

Valbara kurser hösten 2022/Elective Courses fall 2022

Innehållsförteckning/Table of Contents

| | |
|--|----|
| Haunting and Affect | 2 |
| Gestures of Defiance: Queer, Feminist and Activist Performance Practice | 4 |
| On Duration: How long should a film work be? | 6 |
| Showing and Talking Art..... | 7 |
| Screentryck introduktion KKV/Silk screen introduction KKV | 8 |
| Beyond Gravity | 10 |
| Documenting Your Artworks | 12 |
| Flickan/The Girl..... | 14 |
| Plast/Plastic #1 and #2 | 15 |
| Svetskurs/Welding | 16 |
| Ekonomi och juridik för konstnärer/Economy and Law for students | 17 |
| Matrix, Mater, Matter, Materiality, Materialism, New Materialism, Old Materialism..... | 19 |
| Translation..... | 21 |

*Under the heading “Språk/Language”, English is default. When “Swedish and English” is indicated, depending on the language competencies of the student group, the course might be offered in Swedish or other Scandinavian language.

Kurser på BFA-nivå/BFA level courses

Haunting and Affect

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 6

Lärare/Teacher: Ana Texeira Pinto

Datum/Dates: Week 38–39, 19/9 – 30/9

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: 30

Course description:

Week 1

Ghost Stories

Do you believe in ghosts? What about Vampires? Anthropologist E.E. Evans Pritchard argued that belief in the supernatural was not superstition but explanation. In a similar manner this seminar is less concerned with whether ghosts are real, than with what they can tell us about reality. The sighting of a ghost always says something about how history is experienced as horror. The supernatural entities that haunt us render abstract forces and pressures concrete, palpable even, oftentimes with gory detail. Surveying bodysnatching stories, from the Balkans to Uganda, Gothic novels and supernatural fiction, this seminar will look into the connections linking horror and history, and hear what vampires, ghosts, witches and zombies have to tell us about modern medicine, changing conceptions of the body, the symbolism of blood, colonial power, real estate value, gender troubles, capitalism or sexuality.

Week 2

Love is the Answer! What is the Question?

In the 2016 documentary *Vers la Tendresse* by filmmaker Alice Diop, one of the film's young interviewees, prompted to discuss affection and intimacy, retorts: "love is for white people." In her 2008 book *The Female Complaint*, recently deceased affect theorist Lauren Berlant argued

that though women are often disappointed by lived intimacy they blame “flawed men,” rather than divest from romantic fantasy. Love remains a site of disappointment, but not disenchantment, with the way life is lived under the rule of private property. Love, Berlant sustains, is “the gift that keeps on taking.”

In our seminar we will examine the social function of romantic love and its position within the cultural grammar of modernity, as well as its structuring force in the racial and gender ordering of the social, by surveying the promise of undying love, romantic heroines, histories of shame and stigma, the colonial origins of modern sexuality, the nexus between semiotics and the somatic, insolvent desires, aesthetic categories, paraphilias, vampires, and the quest for eternal life.

Gestures of Defiance: Queer, Feminist and Activist Performance Practice

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 3

Lärare/Teacher: MC Coble

Datum/Dates: Week 40, 3-7 October

Undervisningsform/Form: Workshop

Språk/Language: English

Antal studenter/Number of students: 10

Course description:

Drawing upon historical and contemporary forms and practices of resistance this workshop explores the social, artistic and political potential of queer performance. It is structured through two main elements including thematic discussions and physical movements that support an investigation of the relationship between queer performance, art and activism.

The dramaturgy of protests in their diverse modes and methodologies will be examined including examples that are humorous, playful, militant and violent.

We will ask: How do bodies assemble, what language is used, whose voices are activated or excluded and what histories do they conjure or open space for?

We will move, think along with and draw inspiration from artists, activist groups and theorists such as: ACT-UP, Aku Matu, Black Lives Matter, Extinction Rebellion, Jack Halberstam (*The Queer Art of Failure*), Judith Butler (*Notes Towards a Performative Theory of Assembly*), Rebel Clown Army, River Lin, Sara Ahmed (*Living a Feminist Life*), Shaun Leonardo and the Water Warriors of Standing Rock.

The workshop will have a somatic component where we experiment with our own bodies, voices, text and objects. Movement practices that we will draw from include queer choreographies by Dinis Machado, scores of radical empathy developed by Public* Display* of Actions* (P*D*A*) and methods from *Elements of Performance Art* created by The Theatre of Mistakes and Anthony Howell.

This workshop is suitable for artists from all disciplines-with or without a live performance or movement background. People of all abilities, fitness levels and experiences are encouraged to attend. This will be held in English, but all languages are welcomed and together we will figure out modes of translation and understanding.

This workshop will be led by MC Coble (they, them, hen), a non-binary trans* artist, activist and educator with a practice spanning over two decades, currently based in Gothenburg, SE. One of their consistent aims has been to manifest problems of bodily, societal and symbolic navigation particularly focusing on issues of social injustice and normative boundaries. Working primarily with live art, photography and installation Coble's practice revolve around trans*/queer/ feminists politics, play, failure and intersectional activism. Their methodologies are often site-specific, research-based and collectively developed. Coble's artistic activities not only involve creating performances and other art works, but also leading and engaging in workshops, making publications, community organizing and activism.

Coble currently leads a course "Perspectives on Performativity and Feminist Artistic Practice" at Höskolan för scen och music in Gothenburg, SE. They have also been a Senior Lecturer in Fine Art at Valand Academy, Gothenburg, SE (2014-2019); Professor of Art at Funen Art Academy, Odense, DK (2011-2014) and a Lecturer in Photography, George Washington University, Washington, DC, US (2004-2010).

On Duration: How long should a film work be?

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 3

Lärare/Teacher: Shirin Sabahi

Datum/Dates: Week 41, 10/10 – 14/10

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: 15

Course description:

Since the 1960s, the ever-merging of artforms and disciplines, the hyper-commercialization of film industries, and the closure of arthouse cinemas among others, the art gallery has become a place where experimental filmmaking migrated to en masse. This emancipation of the viewing conditions is what filmmaker Stan Van Der Beek has called “Expanded Cinema.” Nowadays it’s rare to step inside a contemporary art exhibition and not see a screen or a projection.

In this course, we will reflect on both the possibilities and the limitations of employing moving images as a medium, with a focus on the question of duration: *how long should a film work be?* Alongside the image dimension, the number of channels, and other spatial and viewing properties of a film or video installation, duration is the *size* of the artwork in temporal terms and as such, an important aspect for artists to work with intentionally. We will watch and discuss various conceptual and practical uses of duration, repetition, and tempo in films and installations by artists and filmmakers such as Tacita Dean, Kevin Jerome Everson, Harun Farocki, Tsai Ming Liang, and Apichatpong Weerasethakul. Furthermore, we will read texts on cinematic time by cultural critics Giuliana Bruno and Tom Gunning, as well as a thesis on size by biologist J. B. S. Haldane.

The objective of the course is for the students to acquire basic theoretical and applied knowledge and language skills around the filmic medium. This includes developing an awareness of the aesthetic, material, formal, and above all, temporal implications of working with moving images within the art’s context and from our contemporary standpoint.

Showing and Talking Art

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 5

Lärare/Teacher: Joachim Koester

Datum/Dates: Week 42–43, 17/10 – 27/10

Undervisningsform/Form: Seminar

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 12

Course description:

Here, we will look at the work of each participant and discuss it in a group setting. As we do this, we will collectively create, and experiment with, different tools for generating artistic thought. The aim of the course is to develop a better understanding of our artistic intentions and working methods. We will use the group setting to find new approaches to the processes involved in art making, and to expand our vocabulary and methodology, when discussing our own and other artists work.

Course schedule:

6 full days: 20-21/10, 24-25/10 and 27-28/10

Day 1: Thursday 10-12: introduction and discussion, 13-16: the participants will work in groups

Day 2: Friday 10-16: the participants will work in groups

Day 3: Monday 10-16: group critique

Day 4: Tuesday 10-16: group critique

Day 5: Wednesday NO COURSE

Day 6: Thursday 10-16: group critique

Day 7: Friday 10-16: group critique

Screentryck introduktion KKV/Silk screen introduction KKV

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 0

Lärare/Teachers: Jan-Anders Hansson

Datum/Dates: Week 42, 19–21/10

Undervisningsform/Form: Workshop

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 5

Kursbeskrivning:

Introduktionskurs i screentryck.

Denna kurs introducerar konstnärer till screentryck, en av de mest mångsidiga tryckformerna. Deltagarna kommer få en komplett genomgång av tryckprocessen från bestrykning och exponering av duk, till inpassning, användning av mallar och blandande av färger.

Direktemulsionstekniken ger möjlighet för deltagarna att arbeta från handgjorda, fotografiska, typografiska eller digitalt framtagna original.

Course description

Introductory course in screen print.

This course introduces artists to screen printing, one of the most versatile print mediums. Students gain a complete understanding of materials from coating and exposing a screen, to registration, use of stencils, and mixing inks. Direct emulsion photo screens allow students to work from handmade, photographic, text oriented, or digitally produced image sources.

Materials

Frames are available in various sizes

Squeegee blades

Paper is available at KKV Grafik

Paint, emulsion and stripper are also available

If additional material is required, it can be purchased as and when needed and charged at the end of the course.

Course contents

- 3 days
- Daytime between 10:00–16:00 at KKV Grafik
- Date: 19–21/10

Day 1: theory

A brief history of screen printing

Presentation of materials (frames, squeegee blades, paint, emulsion, printing board, stripper)

and how to make stencils

Independent work

Day 2: practice

Coating

Light exposure

Printing

Washing

Independent work

Day 3

Independent work

Summary

Beyond Gravity

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 6

Lärare/Teacher: Gabriel Karlsson

Datum/Dates: Week 43-44, 17/10 – 4/11

Undervisningsform/Form: Workshop

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 7

Kursbeskrivning:

Att betrakta skulptur handlar om att röra sig runt någonting och låta blicken följa en yta eller ett resonemang 360 grader. Denna rörelse kan ske både rumsligt och tankemässigt. I den här kursen rör vi oss runt skulpturbegreppet för att belysa det ur olika perspektiv. Genom litteratur, texter och presentationer har vi ett samtal om vad skulptur är idag. Vi tar utgångspunkt i den skulpturala processen, och den förskjutning som sker i relationen mellan den tänkta idén och det materialiserade verket. Hur kan man utnyttja denna meningsförskjutning i arbetet med material och hur förhåller den sig till språk, tecken och spår. I Jack Burnhams text *Sculpture's vanishing base* (1967) beskriver han en rörelse bort från det materialiserade objektet. Texten följer fundamentet/podiet utveckling från 1800-talet och framåt och beskriver de problem som blev till skulpturens dilemma; är det möjligt för ett objekt dvs. skulpturen att existera under andra villkor än allt annat i världen.

"The base is the sculptor's convention for rooting his art to surrounding reality while permitting it to stand apart. As such, the base creates a twilight zone both physically and psychically. It says, in effect, that this sculpted object has a life, a "presence" of its own." Jack Burnham, *Sculpture's vanishing base* (1967)

Jag tänker att beskrivningen av podiet som en barriär mellan verkligheten och "skulpturen i sig" är en intressant tanke som kan användas för att utforska var en skulptur börjar och slutar i rummet. I kursen tar vi hjälp av grundläggande skulpturala begrepp för att förstå hur vi kan använda oss av ett skulpturalt och rumsligt tänkande för att utmana ett vaneseende. Vi diskuterar även om det är möjligt och i så fall var man kan dra gränsen mellan det som vi kallar för skulptur och det som betraktas som objekt.

Course description:

To look at sculpture is about moving around something and letting the gaze follow a surface or a reasoning 360 degrees. This movement can take place both spatially and mentally. In this course, we move around the concept of sculpture to illuminate it from different perspectives. Through literature, texts and presentations, we have a conversation about what sculpture is today. We take our starting point in the sculptural process, and the shift that takes place in the relationship between the imagined idea and the materialized work. How can one use this shift in meaning in the work with materials, and how does it relate to language, signs and traces? In Jack Burnham's text *Sculpture's vanishing base* (1967), he describes a movement away from the materialized object. The text follows the development of the base/plinth from the 19th century onwards and describes the problems that became the sculpture's dilemma; is it possible for an object, i.e., the sculpture, to exist under different conditions than anything else in the world.

"The base is the sculptor's convention for rooting his art to surrounding reality while permitting it to stand apart. As such, the base creates a twilight zone both physically and psychically. It says, in effect, that this sculpted object has a life, a "presence" of its own." Jack Burnham, *Sculpture's vanishing base* (1967)

I think that the description of the plinth as a barrier between reality and the "sculpture itself" is an interesting thought that can be used to explore where a sculpture begins and ends in space. In the course we work with basic sculptural concepts to understand how we can use a sculptural and spatial thinking to challenge a habitual vision. We also discuss whether it is possible and, if so, where to draw the line between sculpture and what is considered an object.

Documenting Your Artworks

Practical photographic, 3D modelling course

Obligatorisk för BFA3, MFA2/Mandatory for BFA3, MFA2

Antal hp/Credits: 6

Lärare/Teacher: Youngjae Lih and Johan Österholm

Datum/Dates: Week 45-46, 7/11 – 18/11

Undervisningsform/Form: Workshop

Språk/Language: English

Antal studenter/Number of students: **TBC**

Course description:

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-dimension 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.

The purpose of the 3D rendering class in the second week is to prepare students to use rendering tools (SketchUP/Maya) for model building to flesh out ideas and present their works in a timely manner, use v-ray for SketchUP or arnold for Maya to create renderings with proper lighting and photo realism, Also learning to use rendering tool layouts to create presentations including the renders, floor plans, sections and elevations in an organized manner. Students are expected to

take notes, review the videos, and practice the instructions given in class. It is the students' responsibility to further look into subjects that will be touched upon in class. These include but are not limited to documentation, lighting and digital space design.

Flickan/The Girl

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 5

Lärare/Teacher: Gertrud Sandqvist, Allison Katz, Fredrik Vaerslev

Datum/Dates: Week 47 (21/11 – 25/11), 2/12 and 9/12, 10:00-12:00.

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: Obegränsat/Unlimited

Course description:

"The question is not, or not only, that of the organism, history and subject of enunciation that oppose masculine to feminine in the great dualism machines. The question is fundamentally that of the body – the body they *steal* from us in order to fabricate opposable organisms. This body is stolen first from the girl /.../ The girl's becoming is stolen first, in order to impose a history, or prehistory, upon her" (Deleuze/Guattari, A Thousand Plateaus, p 276)

In this seminar we will explore the iconography of the young girl across philosophy, film, literature, visual art and mass media. In particular we want to look closer into her creativity, but also her anger, her cruelty.

Allison Katz, Fredrik Vaerslev and Gertrud Sandqvist will run the seminar together with invited guests, such as artist Julia Sjölin and poet Ariana Reines.

The seminar will consist of one intense week together with dreams, projections and investigations of the figure of the girl, with two follow-up days.

Plast/Plastic #1 and #2

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 3

Lärare/Teacher: David Nilson & PO Persson

Datum/Dates: Plast/Plastic #1 week 43, 24/10 – 28/10

Plast/Plastic #2 week 46, 14/11 – 18/11

Undervisningsform/Form: Workshop

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 2 per course

Kursbeskrivning

Kursen ger grundkunskaper i plastlaminering, plastgjutning och information om de säkerhetsbestämmelser som finns i verkstaden. Efter avslutad kurs erhåller du ett "körkort" som berättigar dig att jobba i verkstaden på egen hand.

Course description

The course in handling plastics gives knowledge in laminating and casting of plastics, plus basic information about the safety prescriptions in the workshop. After finishing the course, you will get a "driver's license" that permits you to work in the workshop on your own.

Svetskurs/Welding

Valbar kurs på BFA-nivå/Optional BFA level course

Antal hp/Credits: 0

Lärare/Teachers: Ariel Alaniz

Datum/Dates: Week 41-42, 10/10 – 21/10

Undervisningsform/Form: Workshop

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: 6

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.

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.

Ekonomi och juridik för konstnärer/Economy and Law for students

Valbar kurs på BFA-nivå/Optional BFA level course, (obligatorisk för BFA2/mandatory for BFA2)

Antal hp/Credits: 7,5

Lärare/Teachers: Joachim Koester, Katarina Renman Claesson

Datum/Dates: Week 49-50, 5/12 – 16/12

Undervisningsform/Form: Lectures and Seminars

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: **TBC**

Kursbeskrivning:

Kursens syfte är att ge teoretiska kunskaper och praktiska färdigheter inom ekonomi och juridik som är av betydelse för de studerande i den konstnärliga skapandeprocessen och utövandet av konst samt i rollen som småföretagare.

Ändamålet är att förbereda studenterna för frågor kring ekonomi och juridik som de kan komma att möta efter studierna. Inte minst ska studenterna få en inblick i när det kan vara påkallat att rådfråga juridisk och/eller ekonomisk expertis.

Efter avslutad kurs ska studenten

- förstå grundläggande juridiska begrepp
- ha en grundläggande förståelse för ekonomiska och juridiska frågor och den inverkan de kan ha i och på den konstnärliga verksamheten
- ha en grundläggande förståelse för de immaterialrättsliga reglerna och vad de betyder både för deras egna rättsliga skydd samt för deras möjligheter att hämta inspiration från andras rättigheter
- ha en grundläggande förståelse för hur avtal fungerar och vad som blir effekten av olika typer av avtal, inklusive hur avtal kan bli en del av den konstnärliga processen
- förstå skillnaden mellan olika bolagsformer samt ha en grundläggande förståelse för de krav som ställs kring redovisning med mera.

Course description:

The aim of the course is to provide theoretical knowledge and practical skills in economy and law that are important for students in the artistic process and the practice of art as well as in the role as small business owners.

The purpose is to prepare students for questions about economy and law that they may encounter after their studies. Not least, students should get insight into when it may be necessary to consult legal and / or financial expertise.

After completing the course, the students are to

- have a basic understanding of economic and legal issues. They are to understand fundamental concepts and understand the impact economic and legal issues may have on their future activities.
- understand the impact that intellectual property rights may have both on their own protection and their possibilities to be inspired by others
- have an understanding for the effect of different types of agreements, including how agreements can be a part of the creative process.
- understand the difference between different kinds of associations and different basics regarding economy (budget, VAT etc.) in a small firm.

Kurser på MFA-nivå/MFA level courses

Matrix, Mater, Matter, Materiality, Materialism, New Materialism, Old Materialism...

Valbar kurs på MFA-nivå/Optional MFA level course

Antal hp/Credits: 15

Lärare/Teacher: Ellinor Lager and Gertrud Sandqvist

Datum/Dates: Wednesdays, 10:00-12:00, 2/11 – 7/12

Undervisningsform/Form: Seminar

Språk/Language: Svenska och engelska/Swedish and English

Antal studenter/Number of students: Obegränsat/Unlimited

The course will include a written part

Course description:

“The question is not, or not only, that of the organism, history and subject of enunciation that oppose masculine to feminine in the great dualism machines. The question is fundamentally that of the body – the body they *steal* from us in order to fabricate opposable organisms. “
(Deleuze /Guattari, A Thousand Plateaus, p 276)

When second wave feminism was formatted in the 1970s thinkers such as Luce Irigaray, Julia Kristeva and Helene Cixous began to connect the (female) body to writing and philosophy. Irigaray introduced the term bilabiality, Kristeva was investigating semiotics through the abject and Cixous made a close analysis to what it could mean to give birth to text.

A lively debate was formed around the position of essentialism, understood as that the (female) body through its biology possessed specific experiences that needed to be translated.

The lacanian thought of the position of the Phallus was part of this discussion. Judith Butler’s performative position, where she moved (in accordance with Jacques Derrida and partly with Jacques Lacan) focus from sex to gender (Gender Trouble, Bodies That Matter) seemed to end the discussion.

Today, a new generation of thinkers such as Rosi Braidotti, Donna Haraway, Karen Barard, Elisabeth Grosz and Margrit Shildrik reopen the battlefield over the body. This time they use phenomenology and New Materialism together with posthumanism as tools.

How do we find new answers to the old question? How do we rethink and reintegrate body and mind? Or will we need to speak in plural?

The Deleuzian/Guattarian toolbox is useful: we speak of multiplicities, bodies without organs (BwO), assemblages, rhizomes, becomings when we enter into the field of leaking, nurturing, breast-feeding, birth-giving, transplanted and prosthetic minds/bodies.

Right now, 2022, Rosi Braidotti writes about Posthuman feminism. What does she mean?

New thinking is in the making. Welcome to participate!

Translation

Valbar kurs på MFA-nivå/Optional MFA level course

Antal hp/Credits: 6

Lärare/Teacher: Alejandro Cesarco

Datum/Dates: Week 48-49, 28/11 – 9/12

Undervisningsform/Form: Seminar

Språk/Language: English

Antal studenter/Number of students: **TBC**

Course description:

The course focuses on ideas of translation as a creative and generative process. We will explore questions of originality, uses of references, and practices of translation, and discuss how these practices of reading may pertain to contemporary artistic practices. We will be looking at and reading a diverse roster of authors including Jorge Luis Borges, Roland Barthes, René Vienet, Louise Lawler, and Claire Denis, among others.

Within this larger framework, students will be asked to curate genealogies and contextualize their own work and practice and to ultimately entertain the idea of art making as a form of art history. Additionally, and in advance of each seminar, each student will prepare a short written provocation or question to pose to the class. (This is a short paragraph that speaks to a moment in the text that you want to affirm or put in doubt. This informal writing will help us guide our conversations around each reading.)

The course is open to MFA, MFAAR, and advanced BFA students.

Course schedule (two weeks)

Week 48:

28/11: 10:00-15:00

29/11: 10:00-15:00

30/11: 13:00-16.00

1/12: 10:00-15:00

2/12: 13:00-16:00

Week 49:

Dates not yet set, three days TBC.