frame for exploring, hands-on, some of the questions and tools shared during the course. Students are expected to take active part in the corresponding group discussions and workshops, and contribute with personal explorations and audio materials to feed the collective working process.

Your grade is reported in Ladok three weeks after the end of the course, at the latest. Should you receive an F (fail), you will be notified in writing. The written statement will entail an explanation for the grading and make clear what you need to do in order for you to receive a pass.

## **INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

You can find the expected learning outcomes in the course plans *INTRODUCTION MKO101*, *IN DEPTH STUDIES 1 MKO102*, ELECTIVE COURSES 1 *KOK100*, ELECTIVE COURSES 2 *KOK200* and ELECTIVE COURSES 3 *KOK300* in the intranet.

After the course, the student is expected to be able to develop its own sonic and interactive projects. Participants will be able to apply the new concepts, methods and tools acquired to her/his own disciplinary areas and personal explorations.

### **The grade pass is awarded a student who:**

- take active part in the group discussions and workshops preparing and developing the sound interactive installation,
- individually contribute to this installation with personal explorations and audio materials based on some of the strategies, methods and tools provided.

## **COURSE EVALUATION**

At the end of the course, you will be sent an evaluation form where you will be able to answer questions about the course. The evaluation form is anonymous. The primary purpose of course evaluation is to form a basis for quality work and educational development here at Konstfack.

## **COURSE LITERATURE AND OTHER LEARNING RESOURCES**

### General literature:

(Non compulsory, for those wanting to deepen their sonic knowledge)

Augoyard, Jean-François / Torgue, Henry (éds.) (2006) : Sonic Experience. A Guide to Everyday Sounds. McGill-Queen's University Press, Montreal, 216 p.

Cage, John (1961): Silence: Lectures and Writings, Wesleyan University Press Paperback

Cardiff, Janet (2005) : The Walk Book, Edited by Thyssen\_Bornemisza Art Contemporary

Hellstrom, Björn (2003) : Noise design : architectural modelling and aesthetics of urban acoustic space. Bo Ejeby Forlag, Goteborg

Chion, Michel (2019): Audio-vision: sound on screen Columbia University Press, NY.

Khan, Douglas (1999): Noise, Water, Meat: A History of Sound in the Arts. MIT Press

Labelle, Brandon (2010): Acoustic Territories. Sound Culture and Everyday Life. Continuum

Labelle, Brandon (2006): Background Noise. Perspectives on Sound Art. Continuum

Murray Schafer, Raymond (1977) : The tuning of the world. McClelland and Steward, Toronto

Schaeffer, Pierre (1966) : Traité des objets musicaux. Ed. Seuil, Paris

Truax, Barry (éd.) (1978) : Handbook for Acoustic Ecology. ARC Publications, Vancouver

Truax, Barry (1983) : Acoustic Communication. Ed. Ablex Publishing Co., New Jersey

Wishart, Trevor(1990): On Sonic Art, Harwood Academic Publishers.

Xenakis, Iannis (1990): Formalised Music – Thoughts and Mathematics in Music, Pendragon Press, Stuyvesant, NY.

#### Sound and sonic literature resources

Some interesting websites where you can find information in the field as well as relevant sound examples:

Ubu: <http://www.ubu.com/sound/>

Monoskop: [https://monoskop.org/Sound\\_art](https://monoskop.org/Sound_art)

#### Open source software:

Edition,

Audacity: <https://www.audacityteam.org/>

Sound synthesis,

HighC: <http://highc.org/>

UPISketch: <http://www.centre-iannis-xenakis.org/upisketch>

Spectral analysis,

Sonic visualiser: <http://www.sonicvisualiser.org/>

Acousmographie by GRM: <https://inagrm.com/en/showcase/news/203/acousmographie>



Real time and Interactivity,

Pure Data (PD), open source visual programming language for sound and multimedia:

<http://puredata.info>

IanniX, open source graphic sequencer: <https://www.iannix.org/en/>



## INSTITUTIONEN FÖR KONST

### KURSBESKRIVNING

FÖR DET VALBARA KURSMOMENTET: Måleriets uttrycksmedel 3hp

som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300.

Vt 2021

Kursperiod: v. 11-12

Uppdaterad 2020-08-17

Kursansvarig lärare: Gunnar Larsson

### ALLMÄNT

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Välkommen till kursen **Måleriets uttrycksmedel** som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300.

Denna kurs handlar om måleriets uttrycksmedel. Vi jobbar gemensamt med övningar, där vi är helt koncentrerade på måleriets formaspekter. Vi jobbar först och främst med hur vi formulerar oss som målare.

Vad vi berättar: "innehållet", är en mycket viktig sak för oss att erövra, men det gör vi bäst efter eget huvud i vårt ateljéarbete, inte i kursform.

Att applicera målarfärg på en yta för att åstadkomma illusionen av rum, volym, ljus och stoff är intressant och utmanande. När vi samtidigt också bejakar måleriets dekorativa aspekter: färgklang, rytm, och målningens egen materialitet uppstår det ofta komplicerade motsättningar som tvingar oss att vara uppfinningsrika och analytiska. Kursen vill synliggöra detta intrikata samspel och förmedla en begreppsapparat som kan fungera som ett användbart analysverktyg i vårt arbete med att utveckla ett måleri.

Dessutom: måleriets språkliga dimension är inte bara abstrakt tankemässig, den är också konkret hantverksmässig... Val av färgmaterial och måleriteknik påverkar naturligtvis också vår formuleringsförmåga. Under kursen jämför vi och preparerar olika färgmaterial och olika typer av underlag och njuter av materialens stora uttrycksmässiga variationsrikedom. Vi provar att måla på papper, pannår, duk, plåt och glas. Vi använder färgmaterial som kol, tusch, äggoljetempera, akrylfärg, oljefärg, torrpastellkrita och ev. akvarellfärg och enkaustik.

Det mesta materialet finns att få. Tag med egna penslar och fula kläder. Vi håller till i Måleristudion och ateljé 5.

## **KURSENS UPPLÄGG OCH UNDERVISNINGSFORMER**

Kursen hålls på svenska.

Under två veckor jobbar vi tillsammans med modellstudier och materialexperiment. Vid delredovisningar av de olika momenten koncentrerar vi oss på att diskutera kring de möjligheter och begränsningar som olika materialen och tankesätten erbjuder. Vi berör också översiktligt olika färgläror.

## **SCHEMA**

Lärlarledd undervisning 09.00-16.00 varje dag. Detalschema för kursen mailas ut senast en vecka innan kursstart.

## **KURSKRAV OCH EXAMINATION**

Kursen examineras genom praktiskt genomförande av kursens olika moment.

För godkänt resultat skall du ha uppnått lärandemålen.

Betyg rapporteras in i Ladok av examinator senast tre veckor efter avslutad kurs. Skulle en student få betyget U meddelas studenten om detta skriftligen där motiveringen för underkännandet framgår.

## **LÄRANDEMÅL OCH BETYGSKRITERIER**

Lärandemålen för kursen/momentet hittar du i Kursplanerna för kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300 som finns tillgängliga på Intranätet

### **För godkänt betyg krävs:**

- förmåga att förstå och använda begreppen volym, rum, ljus, stoff, färgklang och bildrytm och som analysverktyg i en måleriprocess.
- kännedom om olika målerimaterials egenskaper.

## **KURSUTVÄRDERING**

I slutet av kursen genomförs en kursutvärdering där du har möjlighet att anonymt besvara frågor om kursen. Det primära syftet med kursvärderingar är att de skall ligga till grund för utveckling av utbildningen på Konstfack.

## **KURSADMINISTRATION**

Behöver du hjälp på kursen med frågor av administrativt slag, vänd dig till kursansvarig lärare. Har du frågor om särskilt stöd i undervisningen, såsom exempelvis inläsning av kurslitteratur, hör av dig till Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).



## INSTITUTIONEN FÖR KONST

### KURSBESKRIVNING

#### FÖR DET VALBARA KURSMOMENTET: ***Sculptural exploration (goes EKO)***

*fortsättningskurs i skulptur med fokus på ekologiskt och ekonomiskt material – trä, papper och lera. 4,5 högskolepoäng*

som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300.

VT 2021

Kursperiod: vecka 6-7 och vecka 11

Uppdaterad 2020-08-17

Kursansvarig lärare: Nina Svensson

Medverkande lärare: Fredrik Strid

### ALLMÄNT

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Välkommen till kursen *Sculptural exploration (goes EKO)* som ingår i kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300.

*Sculptural exploration*, är en fortsättningskurs i skulptur i en vid bemärkelse, men främst en möjlighet för studenten som vill lära dig mer om skulpturala processer där material och materialitet står i focus.

Denna kurs som tidigare hållits av Thomas Karlsson och Johan Paalzow har varit återkommande och efterfrågad av studenterna, men detta år 2021 kommer fokus på material vara mer "klimatvänliga". Studenter har efterfrågat både klimat vänligare material och billigare material att arbeta med, så som trä, papper och lera som grundmaterial. Material du kan arbeta med i hemmet eller i offentlignmiljö utan att behöva tänka på avfall eller att behöva skydda din hälsa.

Under kursveckorna läggs stor vikt vid experiment och laborerande, och att upptäcka nya recept på material och processer. Resultatet är underordnad själva undersökningen. Kursen bedrivs i workshopform i skulpturstudion, i projektrum och i skolans verkstäder. Workshopen har två moment: Vecka 6,7 där kommer vi arbeta med en rad olika materiella processer och lära sig att dela kunskap om både hur att koka ihop egen papperslera till teknik att applicera papper i lager i en form eller på ett positiv. Det kommer också att läras ut och undersökas olika träslag, när att använda vilket och vilka verktyg passar bättre? Hur håller jag träverktygen vassa? Vecka 12 väljer ni en process/ material från

dom tidigare veckorna för ett eget fördjupningsarbete. Om gruppen vill så avslutar vi med en utställning i något av skolans utställningsrum, i ett utställnings och redovisningsformat som *show and tell*.

*Hur kan en generell konstnärlig process se ut?*

Ofta som ett samspel mellan idé, material och praktik, där den konstnärliga processen kan bli en rätt så linjär väg mellan idé och resultat. Därför behövs under utbildningstiden perioder med ett mer riktat fokus på experiment där materialet ges ett större utrymme, och där man tillåter sig andra/nya arbetssätt för att undersöka konstnärliga frågeställningar.

## KURSENS UPPLÄGG OCH UNDERVISNINGSFORMER

Skulpturstudion tar formen av ett labbrum, där vi undersöker material, fysikaliska förlopp och fenomen. Undervisningen sker i studio och workshopform med olika moment och topics. Våra förslag kompletteras med vad du vill göra.

Arbetsmoment på vårt schema kan vara:

- att kunna koka lim, papper och krita till en massa
- att undersöka massans plasticitet, förmåga att forma eller plocka upp avtryck från andra former eller material.
- motsatser eller skenbara sådana, vad händer om jag skiftar material från till exempel syntetiska gipser till lim, vatten och gips?
- att undersöka begrepp som *soft sculpture* och *inflatable sculpture*,
- att hitta nya betydelser för material hur fungerar t.ex. vax som material, mm.
- Överhuvudtaget är händelsekedjor intressanta där ett förlopp leds till ett annat. Det viktiga är att studenten fyller på med dina frågeställningar

Under kurs tiden kommer det också ges möjlighet att mer ingående besöka skolans olika verkstäder, med dina egna arbeten.

- Hur fungerar till exempel CNC-fräsning inne på ID?
- Kan jag använda mig av digital-fabriks labbet i ett experimentellt syfte?
- Kan jag 3-d scanna en lerklump, och vad händer då?
- Plasmaskära, vad är det?
- Kan jag gjuta med trä-material?

### Gästlärare och inspiration

Under dom tre kursveckorna får vi ett veckovis besök av tre konstnärer som var och en kommer att prata och visa på hur dom själva arbetar med specifika material, pappersmassa, metall samt glas. Detta moment kommer att ske under en heldag. Där vi också kommer att arbeta med dessa material. Gästlärarna är Arne Högsander; mask och laminering med papper, Ganbat Logiiraz pappersmassa, Olof Marsa, bildhugga i trä, Mattias Boström, slöjdkonsulent Stockholms museum

Se länkarna nedan:

<https://dansmuseet.se/tag/arne-hogsander/>

<https://olofmarsja.com/>



<https://www.st.nu/artikel/bortglomd-teknik-har-vackts-till-liv>

I övrigt finns tid avsatt för diskussioner, filmer och presentationer som belyser olika metoder och processer inom samtidskonsten.

## **SCHEMA**

### **Vecka 6, 7**

9-12 är avsatt tid för undervisning, med materialgenomgångar och undersökningar i det vi kallar labbet, du kan arbeta individuellt eller i grupp.

13-16:30 är tid för eget arbete. Du bestämmer själv om det arbetet görs i projektrum eller i övriga verkstäder. Samtliga kursdagar är lärarledda.

Mer ingående schema kommer när kursstart närmar sig.

### **Vecka 11**

Eget fördjupningsarbete i skulpturstudion 9-16:30 hela veckan.

## **KURSKRAV OCH EXAMINATION**

Kursen examineras genom praktiskt genomförande av kursens olika moment.

Betyg rapporteras in i Ladok av examinator senast tre veckor efter avslutad kurs. Skulle en student få betyget U meddelas studenten om detta skriftligen där motiveringen för underkännandet framgår.

## **LÄRANDEMÅL OCH BETYGSKRITERIER**

Lärandemålen för kursen/momentet hittar du i Kursplanerna för kurserna FÖRDJUPNING 1 MKO102, VALBARA MODULER 1 KOK110, VALBARA KURSER 2 KOK200 och VALBARA KURSER 3 KOK300 som finns tillgängliga på Intranätet

### **För godkänt betyg krävs:**

- ett aktivt deltagande i undervisningen samt närvaro i det moment som blir redovisning eller slutpresentation.

## **KURSLITTERATUR OCH ÖVRIGA LÄROMEDEL**

**Kursen har ingen kurslitteratur**

## **KURSUTVÄRDERING**

I slutet av kursen genomförs en kursutvärdering där du har möjlighet att anonymt besvara frågor om kursen. Det primära syftet med kursvärderingar är att de skall ligga till grund för utveckling av utbildningen på Konstfack.

## **KURSADMINISTRATION**

Behöver du hjälp på kursen med frågor av administrativt slag, vänd dig till kursansvarig alternativt till utbildningsadministratör Helena Höök ([helena.hook@konstfack.se](mailto:helena.hook@konstfack.se)). Har du frågor om särskilt stöd i undervisningen, såsom exempelvis inläsning av kurslitteratur, hör av dig till Anita Malmqvist ([anita.malmqvist@konstfack.se](mailto:anita.malmqvist@konstfack.se)).

## Fokusgrupp fotografi.

Från en fotografisk horisont är det optiken som står mellan oss och världen. Det går således inte att särskilja vad som kommer först, optik eller blick. Optiken möjliggör å ena sidan ett närmande till tingen men bygger å andra sidan på ett ständigt upprättande av avstånd till värden. Distansen som fotografi skapar utgör den kris genom vilken en mängd symtom uppstår i form av bla kategoriseringar.

Fokusgruppen i fotografi kommer att ta avstamp i den grundläggande diskurs om optikens roll och experimentellt applicera den på ett objekt, i vårt fall Södertälje Hamn. Fokusgruppen löper parallellt med kursen Hamnen och i vårt fall kommer det handla om att närma sig platsen optiskt. Vi kommer att arbeta med olika kartografier, arkeologier, psykogeografier och arkiv. Tanken är att vi gemensamt med kursen Hamnen presenterar ett arbete på Södertälje konsthall våren 2021.

## Painting Focus Group

2020-21

Senior Lecturer of Painting  
Martin Gustavsson

The goal of the focus group in painting is to establish a physical and conceptual space for the discussion, experiencing and making of paintings and how that relates to a wider understanding of painting and image making.

This year I also want us to focus on building networks and how to keep going during the pandemic. What are the new methods and outcomes of isolation and loneliness. How can we understand our role in this new situation. We will also look at how to present ourselves online and discuss the role of digital exhibitions for painting.

We will investigate and discuss contemporary and historical attitudes to concepts around image and painting and the possible differences. We will look at the role of aesthetics, personal narratives and performativity in the making and distribution of images. I would like this to be as broad a discussion as possible and you are encouraged to bring the topics that you feel are most relevant to your experience and practice.

Dates will include:

Workshops learning about different techniques and materials.

Seminars and presentations from artists and art professionals.

Reading relevant theoretical and art historical texts.

Visiting artist studios and exhibitions.

We will also take into consideration Stockholm as a space for cultural production and what it means to work as an artist and painter in a specific geographical situation and its historical references.

The form of the Focus group is to allow for an open and dynamic situation where participants feel free to bring their thoughts and experiences to the table. In the course of the semester we can develop the program as ideas and practice crystalize into the different needs in the group.

## Performance and Live Art

Teacher: Every Ocean Hughes

Performance has a long and contested history, intersecting and diverging with dance, choreography, protest, and theatre along the way. It has been called many things: happenings, actions, rituals, demonstrations, direct art, destruction art, body art, process art, interactive art, guerrilla art action, street theatre, live art, consciousness raising, and survival research... What will you call yours?

The group will investigate a broad range of concepts and practices within this interdisciplinary field. Proposed themes and topics are the choreographic, humor, dramaturgy, questions of ephemerality and documentation, poetics, music, and multimedia compositions.

We will also think about the contextual concerns of live work. Gertrude Stein wrote "Act so that there is no use in a center," I quote this in order to think about space, performance and margins. How do we orient ourselves as artists? What movements and networks do you participate in? What do we articulate as our context and how do we act inside of it? Who do you want to be in dialogue with? This group asks questions about context and performativity of/in art practice.

Meeting times will include: movement workshops, text seminars, presentations on artists practices, writing exercises, and individual and group studio visits.

The form of the focus group is meant to allow for dynamic participation of the group in determining the interests and course of study. So as we experience new work and ideas we can invite artists, find texts and chart a course together.