

Elective courses spring 2023

BFA level courses

Hannah Arendt – being a Citizen

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits 15

Lärare/Teacher: Gertrud Sandqvist

Changed dates: Datum/Dates:

Jan 24, Feb 1, Feb 7, Feb 14, Feb 21, Feb 27, March 7, March 14, April 3. 10.00 – 12.00 hours in the lecture room, Mazetti

Undervisningsform/Form: Text seminar

Språk/Language: English

Antal studenter/Number of students: 20

Course description:

If I survive, I know that I will have to break with the aroma of those essential years, silently reject (not repress) my treasure"

French poet and member of the Resistance Rene Char, quoted by Hannah Arendt, preface *Between Past and Future*, 1961.

To Hannah Arendt, real life begins only as a citizen, when you are able to participate in public life, or Public Happiness as she is quoting the American founding fathers.

How come? Why is it so important to become a citizen and participate in public life?

One could start by asking all the paperless refugees in Europe, stateless people, like Hannah Arendt herself who coined the term statelessness, while still being stateless.

Hannah Arendt, the philosopher and political thinker who celebrated public life, was also an intensely shy person who defended the private as the necessary counterpart to the public.

How does she think around these terms, the public and the private?

How does she divide between truth and facts in politics – and why?

How did she understand *The Human Condition*?

What does it mean to be a citizen?

We'll read and discuss texts from *The origins of Totalitarianism, Truth and Politics* and her Magnus Opus *The Human Condition*. We will also connect to Joakim Sandqvist's course on Public art.

Art in the public sphere

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 7,5

Lärare/Teacher: Joakim Sandqvist

Datum/Dates: 24, 30. January, 6, 13, 20, 27 February at 13.00 – 15.00 hours
(except first lecture 24.1 that will be together with Gertrud Sandqvists course at 10.00 - 12.00) in the lecture room, Mazetti

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: 12

Course description:

“The external power that deprives man of the freedom to communicate his thoughts publicly deprives him at the same time of his freedom to think,” Hanna Arendt reciting Immanuel Kant in *Between Past and Future*

Through a series of seminars, we will work out a theoretical ground for thinking about what it means to be working with art in a public space. We will mainly focus on what is called “public art” but not exclusively as most exhibitions take place in a public context.

First will have to figure out what public space or a public sphere is, and in what time and context it was established. To do this we will read Jurgen Habermas’s seminal texts *The Public Sphere*, as well as Henri Lefebvre’s *The Production of Space*.

Through a reading of Miwon Kwon’s *One Place After Another* we will consider site specificity as something spatial, geographical, social, and discursive. To what degree can a work embrace or disregard its site specificity or context? What can be gained from site or context specificity, and what can get lost?

The course will also function as a theoretical prologue to a second course that will be held in a collaboration with Malmö Art Museum and Malmö City Culture Administration in the fall, which will explore the practical aspects of working with public art. Participation in the first course will give priority to participate in the second. Although my aim is that this course will be interesting and useful also for students who do not want to participate in the second course, as well as for those who do not intend to work with “public art” at all.

The course will start with a joint seminar with Gertrud Sandqvist’s course on Hanna Arendt.

What is practice - what we need to know, what we can do?

Antal hp/Credits No credits

Lärare/Teacher: Joachim Koester with guest lecturer: Joakim Sandqvist

Datum/Dates: 16,17, 18 January at 10.00-12.00 hours in the lecture room, Mazetti

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: unlimited

Most often, artists make a living by multiple means: exhibition fees, commissions, public works, grants, sales, teaching or odd jobs. It's a marginal economy, and complicated, since it involves many different interactions and business-like relationships.

Over the years I've been approached by many former students, asking the same questions again and again:

What happens when you sell an artwork, and what if it's a video or another editioned artwork. What is an edition typically, how should it be priced, and how do you make a certificate? How do you work with galleries, and is it important to work with galleries or not? (there are lot of myths and misconceptions about this). How to work with institutions, and other art venues, how to handle a budget and what to expect when it comes to the exhibition fee? And what about the VAT, is it better not to bother? What are the advantages of starting your own company, or does it make more sense to join an organization like KKArt? Is it a problem if someone infringes your copyright? And why do artists deliberately break the law, by infringing on somebody else's copyright?

Over 3 sessions of two hours we will address these questions (and many more). There will be exercises, discussions and games, and hopefully we will come out with a better understanding, but also a more hopeful mindset towards the precarious time that follows art school when you try to make a living as an artist.

**What is practice - what we need to know,
what we can do?**

Particioants:

Cearmics/Keramik

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 6

Lärare/Teacher: Margit Brundin

Datum/Dates: 20-24 March, 27-31.31 March, 3-14 April (time for drying, own work is optional), 17, 20, 24.4 at 10.00 – 16.00 hours, Båghallarna

Undervisningsform/Form: Workshop

Språk/Language: English/Swedish

Antal studenter/Number of students: 6

Course description

The course is intended as an introduction to work with clay and ceramic materials, dealing with different techniques and the stages in the process leading to a final object.

The course consists of three days of workshops over four weeks. The content will be teaching, shorter exercises as well as individual work and individual tutoring during the process. We will work with stoneware and stoneware glazes.

An information meeting will be held well in advance of the start of the course. The date for this meeting will be sent out in an email.

Kursbeskrivning

Kursen är tänkt som en introduktion i att arbeta med lera och keramiska material, lära känna olika tekniker och faser fram till ett färdigt objekt.

Kursen kommer att bestå av tre dagars workshops under 4 veckor. Innehållet kommer att byggas upp av undervisning, kortare övningar samt individuellt arbete och individuell handledning under processen. Vi kommer att arbeta med stengods och stengodsglasyrer.

Informationsmöte kommer att hållas i god tid innan kursstart. Datum för detta möte meddelas senare per mail.

Performance workshop - Creative processes/ Performance workshop - kreativa processer

by LILITH (Elin Lundgren and Petter Pettersson)

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 3

Lärare/Teacher: LILITH (Elin Lundgren & Petter Pettersson)

Datum/Dates: 23 - 27, 30 January - -3 February

Time: 10.00-16.00 hours, lunch 12.30 - 13.30,

at the Theater Academy

Undervisningsform/Form: Workshop

Språk/Language: Swedish/English

Antal studenter/Number of students: 6

Course description

A performance workshop for two weeks where we examine the creative process.

You will practically work on several smaller performances in groups and independently, which we analyze and discuss together.

Topics and questions during the workshop:

How do you put the foundation for a creative process?

The different phases of the creative process - From concept work to display

How do you make decisions in the process, what to keep and what to leave?

When is the work ready to be shown?

How do you create a favorable platform/base to operate from?

LILITH is the artist duo Elin Lundgren (1973) and Petter Pettersson (1972). Through performances that touch on community, group belonging and exclusion, LILITH constructs their works as living images infused with a sense of absurd raw humor and a stripped-down documentary narrative. Their key concerns revolve around universal human issues such as love, loss and sadness, they are propelled by a desire to move into the audience's consciousness like a disorder, all the while hoping to understand what it means to be a human being.

The studio was founded in 2007 and is run by the artists and artistic directors Elin Lundgren & Petter Pettersson and has since the beginning curated and produced large-scale performance works in collaboration with artists from all over the world.

More info, pictures and film archive - <https://lilithperformancestudio.com>

Kursbeskrivning

En performance-workshop under två veckor där vi undersöker den kreativa processen. Du kommer praktisk jobba fram flera mindre performance i grupp och självständigt som vi tillsammans analyserar och diskuterar.

Ämnen och frågeställningar vi kommer beröra i samtalen:

Hur lägger man grunden för en kreativ process?

Kreativa processens olika faser - Från konceptarbete till visning

Hur tar man beslut i processen, vad ska man behålla och vad ska man lämna?

När är verket färdigt för att visas?

Hur skapar man en gynnsam plattform/bas att verka ifrån?

LILITH är konstnärssduon Elin Lundgren (1973) och Petter Pettersson (1972). I performance som berör gemenskap, grupptillhörighet och utanförskap, bygger LILITH sina verk som levande bilder med en absurd humor och ett avklätt dokumentärt berättande. Deras grundton är allmänmänskliga frågor som kärlek, saknad och sorg, drivna av viljan att flytta in i betraktarens medvetande som ett brus och en förhoppning om att förstå vad det handlar om att vara en människa. Sedan 2007 driver de Lilith Performance Studio tillsammans.

Lilith Performance Studio producerar nya storskaliga performanceverk från idé till presentation genom att bjuda in internationella och nationella bildkonstnärer för att på plats förverkliga performance i ett nära samarbete med studion. Lilith Performance Studio är som renodlad produktionsplats och arena för bildkonstperformance den enda i sitt slag i världen.

Studio grundades 2007 och drivs av konstnärerna och de konstnärliga ledarna Elin Lundgren & Petter Pettersson och har sedan starten curaterat och producerat storskaliga performanceverk i samarbete med konstnärer från hela världen.

Mer info, bilder och filmarkiv - <https://lilithperformancestudio.com>

Documenting Your Artworks

Practical photography course

Obligatorisk för BFA3, MFA2/Mandatory for BFA2, MFA1

Antal hp/Credits: 6

Lärare/Teacher: Youngjae Lih & Johan Österholm

Datum/Dates: 15-26 May at 10.00-16.00 hours TBC

Undervisningsform/Form: Workshop

Språk/Language: English

Antal studenter/Number of students: Mandatory for BFA2 & MFA1

Meeting place: 10.00 in the photo studio.

Plats/Location: Fotostudion, datasalen, fotolabbet, /Photo-studio, computer room, photo-lab

Description and content:

The aim of the course is to introduce photographic- and digital technique, and to give the appropriate knowledge to the participants for being able to make documentations of their own work.

Photo-studio:

We will go through "general" camera settings, how to use a gray card, light settings on flat and three-dimensional objects, discuss common obstacles and how to overcome them. As a preparation for photographing installation views, we will discuss natural light vs portable studio light and look at examples from both. We will also document work in motion and reflective works.

Computer-room:

We will look into how to get a good digital workflow: Calibrating screen. Photoshop editing and RAW-file processing. Correcting exposure, white balance and lens distortion. Merging images with different exposures and removing unwanted objects like dirt from the floor and walls, emergency signs etc. Straightening lines. Creating a seamless sequence of images.

- Camera and light settings:

"General" camera settings, how to use a gray card, common obstacles and how to overcome them.

- Photographing installation views and individual works:

Natural light vs portable studio light - examples from both

How to document works in motion and reflective works, with examples.

- Digital workflow:

Calibrating screen, Photoshop editing and RAW-file processing. Correcting exposure, white balance and lens distortion. Merging images with different exposures, removing unwanted objects (dirt from floor and walls, emergency exit signs etc), straightening

lines and creating a seamless sequence of images.

- Help with specific needs or questions from the students for documenting their works

Practical assignment:

- Divide into smaller groups, preferably of two/three students each. Document an exhibition or a section of it, at either KHM galleries or at another Malmö venue. Focus on capturing both the artworks in relation to the room/space and an individual work. Edit the image sequence together in the group and present them to the class. Did you encounter any problems during the shoot or editing? How did you overcome them? Is there something you wish you had done differently?

Mandatory for BFA2 & MFA1 students

Critical Animal Studies: Animals in society, culture and the media

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 7,5

Lärare/Teacher: EvaMarie Lindahl, Tobias Linné

Datum/Dates:: 18 Jan, 25 Jan, 1 Febr, 8 Febr, 15 Febr, 22 Febr, 1 March, **8 March – at 13.00 – 16.00**, 15 March, **31 March at 13.00 – 16.00 All other lectures:: 9-12**

Undervisningsform/Form: Lectures and workshops

Språk/Language: English

Antal studenter/Number of students: 6

Course description

What is speciesism and how does it intersect with racism and sexism? What ideas and developments in modernity have made large-scale animal production and its globalization possible? What place do animals have in struggles for social justice and change? Animals figure in human society and culture in multiple ways, while frequently being marginalized or reduced to commodities, production units, status symbols and tools. This course offers a critical exploration of how a shifting economic, scientific, political and media-shaped landscape assigns various roles and values to animals in contemporary Western society, and the consequences for living conditions of animals and humans alike. The course integrates innovative critical animal studies research from a range of areas such as sociology, media and communication studies, philosophy, cultural studies, geography, gender studies and critical race studies.

Welcome to the Critical Animal Studies course! We will meet once a week, during a course period of 10 weeks. The course is organized around five themes, and we will spend two weeks on each theme. The first week of each theme will generally consist of a lecture, followed by class discussions that are based on the readings for that week. The second week of each theme will be made up of activities related to fulfilling the learning objectives of the course. These could include: workshops, guest lecturers, films, presentations etc. To be prepared to actively contribute to class discussions, you are asked to thoroughly read and reflect on the relevant materials before each class

"The second part of the examination will be a practical artistic work.

Link to the course on LU's website:: <https://www.kom.lu.se/en/course/SASH68>

The [Department of Communication and Media](#) provides this course.

Welding

Tech intro

Antal hp/Credits: No credits

Lärare/Teachers: Ariel Alaniz

Datum/Dates: 6 – 17 February 10.00 – 16.00 hours, Båghallarna

Undervisningsform/Form: Workshop

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 6

Course description

Through this course you gain knowledge about different welding techniques such as mig- and gas-welding as well as information about the security regulations for the different techniques. After the course you will receive a “driver’s license” that allows you to work on your own with the welding equipment.

Kursbeskrivning

Kursen ger grundläggande kunskaper i olika svets tekniker, så som gas- och migsvetsning, information om de säkerhetsbestämmelser som gäller de olika svets teknikerna. Efter avslutad kurs erhåller du ett ”körkort” som berättigar dig att själv jobba med skolans svetsutrustning.

MFA-level courses

Introduction to 3D Animation with Maya

Advanced 3D modeling course

Valbar kurs på MFA-nivå/Optional MFA level course

Antal hp/Credits: 12

Lärare/Teacher: Youngjae Lih & Margot Edström

Undervisningsform/Form: Seminar

Dates: 18 Jan, 25 Jan, 1 Febr, 8 Febr, 15 Febr, 22 Febr, 1 March, **8 March – at 13.00 – 16.00**, 15 March, **31 March at 13.00 – 16.00**

All other lectures:: 9-12

Språk/Language: English

Antal studenter/Number of students: 8

Prerequisite: A laptop with Autodesk Maya installed, 3 button mouse

Course description

This course introduces students to the major features of Maya: modeling, animation, texture, lighting, rendering, rigging and popular workflow. Concepts are quickly reviewed and explained and then demonstrated using Maya in advanced level. Students will gain proficiency by following class examples as well as creating projects and exercises. The coursework is designed to make sure the student is exposed to all relevant aspects of CG creation with Maya with an eye toward giving the student a base foundation from which to explore and expand.

The final intention is to leave the student with a general foundation of all aspects of production in Maya as well as deeper coverage of the most important needs of CG production workflow: lighting, rendering, and integration. The course will aim to teach such concepts and practicalities of workflow in each lecture, and will give the assignment on the student to practice with Maya in lab time as well as in personal time. Weekly exercises emphasizing project design and production technique will force the student to discover Maya. The participants are expected to match minimum attendance and to present the final animation project. This course will be collaborated with Inter Art Center and offered as masterclasses for PhD students within the Faculty of Fine and Performing Arts.

-.The student will be able to

- To gain knowledge and skills related to 3D modeling
- To learn the selection of material, texture, lighting setup, fx effect
- To understand the workflows for the animation project
- To apply these techniques into various applications in the future
 - : 3D scan, motion capture, 3D printing

-.Course Outline

Design for 3D Printing
Modelling / Rigging
Texture / Lighting,
Rendering

Wake Up?

Sleep, Soma, a Studio in Our Head

Valbar kurs på MFA-nivå/Optional MFA level course

Antal hp/Credits: 3

Lärare/Teacher: Marie Muracciole

Datum/Dates: 27 March – 2 April at 13.00 – 15.00 hours in the lecture room, Mazetti

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: 20 + 2 KUNO-students

Course description

In *Woman Sleeping* (1981) Liz Magor interprets one famous sculpture of Constantin Brancusi, *Sleeping Muse* (1910). Stating that women have been, for so long, artists “put at sleep” and struggling to wake up, Magor’s photomontage associates the passivity of Brancusi’s beautiful head to a space for elaborating a practice, a studio – as when she says that being slow is a method, a different pace for thinking, moving and producing, and incidentally, a way to deal with the brutality of the art market.

This seminar will take “sleep” as a ground to explore art practice through the way it is linked to different kinds of awakening and to the possibility of developing multiple nuances of *attention*, as well as the part played by the body, the *soma*, in the artist’s experiments and projects. Alternation and porosities between sleep and awakening are discretely shaping our lives. Stating that art embodies and renews awareness, we will explore the working process and ask ourselves *what* is at work in the studio that we are.

Biological rhythms of activity and rest have a social and political history. Indeed, both the duration and structure of sleep have been governed by a succession of norms. Jonathan Crary’s book, *24/7 Capitalism and Sleep*, details the political stakes attached to this supposedly unexploitable moment. Roger Ekirch, by researching segmented sleep in preindustrial societies, has excavated long term politics of sleep and the invention of insomnia - initiating what is now called *Sleep Studies*. Modernity wants the body to be “recycled” overnight. The contemporary world cultivates and exploits the ideology of sleep disorders. Meanwhile, the most dispossessed among us, in metropolises the world over, sleep outside.

Falling asleep stays a resistance –to the principles of blind exploitation that ruled the planet, to permanent solicitations of commercialized exchanges -, an escape - to socialization and its orders, to the brutality of the real, and sometimes a luxury.

Art settles sometimes some reactivation of sleep, some hallucinatory experience, by imbedding the viewer’s body into montages of sound, visual mirages and their woven

narratives, like in the cinema projection theater and the black cube today. We'll question experimental practices addressing more directly to a *somatic* regime that stresses our proximity with the other living organisms on the planet. Moreover, they bring what anthropology today is stressing by contesting the opposition between nature and humans, and denying the human specie the ownership of the planet, as in the approaches opened by Viveiros de Castro or Philippe Descola. The daily cycle of rest is our intimate winter, when we are most in phase with our planet rhythms and of other species, as well as with the unknown that we contain. In this contradiction stay perhaps some forces.

As sleep engenders various degrees of presence, making our consciousness oscillate among emotions, facts, sensations forgotten or repressed, hallucinating and inventing, we will consider it as a life process, a studio in our head and body, a somatic entry in the living.