



Faculty of Fine and Performing Arts

KONA31, The Saddest Thing is that I have had to Use Words, 6 credits

Det mest sorgliga är att jag var tvungen att använda ord, 6 högskolepoäng
First Cycle / Grundnivå

Details of approval

The syllabus was approved by Department Board of Malmö Art Academy on 2024-11-26. The syllabus comes into effect 2025-01-01 and is valid from the spring semester 2025.

General information

Optional course for the BFA programme (KGFKO)

Language of instruction: English

Main field of study *Specialisation*

Fine Arts G1N, First cycle, has only upper-secondary level entry requirements

Learning outcomes

After the course the student shall be able to dwell on materiality and the attention we build and give to their sensate qualities, their place, history and form.

The student shall be able to present workshop that will include presentations of artworks, architecture and ideas, site visit, group readings and discussions. The participants will continue their ongoing studio work during the course.

The course concludes with group discussions based on students' works/works-in-progress.

Course content

The course consist of the following lessons:

Bodily awareness

Presentation of the architects/artists/writers Arakawa and Gins' work which aimed to increase mental and bodily awareness. Their buildings were designed to train the occupant

to 'not die' through built features including uneven and undulating floors, unusual shifts in scale, and vibrant colour combinations, intended to make the occupant confront their body and senses.

Task first day: Choose an item of clothing to wear to the class for its texture, for how it feels against your skin, hair, scalp, feet etc. This can be something particularly uncomfortable or pleasurable, up to you.

Where we are

Writing exercises to help train our attention on being present: we ask the students to write about how they made their way to this classroom this morning within a set time of 7 minutes,

we follow with another prompt: how do you perceive this room for seven minutes and so on.

After the writing exercise, we ask the students what their chosen item of clothing was and why they chose it (task from first day). From this discussion, we expand to considerations of

materials which are produced in Malmö, Skåne and the region. What does our immediate landscape look and feel like? What is the kind of architecture we are housed in right now?

Presentation of artists who work with their "home" as a studio, Kurt Schwitters, Andrea Zittel,

Jewyo Rhiis, Marc Camille Chaimowicz, Jan Mattson etc.

Discussions in smaller groups on how the spaces you live and work affect your practice.

Task second day: Provide a link, image, artist or artwork that is evocative of touch for you, or relates to our discussions, exercises thus far for you. You can email them to us in advance of the next class to include in the morning slideshow.

Day 3. Site visit to exhibition

A site visit to a relevant exhibition in Malmö. After viewing the exhibition, we task the students with recalling specificities of the exhibition, sketching the layout of the exhibition on

paper (floor plan printed on an A4), writing a list of materials, processes and observations.

After sharing these sketches and observations, we will go through the exhibition together to

'see' what we missed and also read it together.

Day 4. Presentation of students links etc.

Morning:

Presentations of students' links, images etc. and discussions

Afternoon:

Presentation of artists who actively worked with limitations; Takako Saito, Ana Mendieta, Iza

Tarasewicz, Francis Alys etc. Discussions of concerns we have about size, weight, fragility

and further sustainability, budget, storing etc.

Task for the next day: We ask students to bring two materials they deem good and bad to

the class tomorrow - we ask them to explain what determines these categories. (Not forcing

binaries but playing the devil's advocate for the purposes of this exercise)

Day 5. Material as Categorically Evil

From Linné to the minimalist maxim 'truth to material' to the proliferations of moss-as-material as art enters its 'ecological' turn, we unpack the contemporary reading-of

material alongside the making-with material. What is extractive? What is 'good'? What are

desires? What are demands? What is 'purity'? What is 'natural'? What nourishes? What

harms? If there is no 'ethical consumption under capitalism', should one do anything at all?

Sometimes it appears the only 'right' thing to do is to do nothing at all. Every possible action

risks complicity, mistakes, waste of time, energy and resources.

With this session, we wish to stay with the complications and complexities of working with

physical materials in our current times and also to practice and emphasize multiple ways of

looking at a material, a process and our engagement with it.

Day 6, 7 and 8. studio work.

Each student works in their studio and prepares for a presentation.

Day 9. and 10. Group discussions

Each student presents their work/work-in-progress. The rest of the group discuss their response to the material and forms of the work. The artist who is presenting does not speak

until later.

Course design

The course consist of workshop and individual presentations.

Assessment

For the grade pass the student needs to be at least 80% present at lectures, seminars and workshops and the grade pass on tasks, if any.

The examiner, in consultation with Disability Support Services, may deviate from the regular form of examination in order to provide a permanently disabled student with a form of examination equivalent to that of a student without a disability.

Grades

Grading scale includes the grades: Fail, Pass

Entry requirements

General requirements